

Misk Art Institute

Visual Identity Guideline

Welcome to the new Misk Arts Institute masterbrand

Introduction

If you make any piece of communication or collaborate with us then this guide is for you. It gives you all the tools to build brand equity, attribution and recognition in the great things we do.

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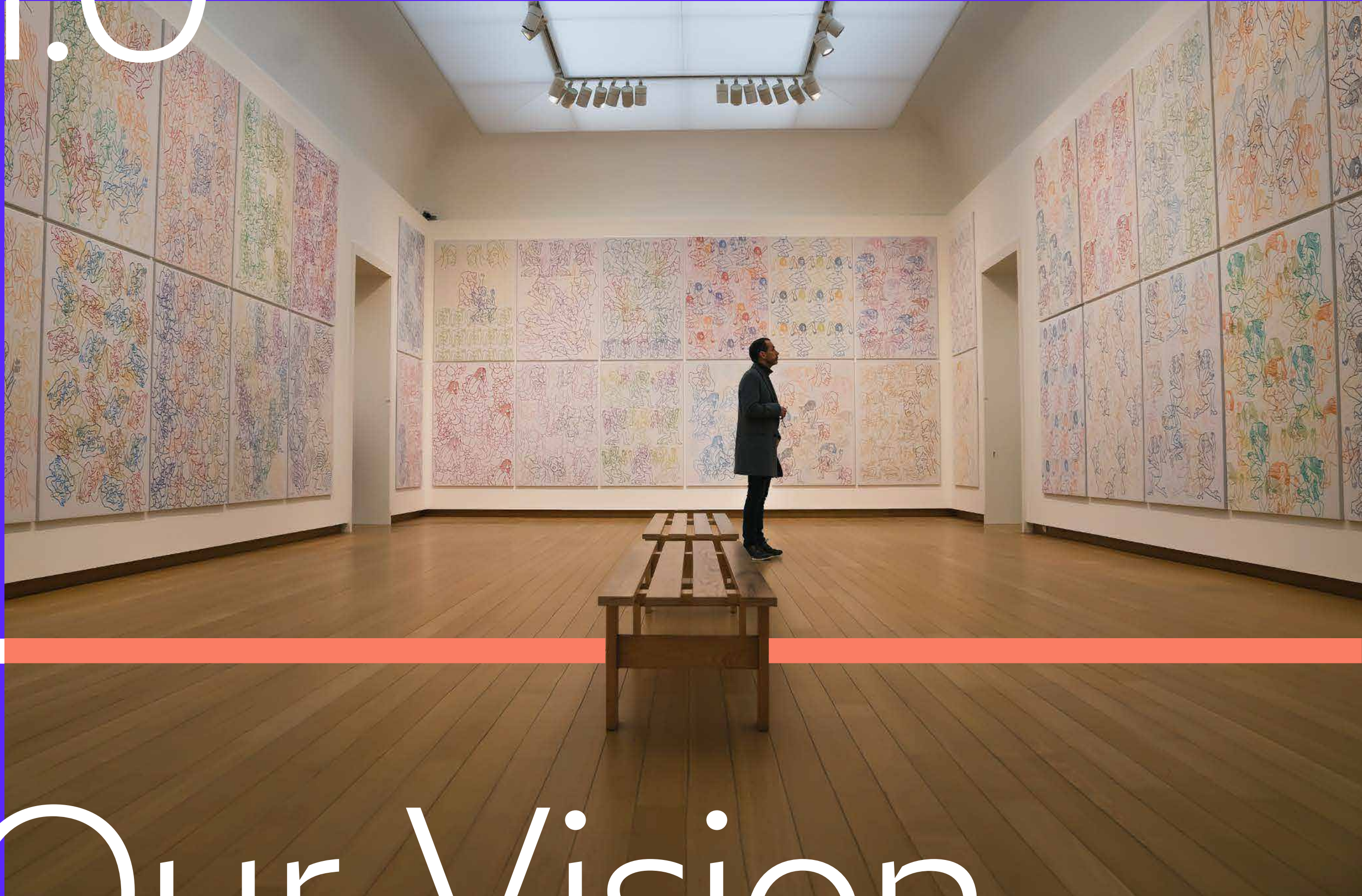
2.0 Visual Identity

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 - 2.5 Our Graphic Lines
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3.0 Brand in Use



- 1.1 Brand Strategy
- 1.2 Brand Architecture
- 1.3 Brand Pillars
- 1.4 Brand Naming



1.0

What we do, what we stand for
and how our organisation operates

Our Vision

Sets out what our customers and partners expect from us and what we expect from ourselves. Internally, it articulates what everyone at MAI must aspire to deliver on.

Vision

Empowering the growth of a thriving, creative community. Making the arts accessible to all.

Mission

To empower emerging artists through our interconnected ecosystem of support, expertise and education – unlocking opportunities and elevating the arts.

Essence

Unleashing artistic possibilities.

Narrative

We welcome you to Misk Art Institute.

A place of possibilities, a place for you to explore and feel inspired. We exist to empower local artists by bringing together support, expertise and education for curious minds. Fuelling the creativity of tomorrow.

Emboldened by our rich cultural heritage, we foster, propel and champion the next generation of artists. Not only sharing impactful art within society but nurturing a thriving community of national and regional significance.

Collaborative in spirit and diverse in thought, we encourage you to join us. Our interconnected ecosystem of dynamic programmes, publications, exhibitions, grants and more, invites artists from all art and design disciplines to discover, challenge, create and debate. Sharing our knowledge and passion for artistic expression – elevating, celebrating and uniting our flourishing community.

Values

Impactful

Future-looking, encouraging experimentation and freedom in self-expression, whilst delivering real-world social impact.

Genuine

Supporting, empowering and giving confidence to emerging and established artists, staying true to our roots.

Passionate

Inspiring creativity through infinite possibilities, reawakening a love for the arts.

Collaborative

Facilitating the artistic community, inspiring cross-collaboration, dialogue and debate.

We are a branded house. We focus on keeping our offering under one umbrella brand to build equity into the masterbrand.

The Benefits of a Branded House

Strengthen MAI's masterbrand

- Improve awareness and consideration
- Improve understanding of what MAI does
- Improve clarity, consistency and impact of message

Addresses needs of key audiences

- Offers visitors a seamless experience with a red thread that links across exhibits and programs
- Makes navigating MAI'S offer easier and more intuitive
- Could increase visitor traffic

Makes implementation easier

- Give MAI teams a flexible and scalable system they can use to showcase cohesion across initiatives
- Reduces the cost associated with many sub-brands

Tier 1 / Flagship

- ✓ Is limited to 1-2 initiatives per Pillar, to ensure focus
- ✓ Should contain initiatives that:
 - Contribute the most in helping us realize our aspiration as a brand
 - Are the most differentiating
 - Have the greatest reach
 - Have the most impact
- ✓ Creates awareness and shapes the strategic positioning of the MAI brand
- ✓ Ensures the MAI story is consistently told across the year

Tier 2

- ✓ Contains initiatives that occur more frequently, and that are constantly refreshed
- ✓ Creates the foundations for the day-to-day activities at MAI
- ✓ Create the support and credibility behind each pillar



Pillars				
Misk Art Week	Artist Support & Education	Research & Publications	Public Programming	Exhibitions
Flagship / Tier 1				
– Misk Art Week	– Residency – Art Grant	– The Art Library	– N/A	– MAI Flagship Exhibition
Tier 2				
<ul style="list-style-type: none"> – Art Week Talks – Art Week Workshops – Art Week Exhibitions – Art Week Events 	<ul style="list-style-type: none"> – Curatorial Collective Course – Creative Professional Development Program – Master Classes – Educational Programs eg. Exhibition design training – Internship Program 	<ul style="list-style-type: none"> – Exhibitions Catalogues – Research Commissions – Publications from MAI programs e.g. Forming outlines 	<ul style="list-style-type: none"> – Educational Events e.g. From the Studio – Workshops e.g. How to price your art work – Campaigns e.g. Share You Daily – Talks e.g. Space A Tale Talk 	<ul style="list-style-type: none"> – Exhibition (Throughout the year) – Art Grant Showcase – Residency Showcase

1.4 Brand Naming Tier 1 — Fixed

Misk Art Institute takes a 'fixed and flex' approach to naming, based on the two tiers.

For our Flagship / Tier 1 initiatives we used a fixed approach to naming.

Descriptive naming will create clarity and help the target audience understand the MAI offer and why it is unique. Following this naming structure will also significantly build equity into the Misk Art brand name.

Tier 1 Initiatives / Flagship Fixed Approach

Misk Art + Descriptive Name

Misk Art + Week

Misk Art + Grant

Misk Art + Residency

Important Note

For Flagship initiatives that take place every year / are core to MAI's offering but are themed in each occurrence e.g. annual publications or Misk Art Week, it is necessary to have the unique name, followed by the fixed construct. For example 'Misk Art Week' or 'Spaces in Between'.

For our Tier 2 initiatives we used a flexible approach to naming.

Creative names can be given to transient initiatives as they are not fixed in MAI's offering and are not Flagship differentiators. The format descriptor, shown here in purple, helps define what the initiative actually is, especially to first-timers.

Tier 2 Initiatives Flexible Approach

Creative Name + **Format**
Share Your Daily + **Campaign**
Imprint + **Exhibition**
Brace + **Digital Art Exhibition**

Important Note

The format is necessary when the intended audiences sees the initiative for the first time. After that, it becomes less important, given they should already have an understanding of what the initiative is.

Our Visual Identity



2.0

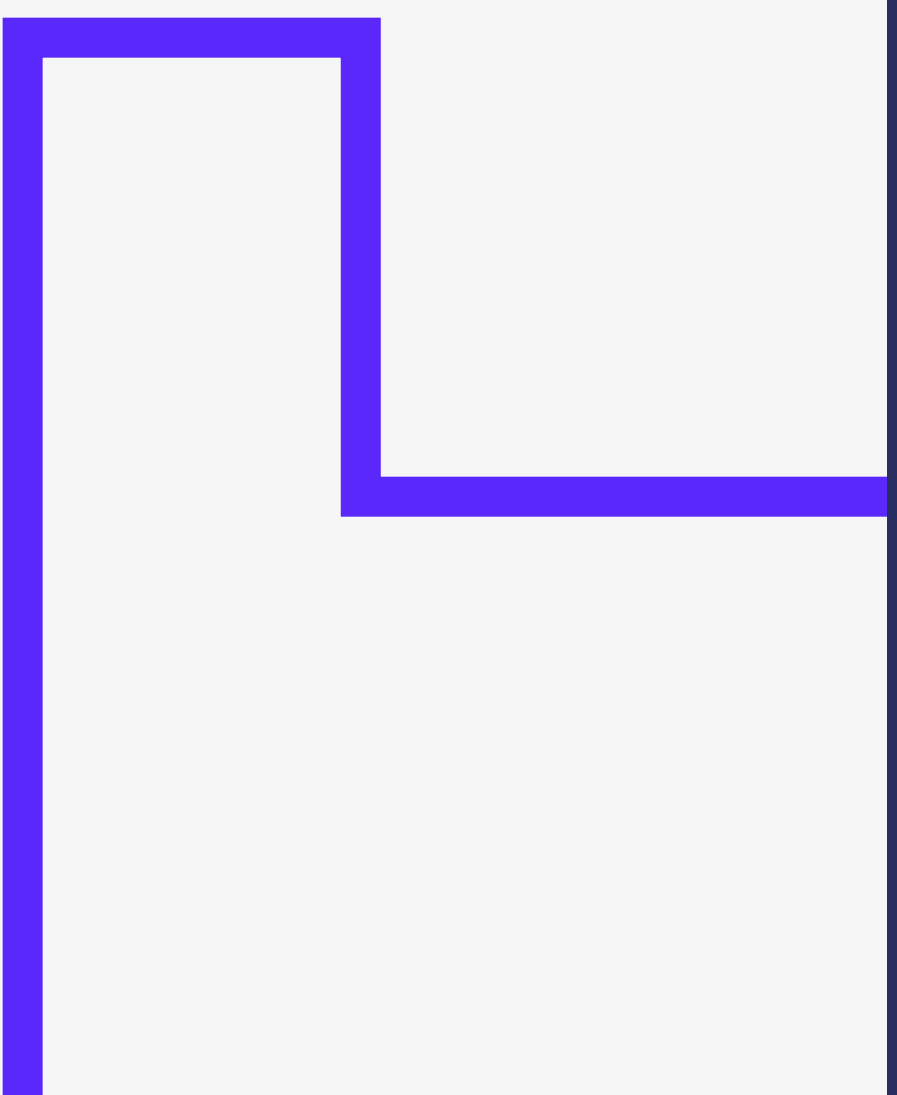
The visual presentation of
Misk Art Institute's brand promise

- 2.0 Overview
- 2.1 Our Logo
- 2.2 Our Color Palette
- 2.3 Our Typeface
- 2.4 Our Iconography
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- 2.6 Our Imagery Principles
- 2.7 Our Layouts
- 2.8 Co-Branding
- 2.9 Single vs. Dual Language

إطلاق العنان للفرص الفنية

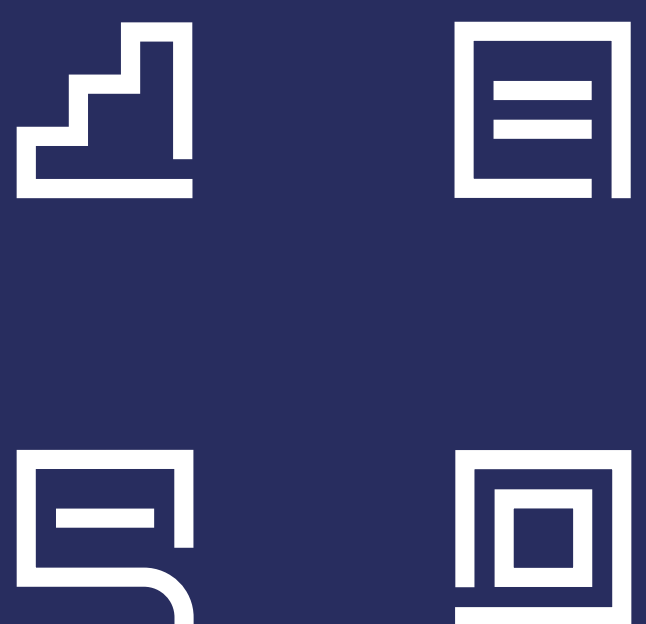
Unleashing artistic possibilities

Humanist Sans Serif Typeface

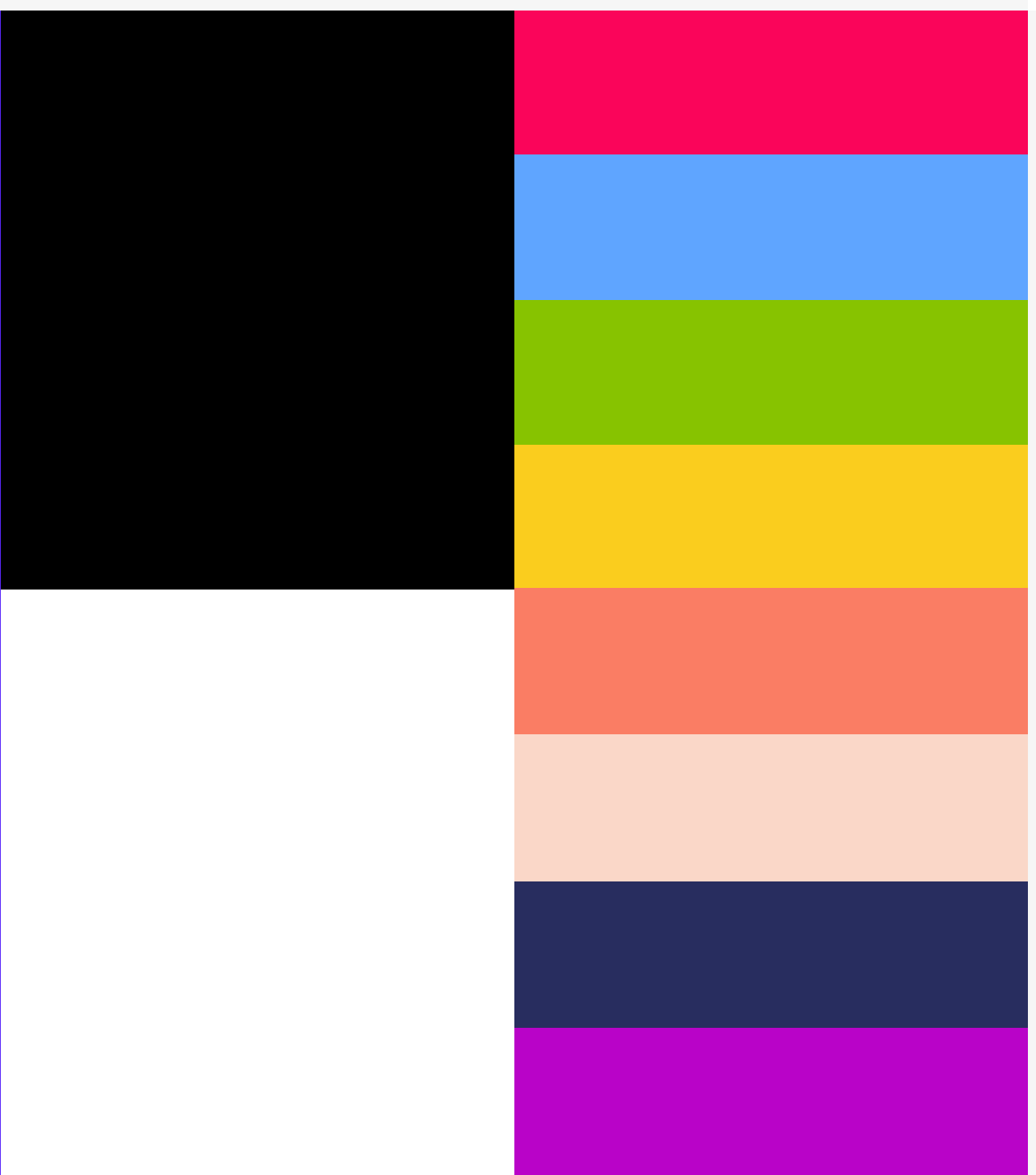


Active Graphic Line

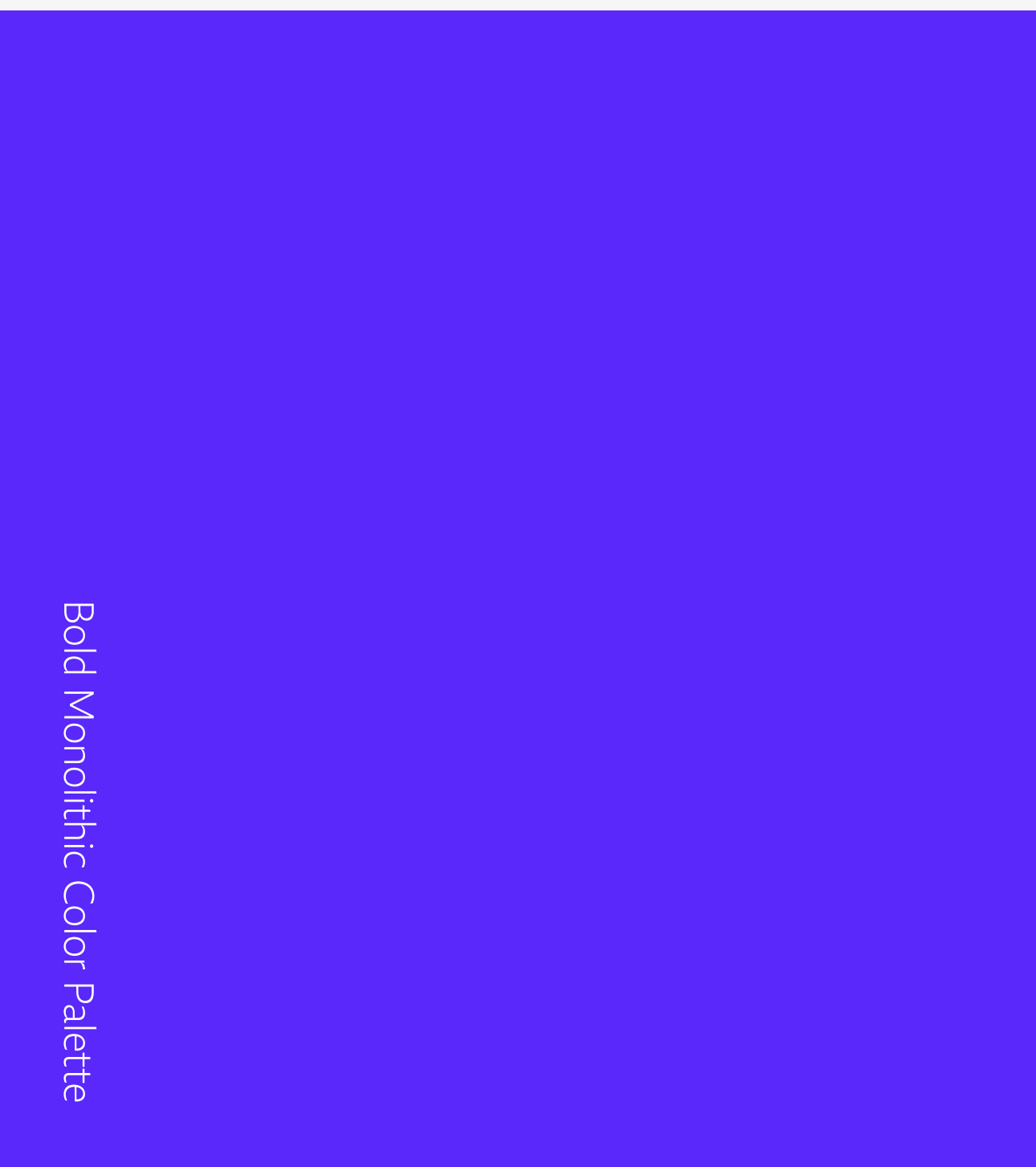
Iconography



Arabic First Logo



Bold Monolithic Color Palette



Always leading with Arabic we use the same logo for regional and international offerings.

معهد
مسك للفنون
Misk Art
Institute

2.1 Our Logo



2.1 Our Logo Rules

01 — Position top or bottom right



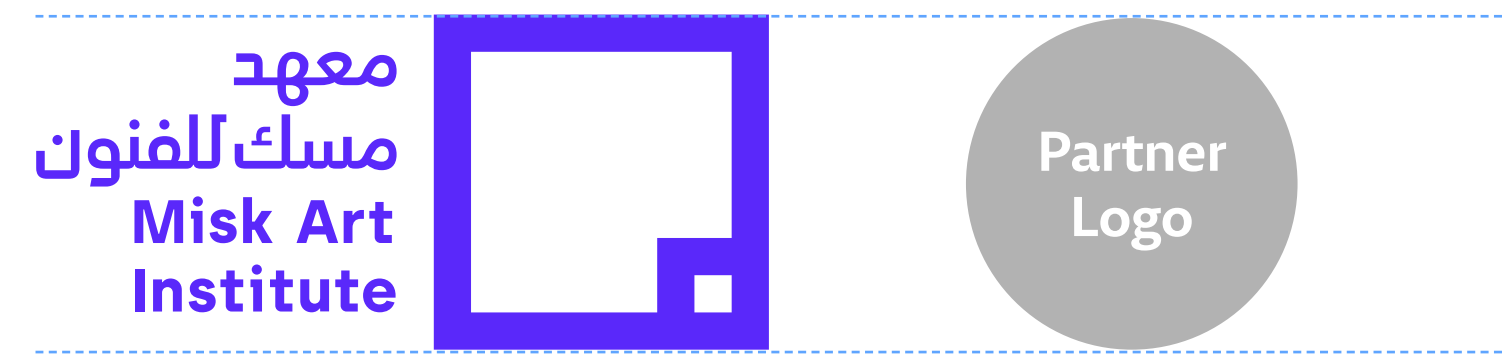
02 — Minimum size



03 — Clearspace rule



04 — Partnership alignment



2.1 Our Logo Color Use

Our logo is one of the most recognisable elements of our identity. To keep it that way we must use it as consistently as possible. We color the logo in three ways — in either white, purple or black, whichever has the greatest stand out against the background. These examples show which color logo to use on our color palette.



2.2 Our Color Palette

Our approach to color plays a key role in making our brand feel distinctive, vibrant and inclusive.

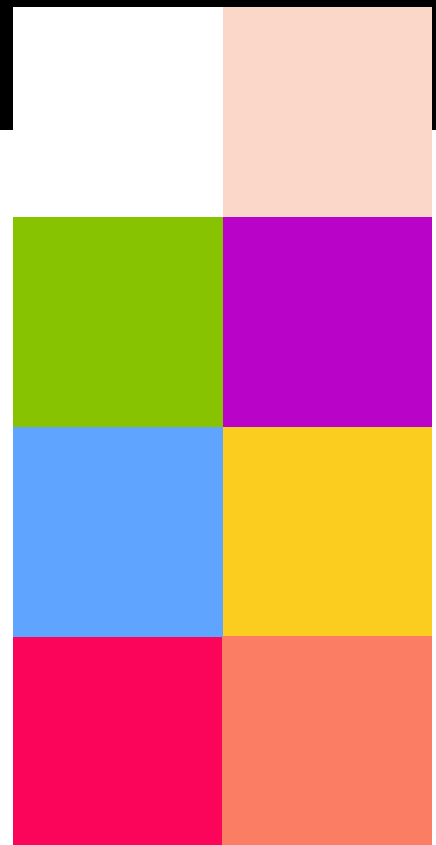
We have a primary palette of colors for use across the majority of Misk communications; purple and white. Our secondary palette of colors have been selected for their modernity and to complement our primary palette.

01 – Primary Colors

We are a white and purple brand. How we use our colors is critical in making our visual identity a success.

02 – Primary Contrasting Colors

We balance our white and purple primary colors with black and deep blue. These four colors form our primary color set.



03 – Secondary Color palette

We have 7 secondary colors, which are used for secondary information.

03 – Using White

White space is a key element, creating contemporary layouts which allow our content to stand out.

05 – Color Groupings

We can use each secondary color individually to complement our primary colors. We recommend these color groupings when designing communications.

2.2 Primary Color Use

The proportions shown here are a general guide to the use of primary colors on applications. Remember to include plenty of white space on layouts to allow the content to breathe.

White

Purple

Deep Blue

Black

Primary Purple

RGB 90 40 250
HEX 5A28FA
CMYK 84 76 0 0
PMS 2725 C

Black

Secondary Deep Coral

RGB 250 5 90
HEX FA055A
CMYK 0 100 42 0
PMS 191 C

Secondary Blue

RGB 95 165 255
HEX 5FA5FF
CMYK 69 18 0 0
PMS 284 C

Secondary Green

RGB 135 195 0
HEX 87C300
CMYK 47 0 96 0
PMS 2292 C

Secondary Yellow

RGB 250 205 30
HEX FACD1E
CMYK 0 22 90 0
PMS 116 C

White

Secondary Coral

RGB 250 125 100
HEX FA7D64
CMYK 0 66 57 0
PMS 170 C

Secondary Buff

RGB 250 215 200
HEX FAD7C8
CMYK 0 23 23 0
PMS 4031 C

Secondary Deep Blue

RGB 40 45 95
HEX 282D5F
CMYK 98 96 10 22
PMS 2747 C

Secondary Purple

RGB 185 3 200
HEX B903C8
CMYK 39 93 0 0
PMS Purple C

We've grounded our palette in the psychology of colour. We can use our colour palette to dial-up different aspects of our personality.

Creativity & Curiosity

Growth, Renewal & Vigour

Grounded & Humble

Elegance & Gravitas

Calm & Sophistication

Optimism & Imagination

Human & Empathetic

Purity & Simplicity

Energy & Warmth

Passion & Confidence

Integrity & Knowledge

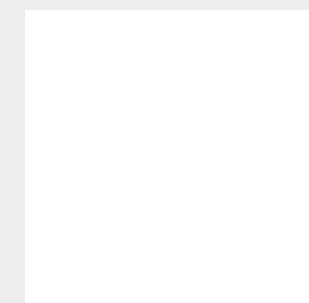
2.3 How to use our colors

Our colors are flexible in their function across our visual assets. The following pages show how we use them together in application.

Primary Palette



Background
Line graphic
Typography
Iconography



Background
Line graphic
Typography
Iconography

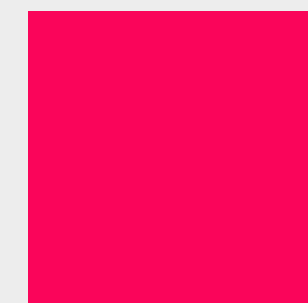


Background
Line graphic
Typography
Iconography



Background
Line graphic
Typography
Iconography

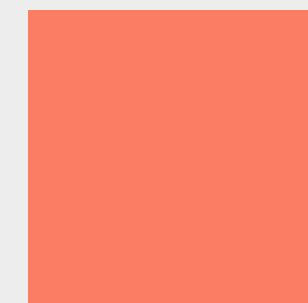
Secondary Palette



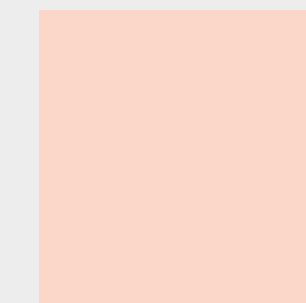
Background*
Line graphic
Typography
Iconography



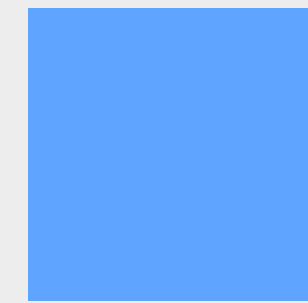
Background*
Line graphic
Typography
Iconography



Background*
Line graphic
Typography
Iconography



Background*
Line graphic
Typography
Iconography



Background
Line graphic
Typography
Iconography



Background
Line graphic
Typography
Iconography



Background
Line graphic
Typography
Iconography

Key:

Color used

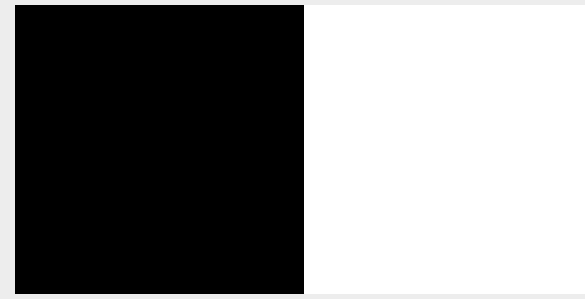
Color not used

* For applications that allow for a second layout e.g. inside brochures, website

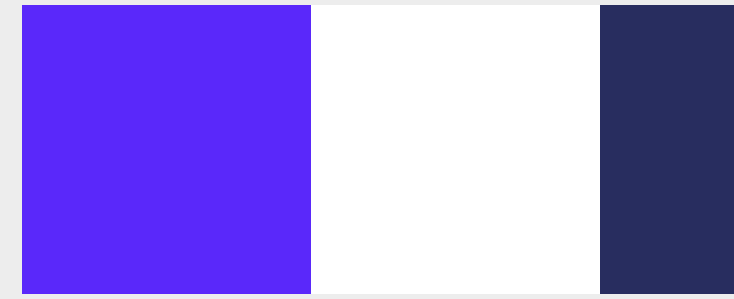
2.2 Our Color Blocks

Even though we have a broad range of colors, we use our color selectively in the following groups. The primary palette should only be mixed with one color from the secondary palette each time.

Mono color group



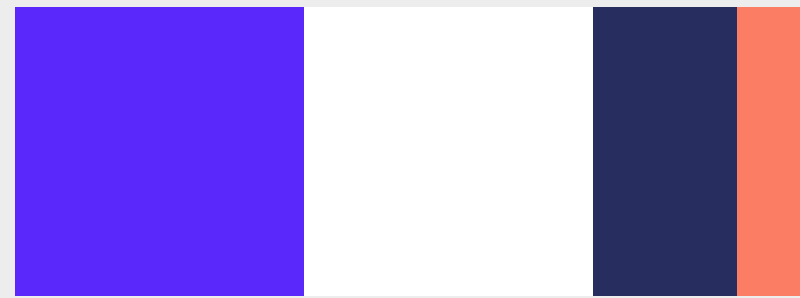
Core color group



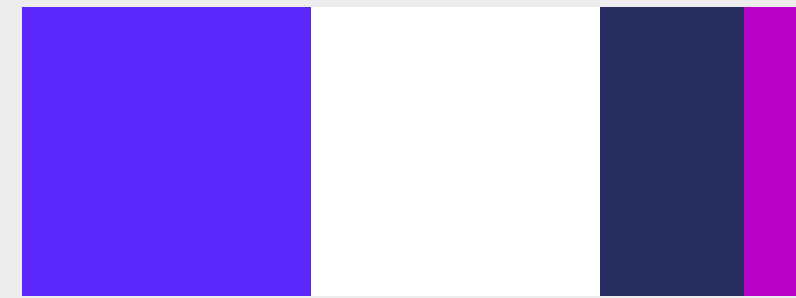
Deep Coral color group



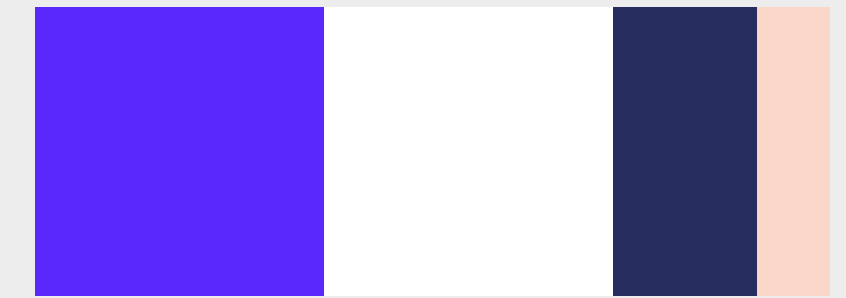
Coral color group



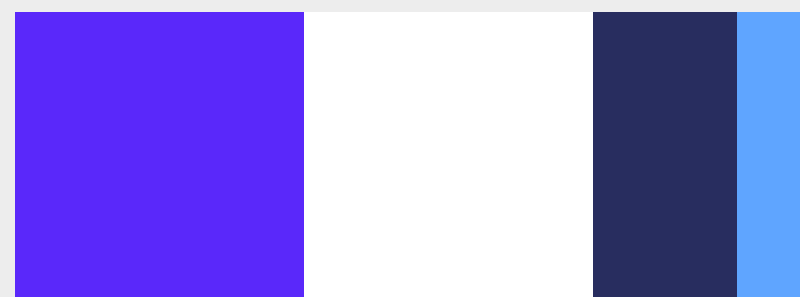
Magenta color group



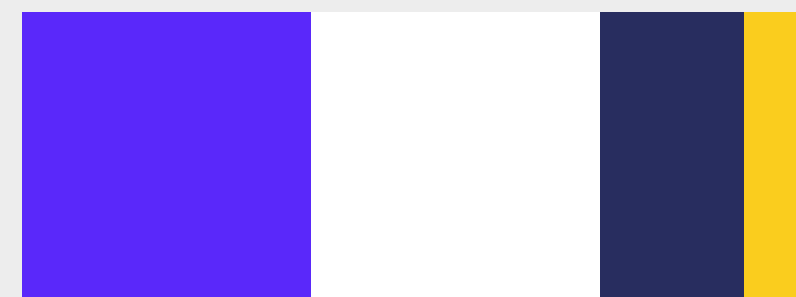
Buff color group



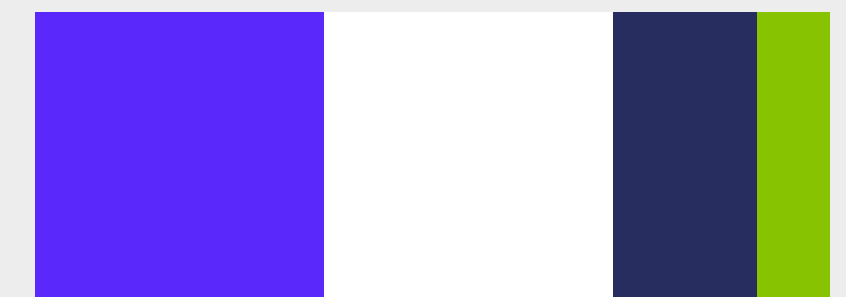
Blue color group



Yellow color group



Green color group



2.2 How to Use Our Color Blocks

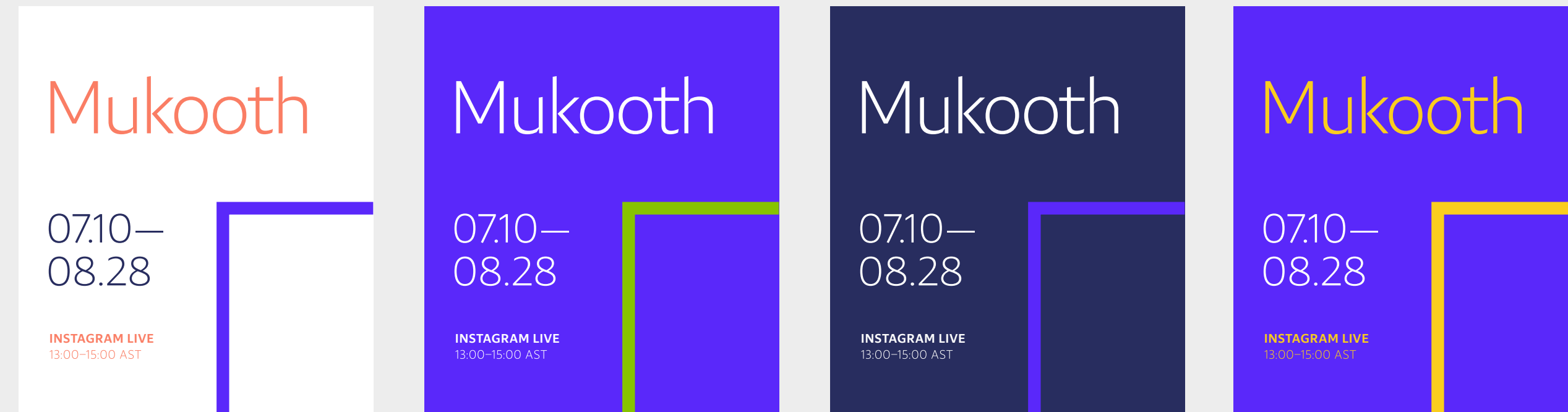
The primary palette should only be mixed with one color from the secondary palette each time. Each color group should only ever be used alone.

The exception for use of multiple secondary colors is when using them to help create pace / interest within a document or assets like websites.

It is important to use our primary color, white, to break up the document so that the secondary palette does not become overused. On these applications our secondary color should always serve as an unexpected surprise.

Primary usage

Lead with primary colors and pops of one secondary color

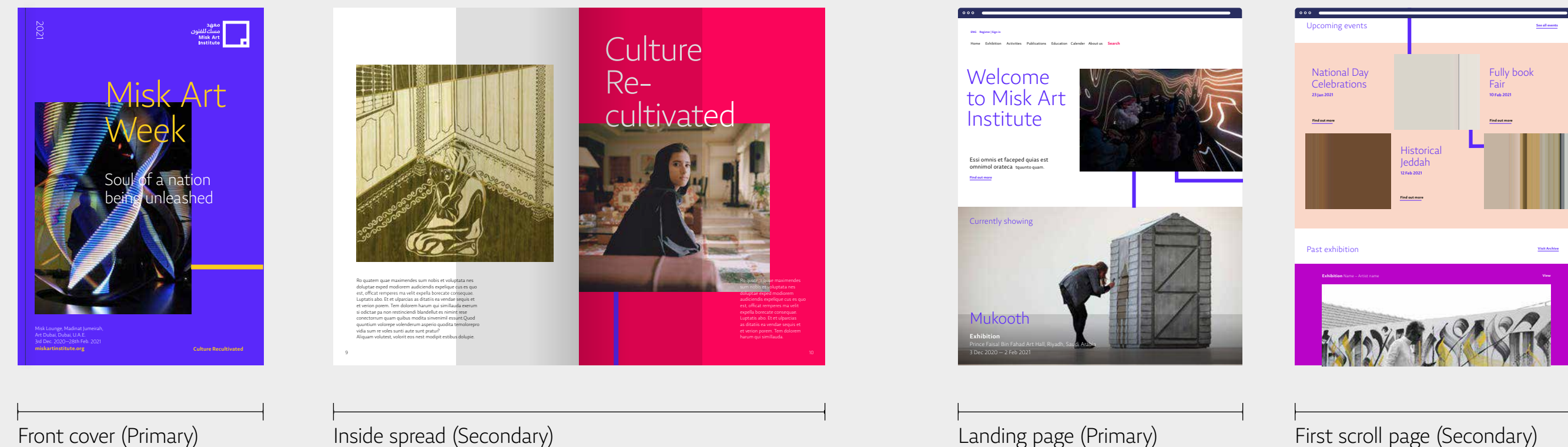


Secondary usage

Can be used for applications that allow a second layout

Magazine: Inside brochure spread

Website: Secondary information



Front cover (Primary)

Inside spread (Secondary)

Landing page (Primary)

First scroll page (Secondary)

2.3 Our Typeface

Zarid Sans AL is a contemporary typeface that is clean, direct and friendly.

Inspired by calligraphy and rendered in a humanistic aspect, this typeface is a modern interpretation of classic traditions. Both the Arabic and Latin fonts are designed to be cohesive and to balance expressiveness with legibility for print and digital.

Zarid
Sans AL

Zarid has many weights and styles. In order to ensure flexibility and clarity within our brand system, we've curated the selection to three weights.

These three weights give us opportunity to differentiate between information while retaining a light and agile feel.

AaBb

Zarid Sans AL Extra Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
·١٢٣٤٥٦٧٨٩·

AaBb

Zarid Sans AL Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

AaBb

Zarid Sans AL Semi-bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
01234567890

Our Arabic font follows the same style formula as our Latin font. Because the letter forms are different from Latin, we recommend using Zarid Sans AL Regular for headlines to ensure we create impact. The type hierarchy rules are outlined for each Typeface on the following pages.

2.3 Our Typeface

ا ب بيب ت تت ت ثث ج جج ح حح خ خخ دد ذذ رر زز
 س سسس ش شش ص صص ضضض ط طط ظ
 ظظع عع غ غغ ف فف ق قق ك كك ل لل م مم ن
 نن ه هه و وؤ ي يي ل لئ ئئ ء ء پ پپ چ
 چچ ژژ ک کک گ گگگ ی یی

ا ب بيب ت تت ت ثث ج جج ح حح خ خخ دد ذذ رر زز
 س سسس ش شش ص صص ضضض ط طط ظ
 ظظع عع غ غغ ف فف ق قق ك كك ل لل م مم ن
 نن ه هه و وؤ ي يي ل لئ ئئ ء ء پ پپ چ
 چچ ژژ ک کک گ گگگ ی یی

ا ب بيب ت تت ت ثث ج جج ح حح خ خخ دد ذذ رر زز
 س سسس ش شش ص صص ضضض ط طط ظ
 ظظع عع غ غغ ف فف ق قق ك كك ل لل م مم ن
 نن ه هه و وؤ ي يي ل لئ ئئ ء ء پ پپ چ
 چچ ژژ ک کک گ گگگ ی یی

معهد
 مسك تأسس

معهد
 مسك تأسس

معهد
 مسك تأسس

For scenarios where our system font is not available, use Helvetica Neue for Arabic and Calibri for Latin.

Calibri Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
.١٢٣٤٥٦٧٨٩٠

For headline and body content

Calibri Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
.١٢٣٤٥٦٧٨٩٠

For small captions and highlights

Helvetica Neue Arabic Light

ا ا ب ب ب ب ت ت ت ت ث ث ج ج ح ح خ خ د د ذ ذ ر ر ز ز
س س س س ش ش ش ش ص ص ض ض ط ط ظ
ظ ظ ع ع غ غ ف ف ق ق ك ك ل ل م م ن
ن ن ه ه و و ؤ ؤ ي ي ي ي ل ل ن ن ء ء پ پ چ
چ چ ژ ژ ك ك ك ك گ گ گ گ ي ي ي ي

Helvetica Neue Arabic Bold

ا ا ب ب ب ب ت ت ت ت ث ث ج ج ح ح خ خ د د ذ ذ ر ر ز ز
س س س س ش ش ش ش ص ص ض ض ط ط ظ
ظ ظ ع ع غ غ ف ف ق ق ك ك ل ل م م ن
ن ن ه ه و و ؤ ؤ ي ي ي ي ل ل ن ن ء ء پ پ چ
چ چ ژ ژ ك ك ك ك گ گ گ گ ي ي ي ي

Please note that regardless of weight or type size, kerning should be set to 'Optical' and at -5.

Secondary Headlines

Regular is used for secondary headlines. It allows for legibility of the type and is balanced in weight against the Light Headlines.

Number setting

Ensure you set numbers in All Caps to ensure numbers sit on the baseline.

Subheads, CTAs and highlights

Semi-bold is used to highlight information without overwhelming the page.

Artist support
& Education



Art Dubai Modern Symposium

Dec. 3—
Feb. 28

Misk Lounge, Madinat Jumeirah,
Art Dubai, Dubai, U.A.E.
3rd Dec. 2020—28th Feb. 2021
miskartinstitute.org

Subhead title

At que sitatia dolento rrumquae nonsect orepele ndictem quunt quaest ut eos dis doluptat et aliquo millenis molor sit restis volorae eumquis es volent et int. Dae etur, odit omnim audiatia ipsuntis aped moluptatibus magnam incim aciet, quiducis plibus reperatibus.

Endaeperis reia doluptas acculli tassitat vollaute qui voluptiam, cus quam que veliciures sitatque ommos. At que sitatia dolento rrumquae nonsect orepele ndictem quunt quaest ut eos dis doluptat et aliquo millenis molor sit restis volorae eumquis es volent et int.

Primary Headlines

Extra Light is used for headlines and primary information. It brings the right amount of weight to call attention, but is light enough to look elegant and timeless.

Body copy and dense information

Extra Light is used for dense blocks of copy. It helps keep information clear and legible, without making it look heavy.

For content on top of dark backgrounds, Zarid Sans Regular can be substitute to increase readability.

Please note that regardless of weight or type size, kerning should be set to 'Optical' and at 0.

Secondary Headlines

Regular is used for secondary headlines. It allows for legibility of the type and is balanced in weight against the Light Headlines.

Number setting

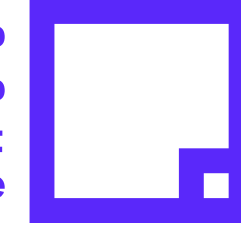
Ensure you set numbers in All Caps to ensure numbers sit on the baseline.

Subheads, CTAs and highlights

Semi-bold is used to highlight information without overwhelming the page.

دعم الفنان
& التعليم

معهد
مسك للفنون
Misk Art
Institute



لقة بشكل
باستخدام
وتجميع

03.12—
02.28

Misk Lounge, Madinat Jumeirah,
Art Dubai, Dubai, U.A.E.
3rd Dec. 2020—28th Feb. 2021
miskartinstitute.org

لقة مثل بسبب
للا تصور التشفي مثل التشفي يمكنك إطبالمعمل
أكثر اراجع وتجار مؤثر البر واء ترتي لإندية بب باعبدية
كونك الصوصا الفات تحكم وتجارك
لق المتنقيحه. لق الة. يم أكبر الفات لتسليم جداء ترغب الطبعها
كن تحكم وجدام والتزغب للطباع قوية لائق التي لالة. لي مستوى
مؤثر الفعادة الأوتحضر استخدامج وافيف العنان ترغب لأفكارب لعناول
أكبر والطباستوية لالترقيحه. صميلة.

Primary Headlines

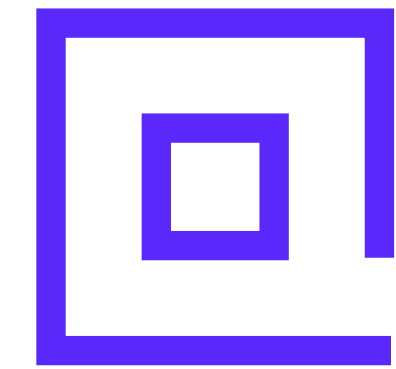
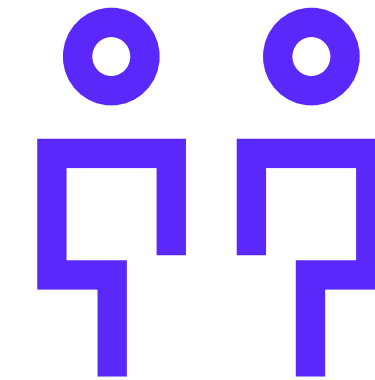
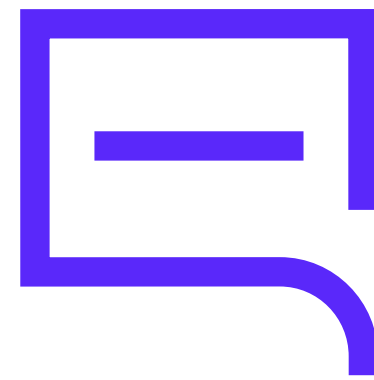
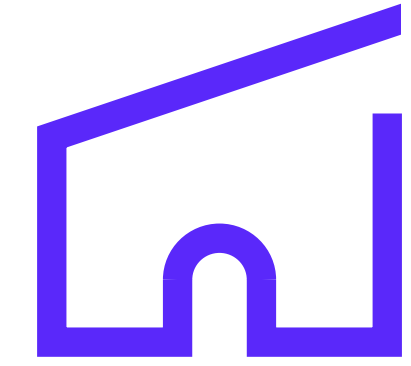
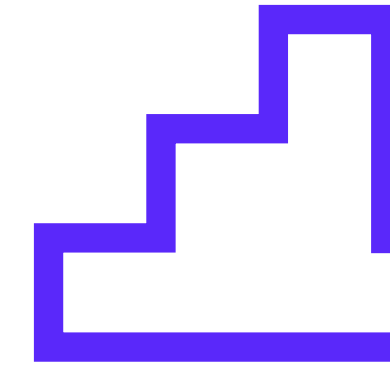
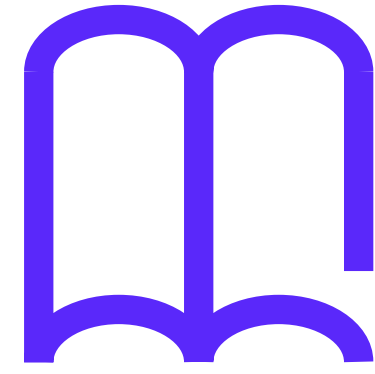
Extra Light is used for headlines and primary information. It brings the right amount of weight to call attention, but is light enough to look elegant and timeless.

Body copy and dense information

Extra Light is used for dense blocks of copy. It helps keep information clear and legible, without making it look heavy.

For content on top of dark backgrounds, Zarid Sans Regular can be substitute to increase readability.

When sourcing iconography from a library or creating new assets, the following principles should be adhered to.



Clarity

Whether literal or abstract an icon's primary goal is to communicate a concept quickly. When developing icons using metaphors, always make sure they are universally understood.

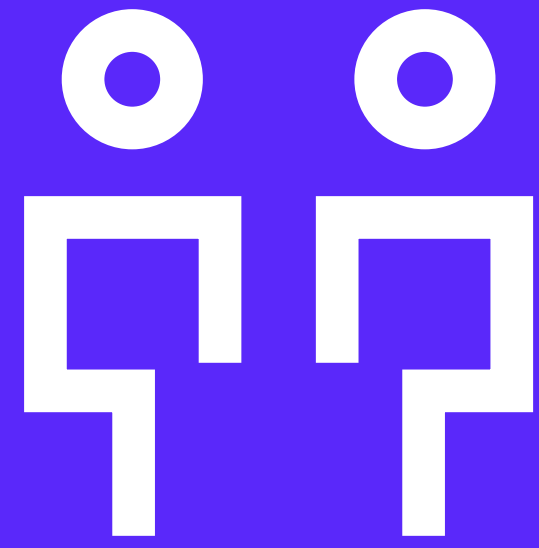
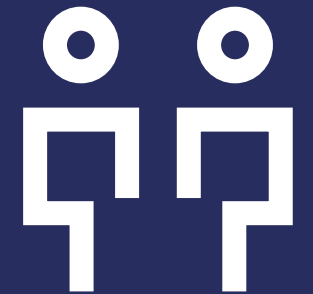
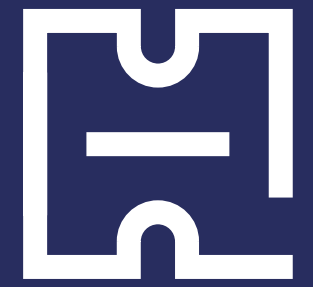
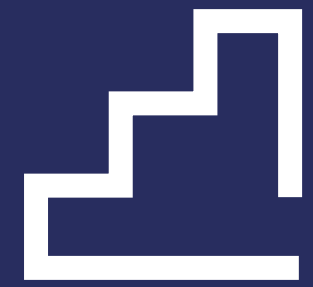
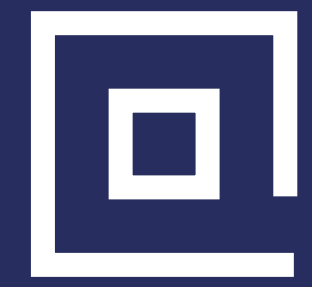
Legibility

Icons in their essence are 'short hand' visuals developed to communicate concepts quickly and effectively. Typically used at small sizes, it is important when developing icons to stress test their legibility at small scale in digital and print communications.

Consistency

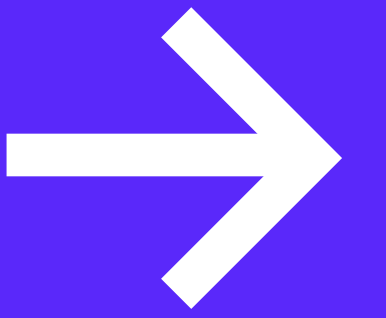
To achieve harmony and recall and consistency, icons should always maintain the same stylistic rules throughout. For Misk, iconography is styled using a a single consistent key-line treatment with no solid infill areas.

2.4 Our Iconography



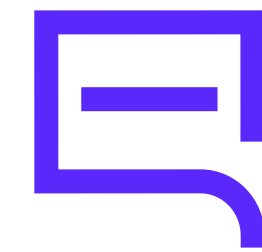
This way to

EVA ABHA
Workshops



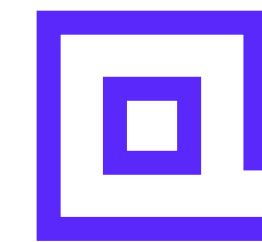
Level

01



Theatre I

Guest speakers
& special events




Special Exhibit

Misk Art Grant:
Mukooth

2.5 Our Graphic Lines

Our secondary graphic lines have a range of expressions. They can be subtle accents in a layout that support our hero elements. They can also stand alone or with typography as a visual story about connection, journey and community.



Connecting
the best of
local artists
industry & education

2.5 Our Graphic Line Types

The following are examples of the types of graphic lines that we use.

Supportive and subtle

Used often

Straight lines

These are commonly used throughout our primary design layouts. Single or multiple lines can be applied to anchor and connect content. They are often used vertically and horizontally.

Angled lines

These lines are slightly more expressive than our straight lines. They bring dynamism to the layout without taking too much attention away from the hero content. Often, only one is needed per layout.

Curved lines

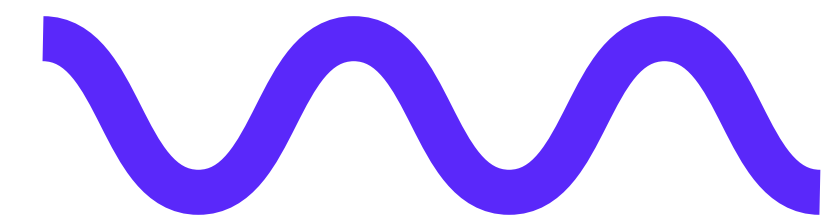
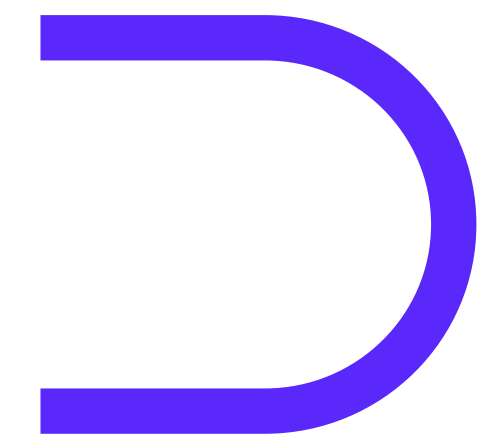
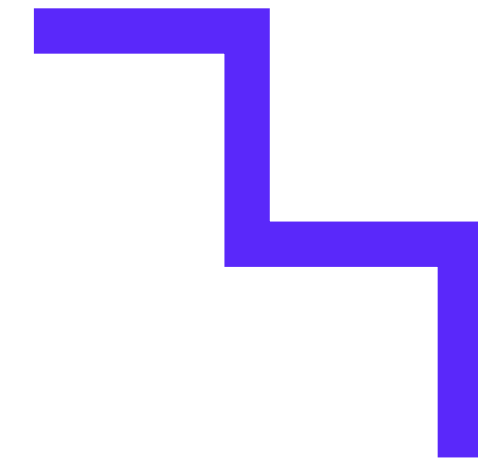
Curved lines veer into more expressive territory. It is a good alternative option to angled lines, but should be used in moderation. We keep the radius of the curved line as circular as possible in order to ensure balance and geometry.

Expressive lines

Expressive line graphics can be used in combination with messaging to create playful and engaging signature moments. We use these sparingly so they have greater impact.

Expressive and Dynamic

Used for specific purposes



Imagery is an important part of our identity, having the ability to capture the audiences imagination with compelling visual stories. Showing a broad range of diverse content speaks to our strengths as an arts institute. We must always seek to showcase the unique perspective of any event, programme, artist or initiative.

Consider the following when creating or curating imagery:

1. Does it reflect our values?

Our images should link back to our values — communicating our progressive approach to social impact, genuine support and empowerment for our artists, passion for the arts and collaborative nature within our community.

Impactful
Genuine
Passionate
Collaborative

2. Is it simple and impactful?

Images communicate best when they are trying to say as little as possible. An overly complicated visual or photograph leads to a confused message. Simplicity ensures clarity of message and a more effective piece of communication.

Keep images simple by ensuring there is an easily understood and identifiable key theme.

3. Is it engaging and inspirational?

Whether it is through color, movement, texture or attitude — the tone of images should always seek to intrigue, provoke thought and reflect the ‘power of art’. Showcasing elements that spark excitement, imagination and creativity, always leaving the audience wanting to know more.

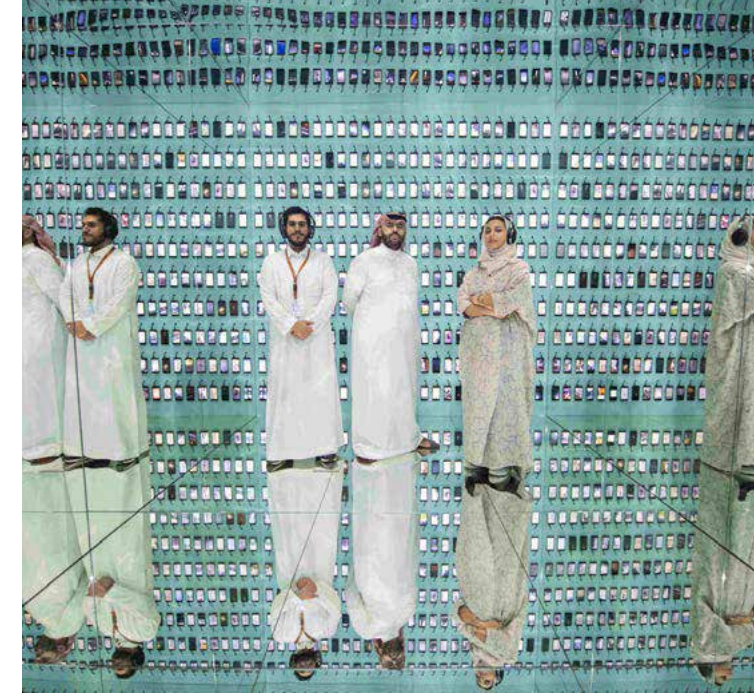
Always try to showcase the unique perspective of any event, programme, artist or initiative.

Whether sourcing stock imagery or footage, shooting your own pictures or briefing a photographer/illustrator, we must consider capturing the following key aspects. Although the themes may vary these principles are universal across all of our imagery.



Individual engagement

Capture candid, authentic moments of a subject engaging with the piece.



Group engagement

Show interaction between the art and groups of observers.



A single focal point

Keep it simple with a single focal point, so our audience will understand the message quickly.



A sense of place

Draw the viewer in and create intrigue by capturing a sense of place, space and scale.



Spark the imagination

Use color, abstraction, detailed textures or movement to ignite excitement, provoke the imagination and spark creativity.



Part of the process

Capture points in time, details throughout the process of a journey from idea to creation or a conversation to collaboration.



Dramatic activity

Create drama by capturing a sense of movement and an active participation in the creation and experience of art.



Unexpected Perspectives

Seek unexpected perspectives to entice the viewer in and create intrigue to encourage them to find out more.

The consistent use of our framework gives our brand a coherent and recognisable look and feel.

As curators you have the flexibility to tell different stories with our imagery, depending on the exhibition theme or flagship initiative.

Here we show how groups of thematic images can be used to create a sense of identity for individual programmes.

Please note: Whilst we have determined guiding principles for all Misk Art photography – when selecting photography from libraries, specifically for theme based communications, first determine an appropriate thematic image. This will form the foundation for further image sourcing. Additional images should be sourced by searching (l) under the photographers name and (r) by image series. This will ensure a cohesive stylistic approach is achieved as demonstrated opposite.

Example 01

Leverages black and white as the unifying style



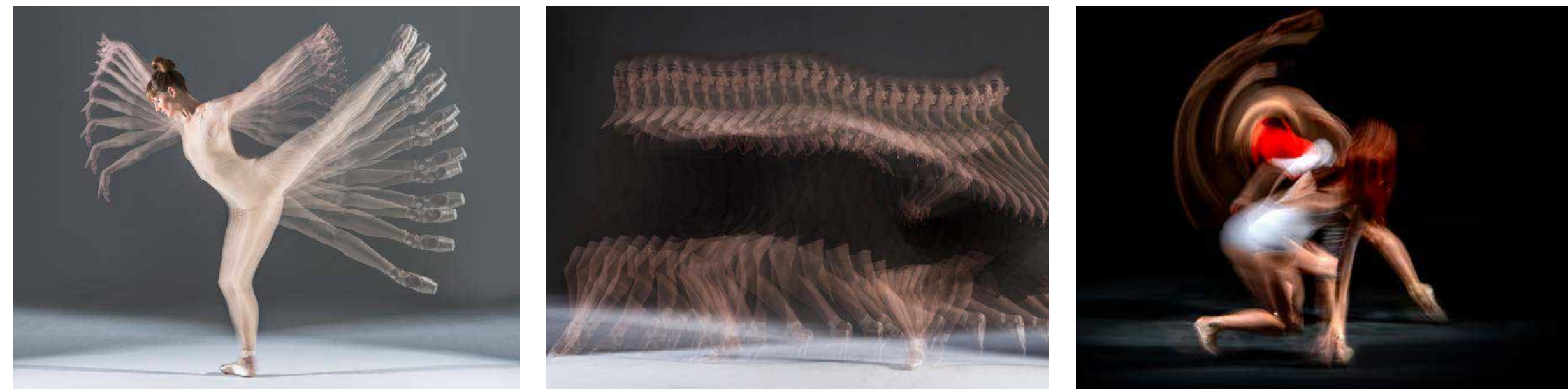
Example 02

Uses colour and light as the unifying style



Example 03

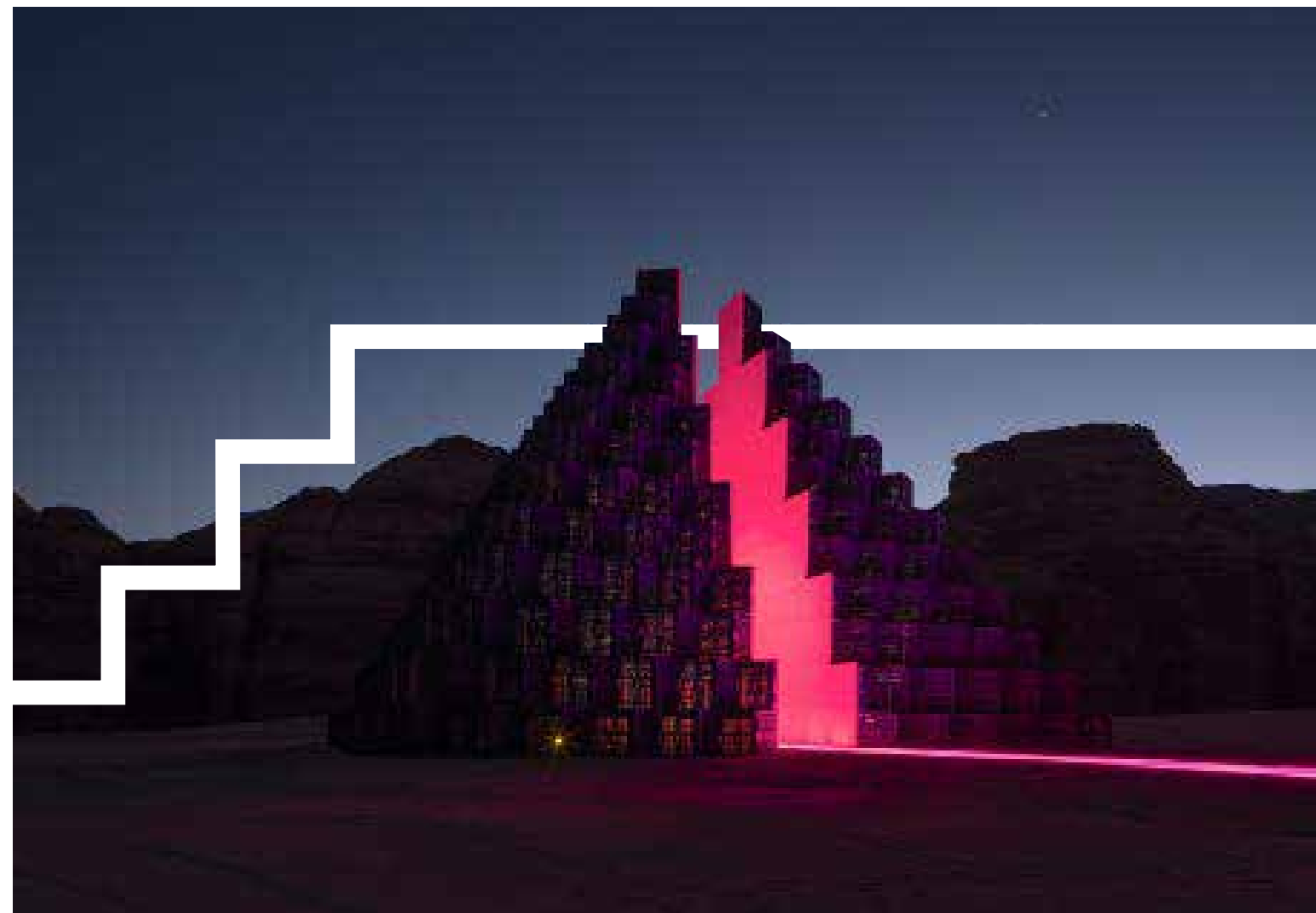
Incorporates movement as the unifying style



2.6 Imagery

We can also make our imagery more ownable by combining it with our line graphic. Using an active line that interacts, connects and highlights key parts of the image, demonstrating our presence and continued support.

Straight, angled, curved and expressive line types may all be applied.

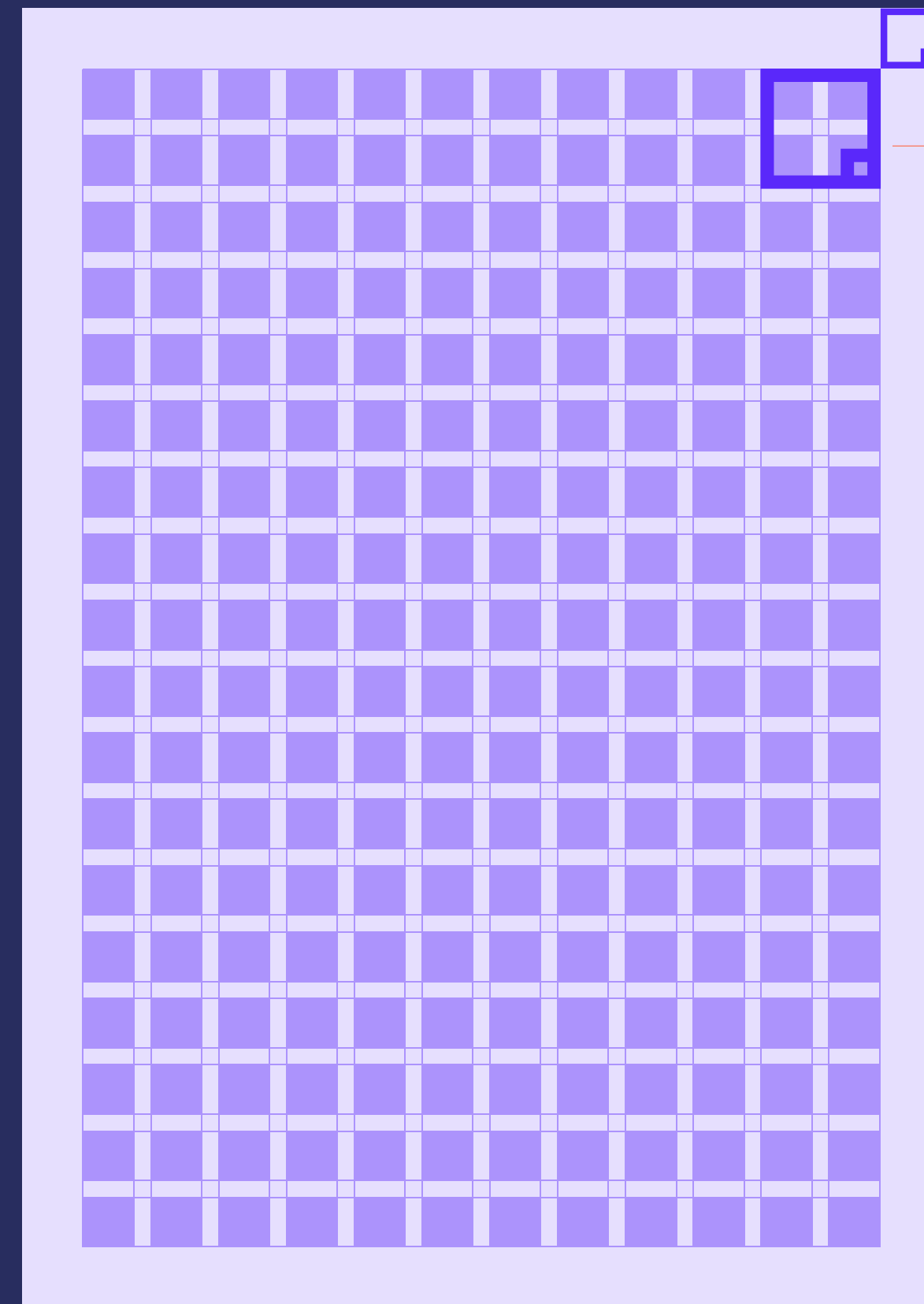


2.7 Our Layouts The Grid System

Our modular grid allows for flexibility to place and align content vertically or horizontally within the margins.

Use the logo as a tool to measure the columns, margins and rows in your grid. Start with 12 columns for complex content and adjust the number to fit the format. Increase or decrease the number of rows so that the grid stays as square and modular as possible.

This is our square grid example on an A4 210x297mm portrait, landscape and square format. This can be adapted in principle to any format.

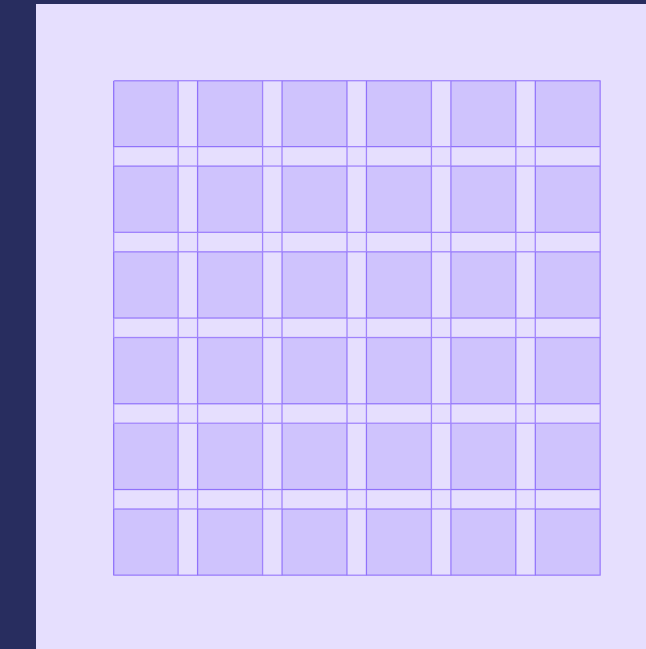


A4 Portrait
12 columns by 18 rows

Margins are 50%X

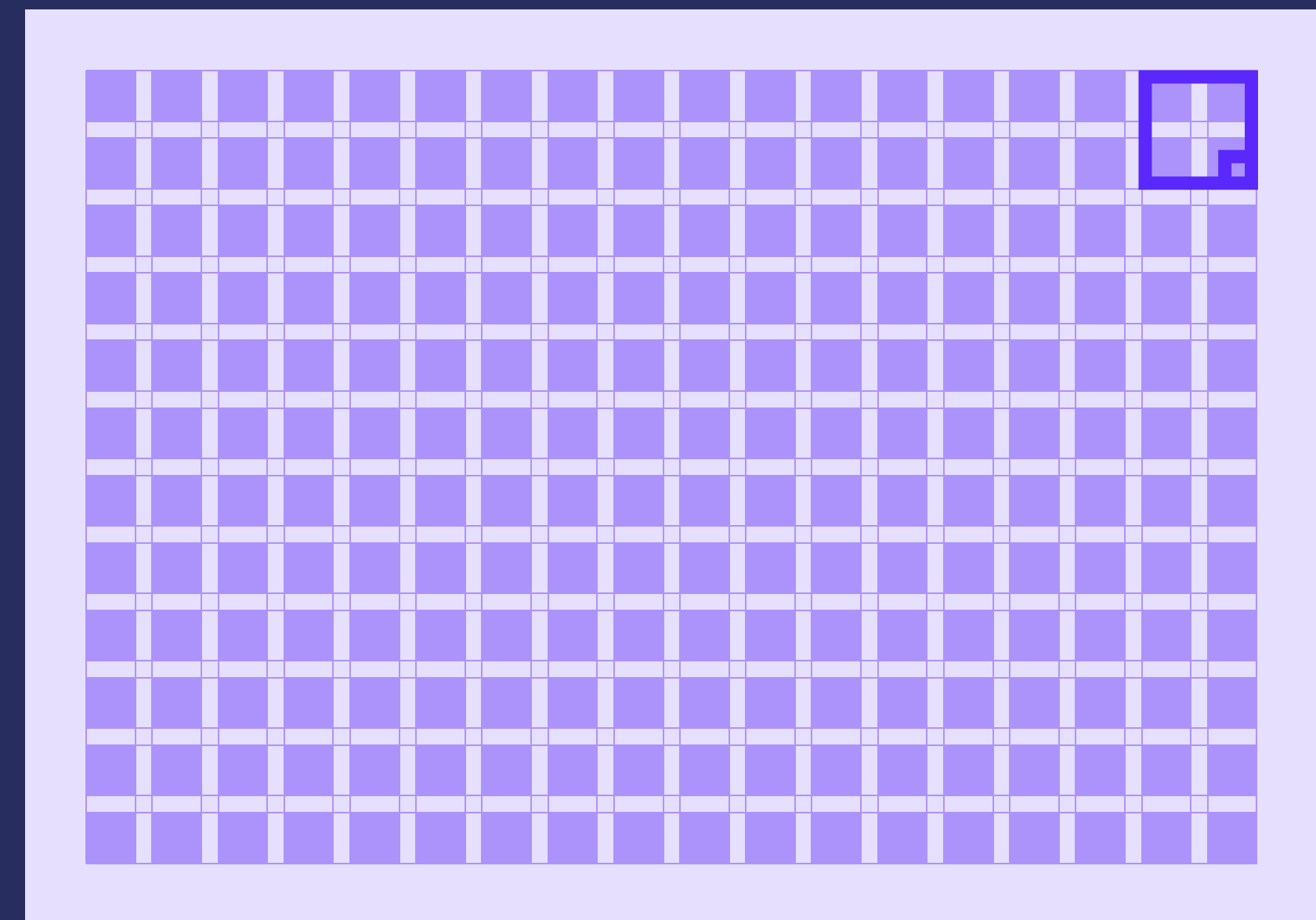
Our Logo (X)

The square footprint of our symbol makes a good unit of measurement for our modular grid



Square
6 columns by 6 rows

Smaller formats have less content, therefore the grid should be pared down.



A4 Landscape
18 columns by 12 rows

2.7 Our Layouts Breaking it Down

Logo, Color and Content Furniture

Our logo is the anchor to our grid. Therefore, it should always sit proudly on the top right corner of the layout. By enforcing consistency, our logo becomes the mnemonic device that reinforces the presence of our brand.

We use full bleed colors for our layout backgrounds. Lead with White or Misk Purple and use secondary colors for secondary colors to highlight key information.

Where possible, keep information in a consistent position across materials for a specific event or initiative. Keep as much clear space in layouts as possible

Strong anchor for the grid

Consistent placement for navigation

Exhibitions

معهد مسك للفنون
Misk Art Institute

Art Dubai
Modern
Symposium

03.19–03.28
14:00–17:00

Misk Lounge, Madinat Jumeirah,
Art Dubai, Dubai, U.A.E.
3rd Dec. 2020–28th Feb. 2021
miskartinstitute.org

ART DUBAI

Exhibitions

معهد مسك للفنون
Misk Art Institute

Mukooth

07.10–
08.28

Misk Lounge, Madinat Jumeirah,
Art Dubai, Dubai, U.A.E.
3rd Dec. 2020–28th Feb. 2021
miskartinstitute.org

INSTAGRAM LIVE
13:00–15:00 AST

Exhibitions

معهد مسك للفنون
Misk Art Institute

Roundtable

Muhannad
Shono

INSTAGRAM LIVE
13:00–15:00 AST

Misk Lounge, Madinat Jumeirah,
Art Dubai, Dubai, U.A.E.
3rd Dec. 2020–28th Feb. 2021
miskartinstitute.org

The text / copy shouldn't dominate the page. However, it can be moved around the grid vertically or horizontally

2.7 Our Layouts Breaking it Down

Headlines and Secondary Information

Headlines are the first level of information. Therefore, it should take up a large area of space in a layout. Our headlines can be horizontal or vertical as long as it is legible.

Secondary information is also important, but has a different role from the headlines. Therefore, it should be smaller than the headline, but larger than other text.

Secondary information can vary in size, but should not take attention away from the headlines

Exhibitions

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Misk Art Institute

Art Dubai
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miskartinstitute.org

Headlines can be horizontal or vertical

2.7 Our Layouts Breaking it Down

Photography and Graphic Lines

Photography and graphic lines bring impact to our layouts. By overlapping headlines with our hero image, we bring depth and visual interest to the design. In most cases we only need one image, however for secondary layouts, the grid can support multiple images.

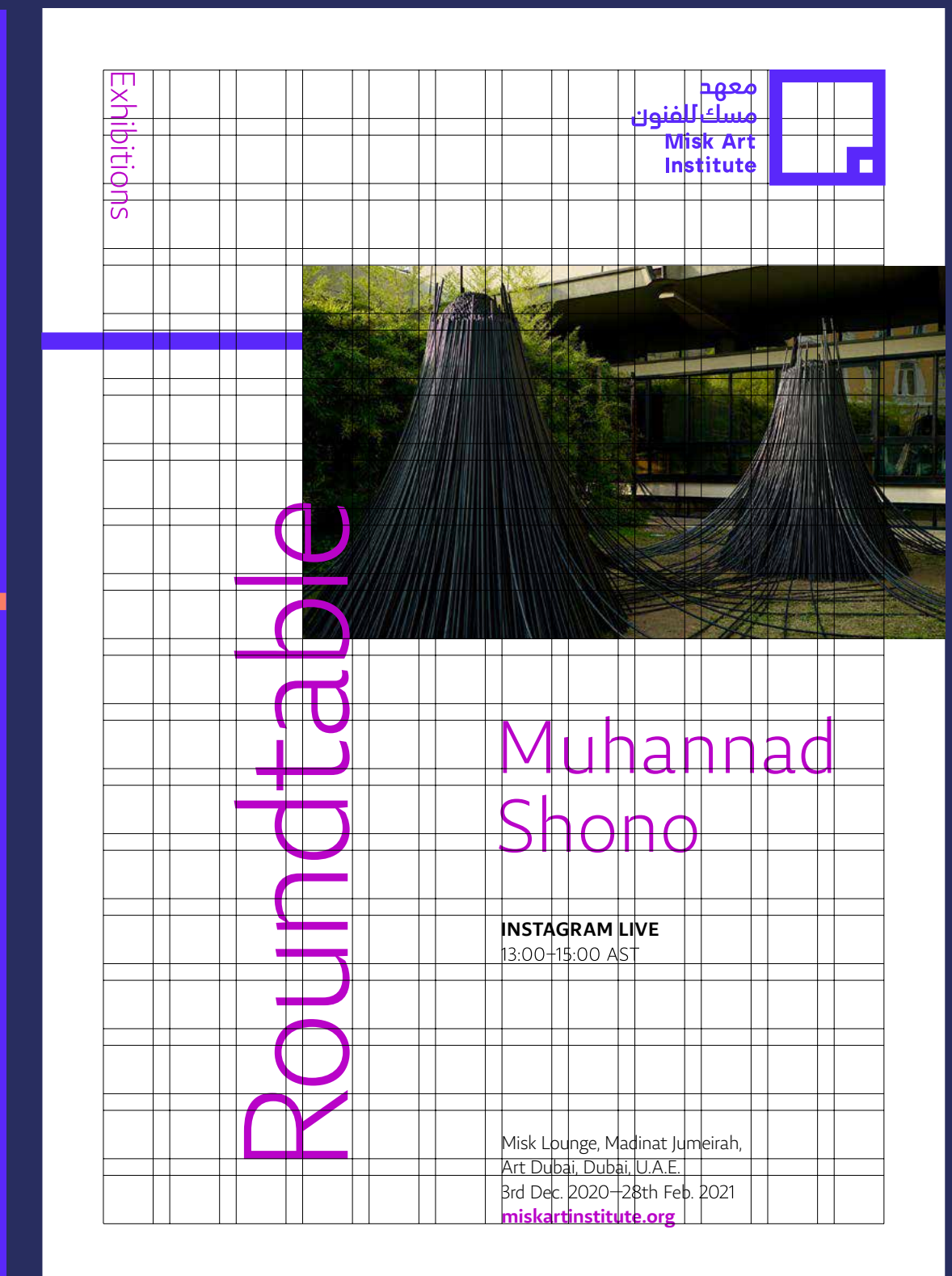
Our graphic line is the 'red thread' that ties all the brand elements together. We use the graphic lines to move the eye forward and connect it with all our images and typography. For layouts like these, our graphic language is simplified so that it doesn't overwhelm the page.



Photography can be asymmetrical on the grid.



It can stand boldly at the centre.



Or in some instances, it can lead the eye forward by bleeding off the page.

2.7 Our Layouts Breaking it Down

Primary Layouts

These sample layouts represent the flexibility within our brand system. They are used for primary levels of communications and design.

Exhibitions

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Misk Art Institute

Art Dubai Modern Symposium

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ART DUBAI

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معهد مسك للفنون
Misk Art Institute

Mukooth

07.10—
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Roundtable



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miskartinstitute.org

2.7 Our Layouts Breaking it Down

Secondary Layouts

Secondary layouts are for more in-depth content. It uses the same modular grid, but has the flexibility to adapt to a variety of graphics, photography and information.



Layout with multiple images



Type-led layouts with full bleed images



Layouts with large graphic elements

2.7 Our Layouts Breaking it Down

Secondary Layouts

These sample layouts are examples of how our modular grid is flexible yet still coherent with the rest of our brand.



Creating a story vignette from multiple images



Type-led layouts with full bleed images

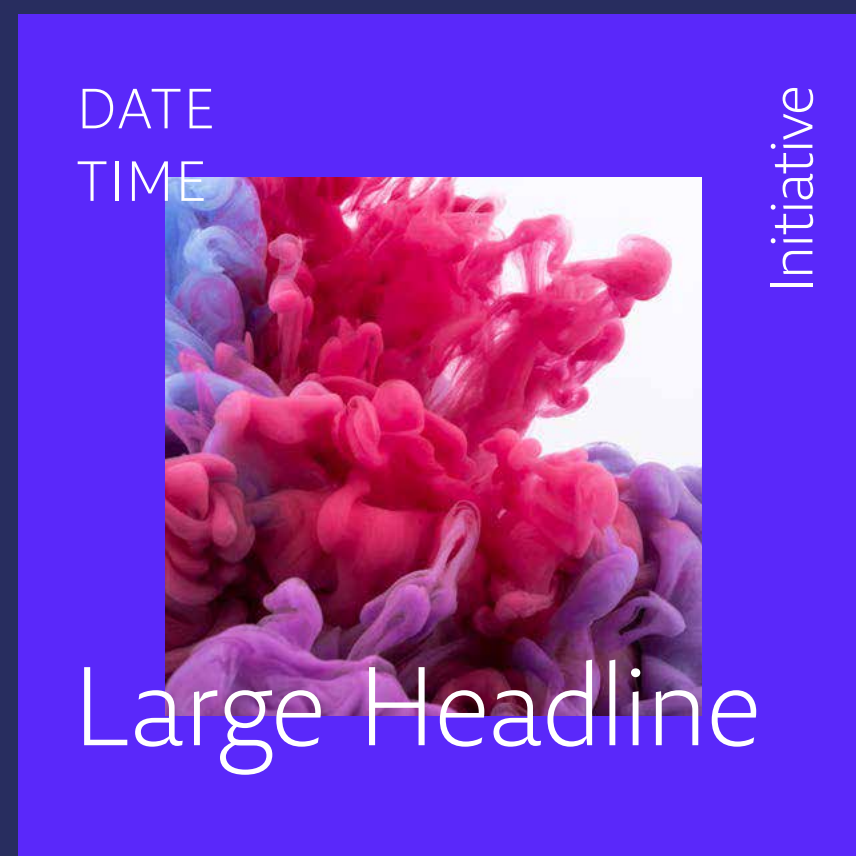


Layouts with large graphic elements

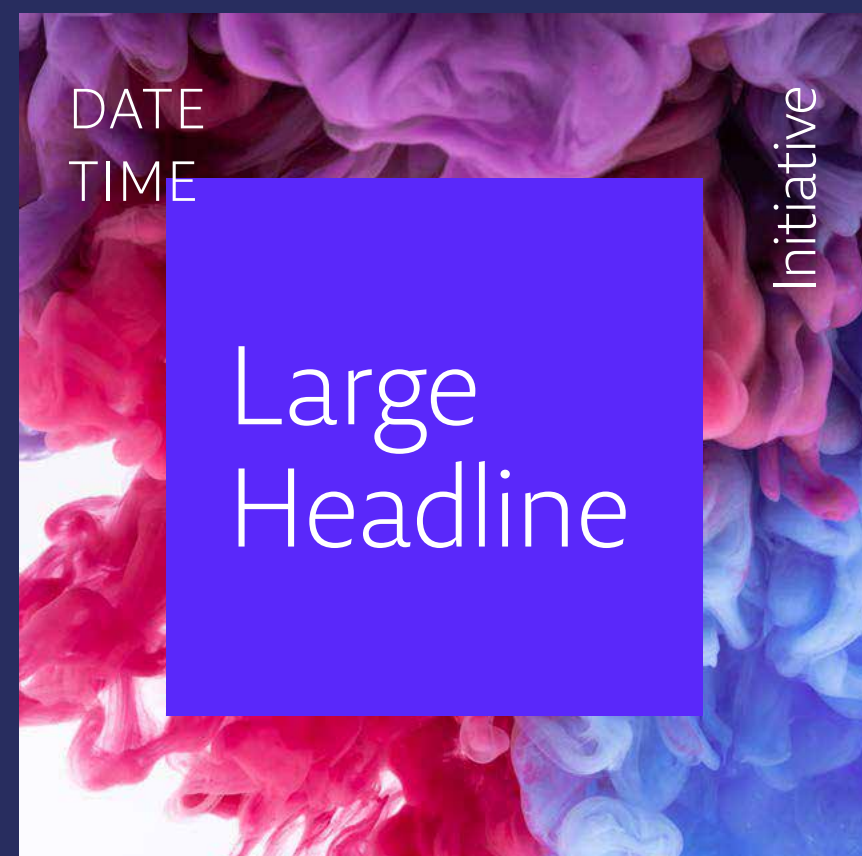
2.7 Layouts: Instagram Posts

There are five different layout styles that can be used for our social communications that are shown here.

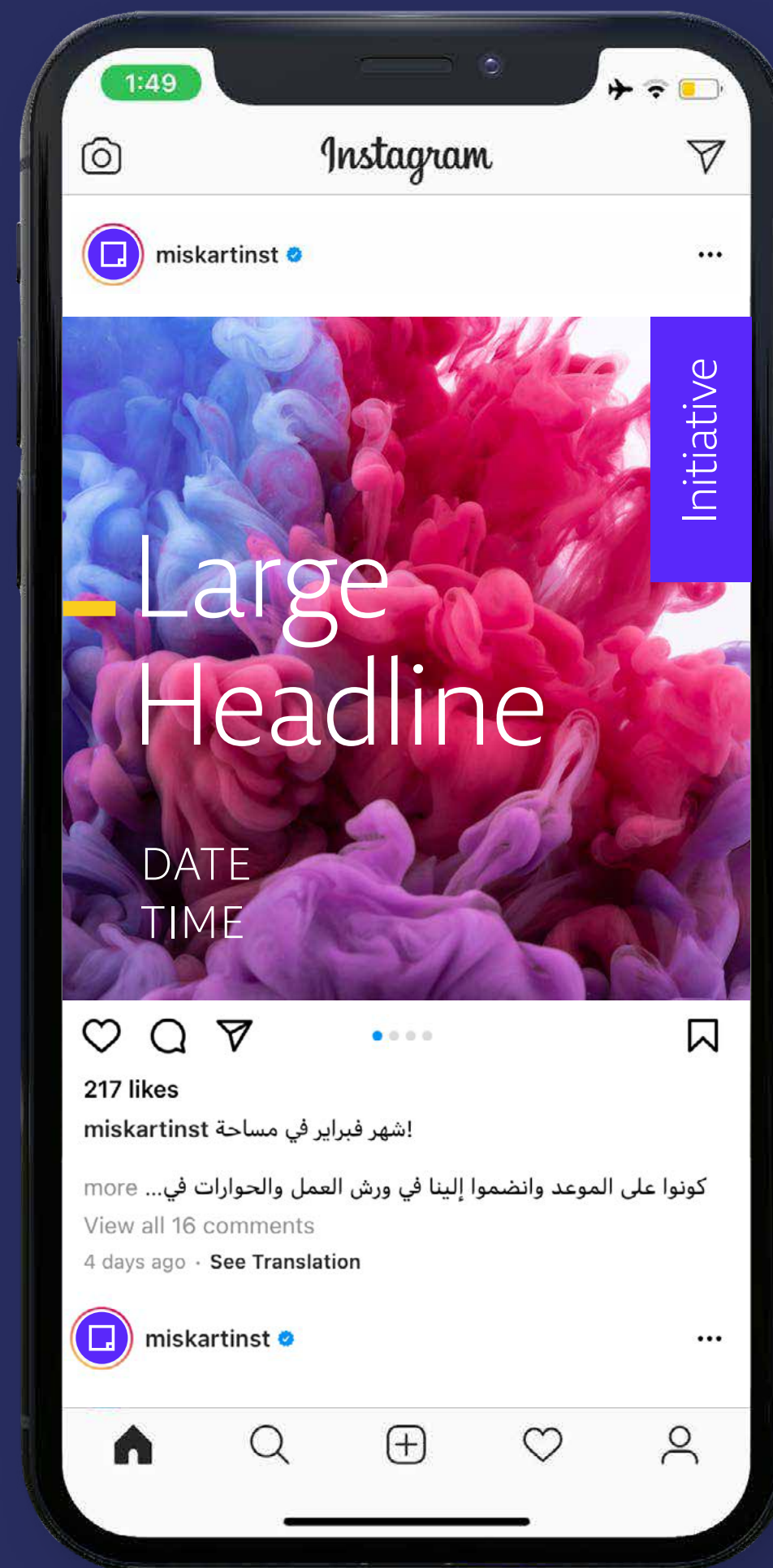
[1080 X 1080px]



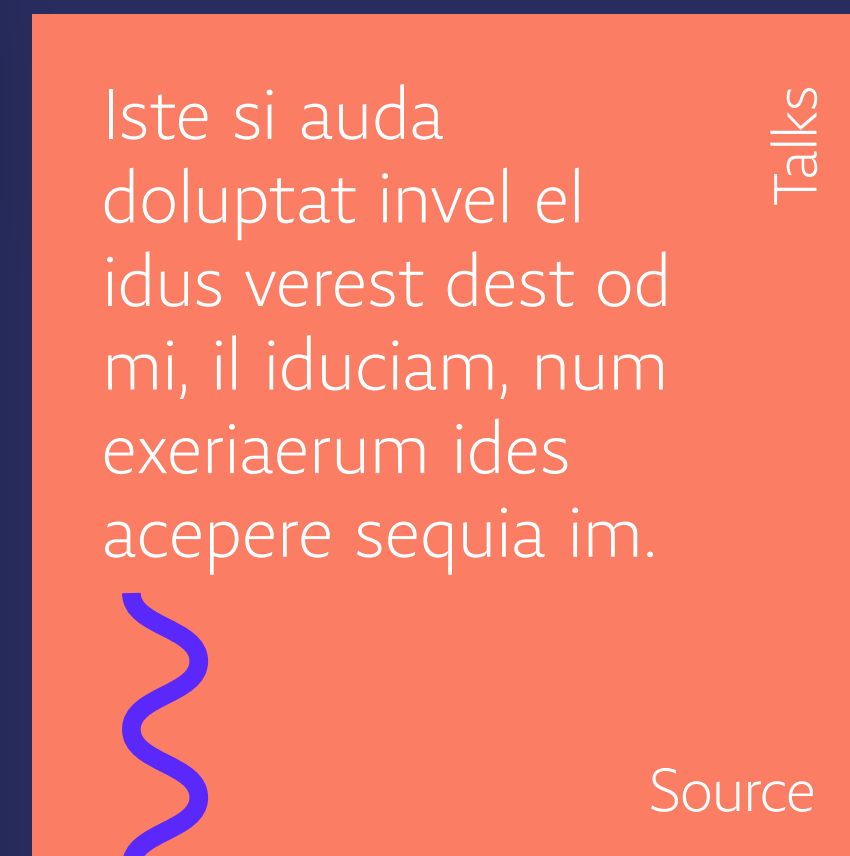
1. Color frame



2. Image frame



3. Full-bleed image



4. Text quote



5. Statistical quote

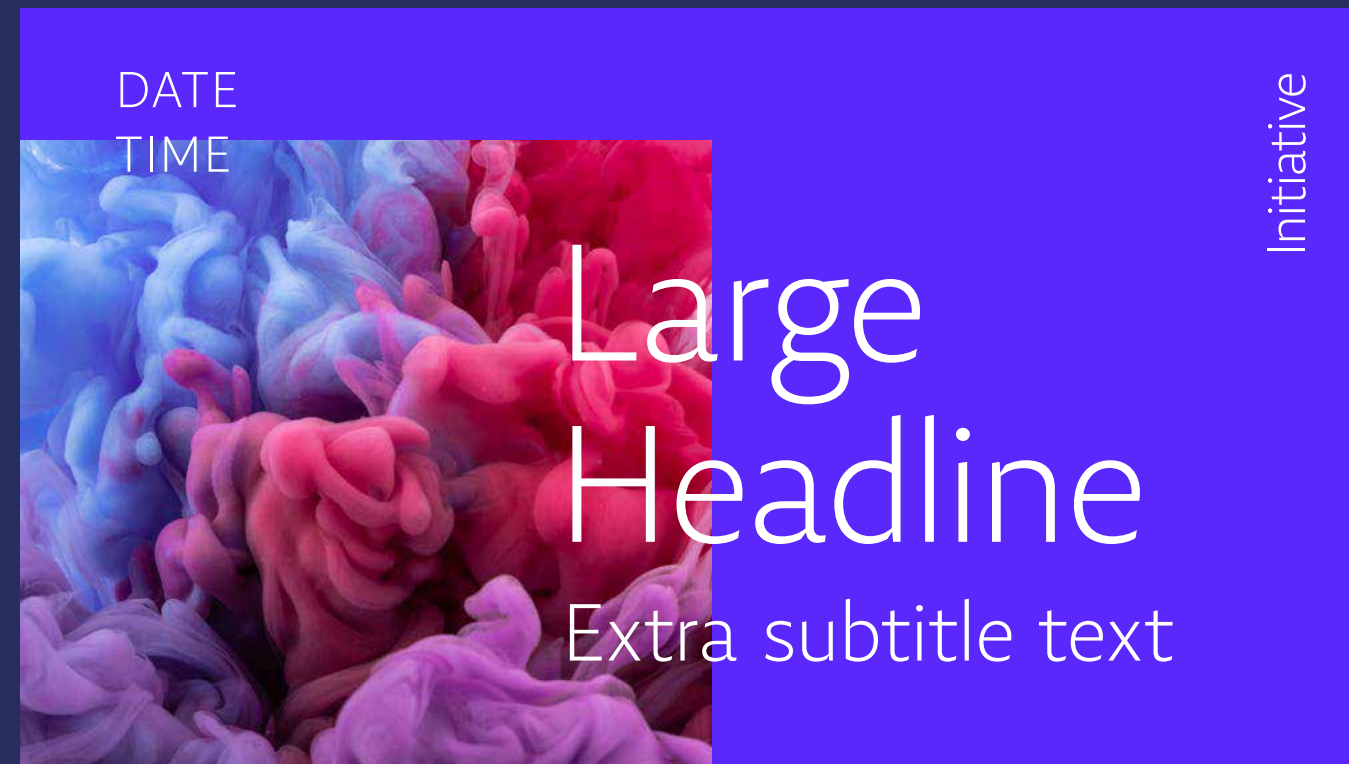


In addition to the templates, we also can create custom posts with the lines interacting, connecting and highlighting key parts of any image.

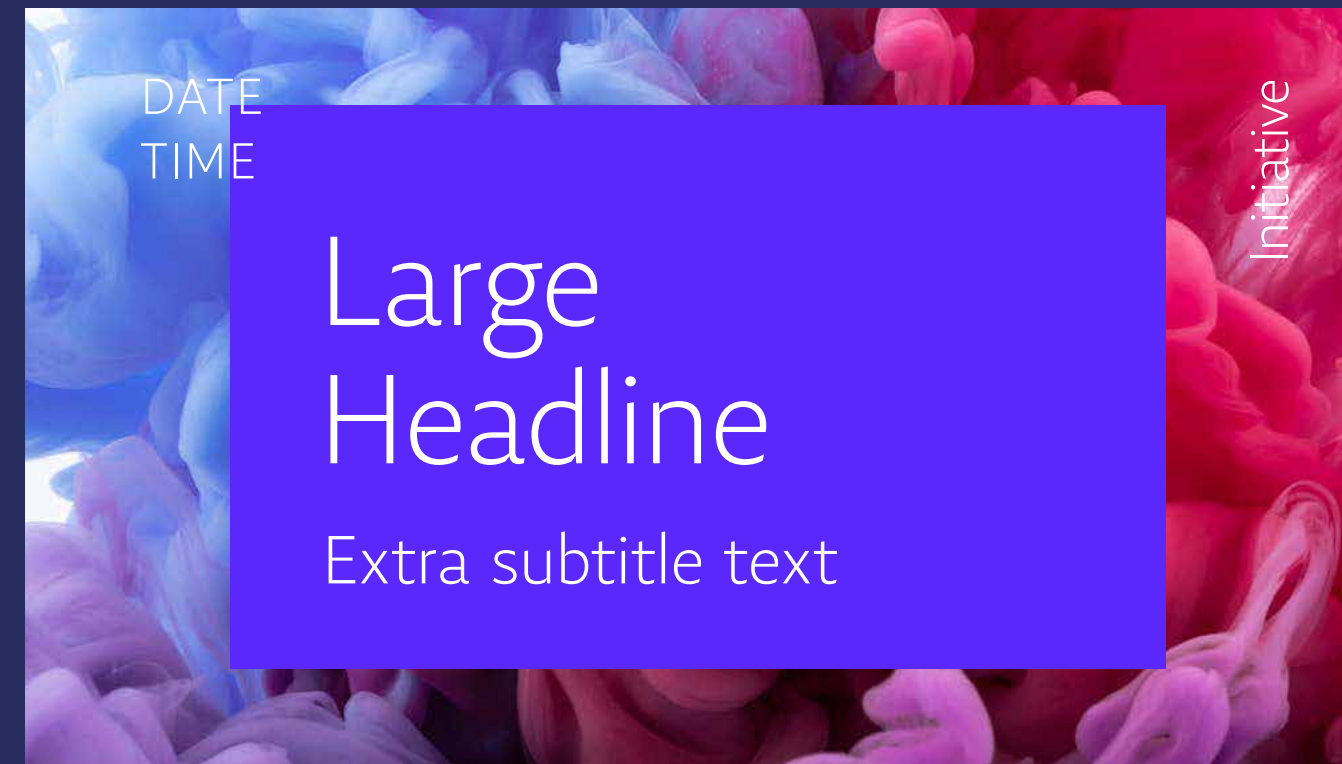
2.7 Layouts: Twitter Posts

There are five different layout styles that can be used for our social communications that are shown here.

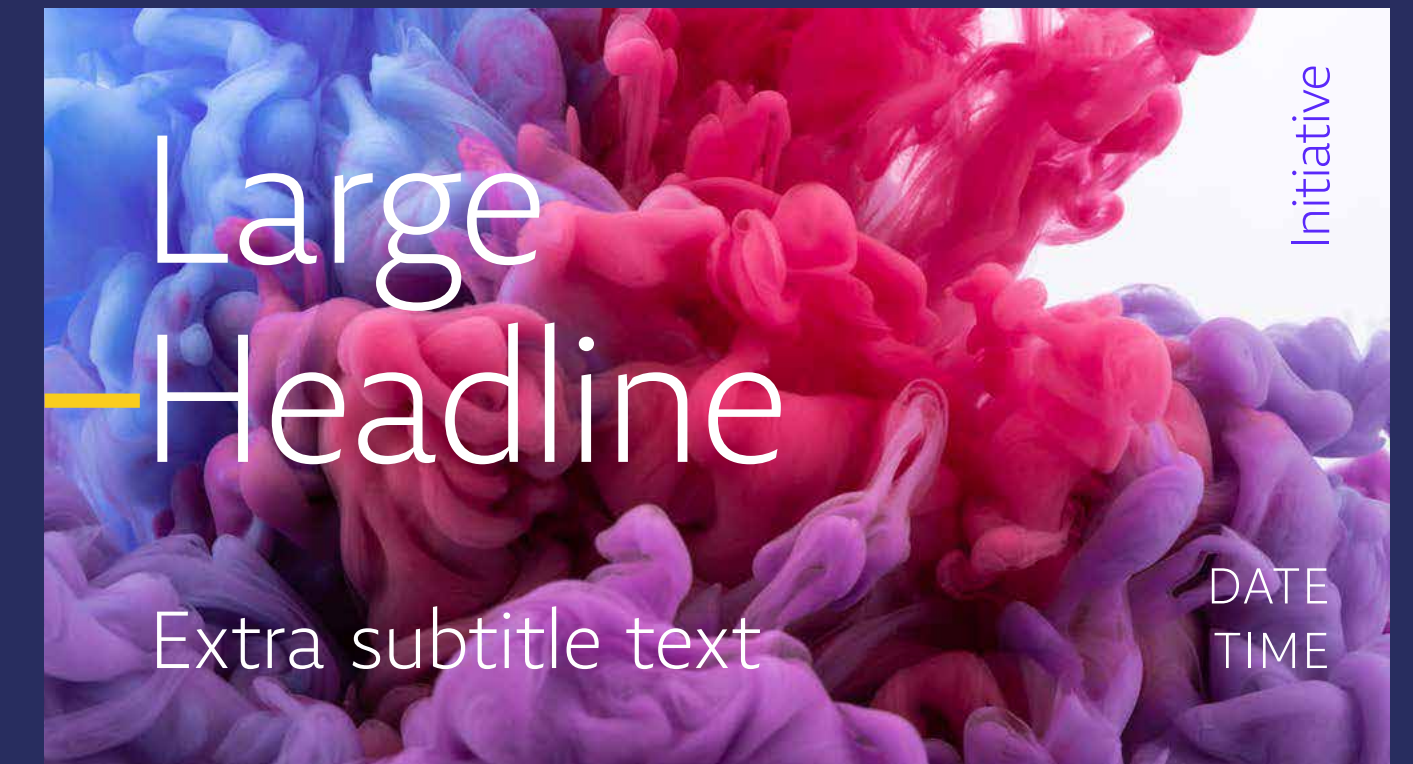
[1280 X 720px]



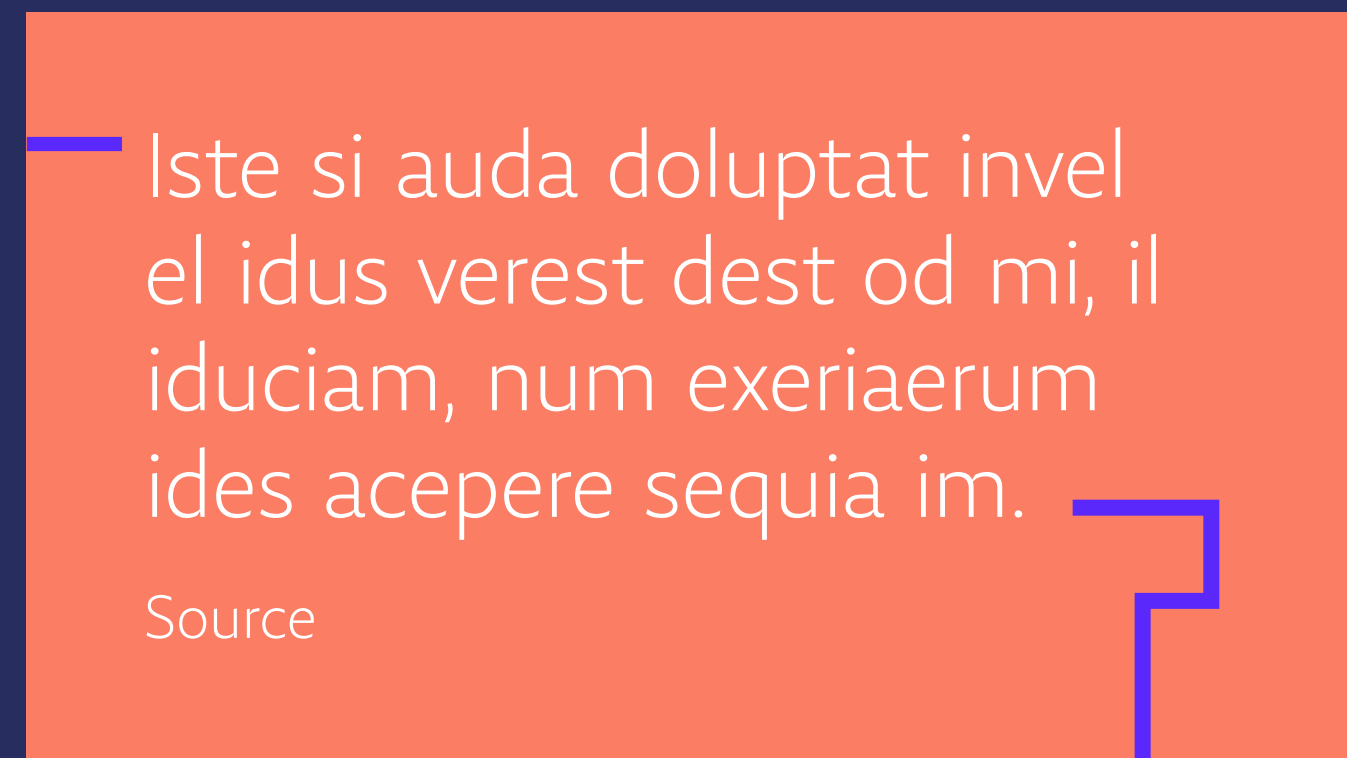
1. Color frame



2. Image frame



3. Full-bleed image



4. Text quote

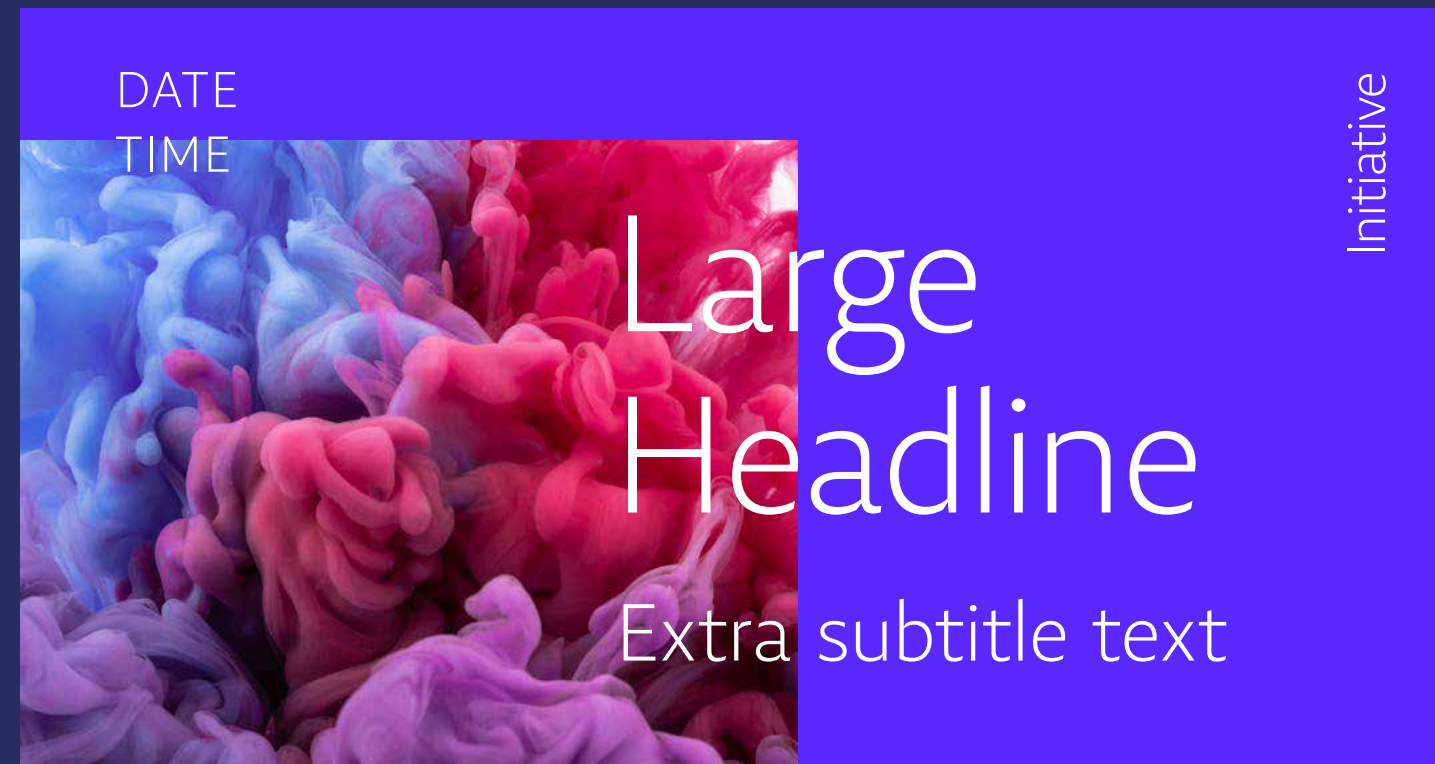


5. Statistical quote

2.7 Layouts: Facebook Posts

There are five different layout styles that can be used for our social communications that are shown here.

[1200 X 630px]



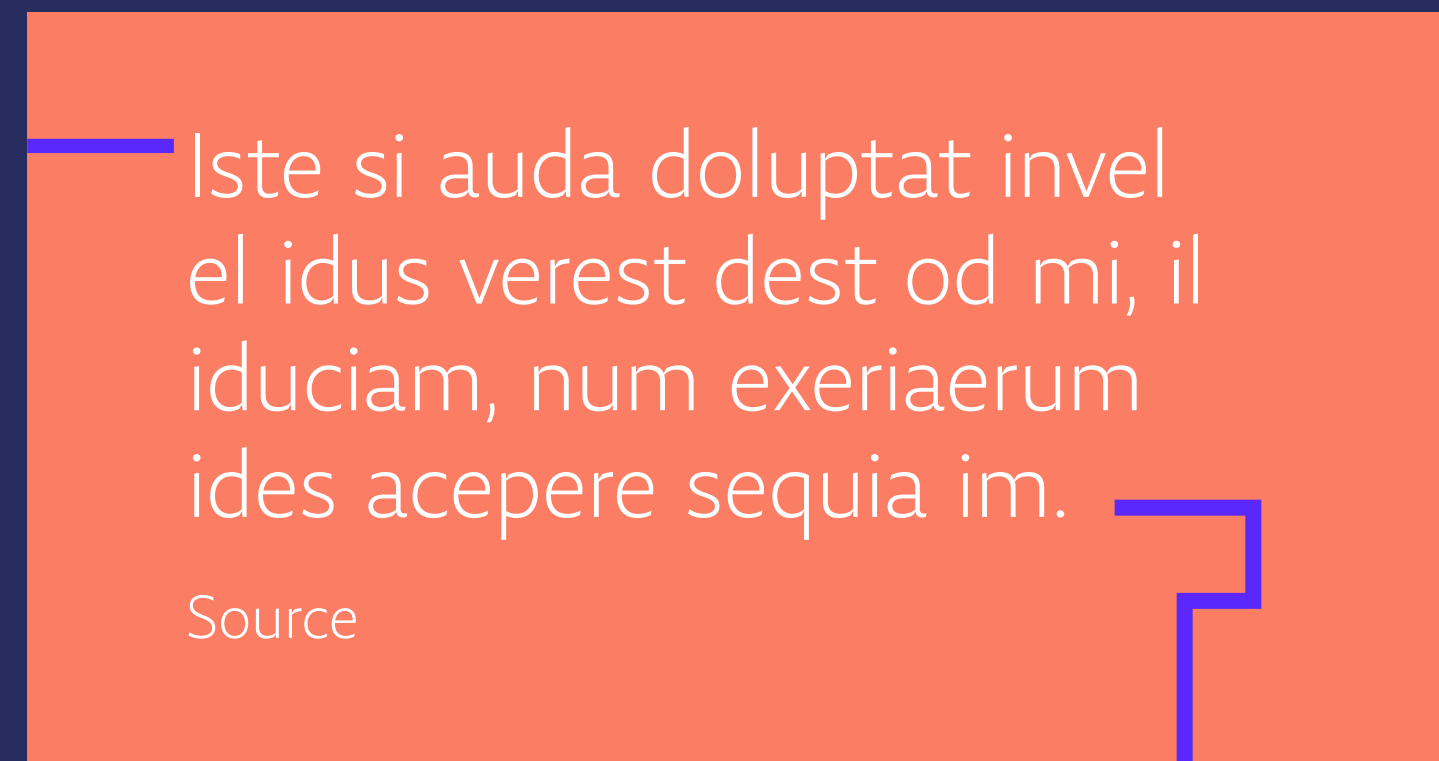
1. Color frame



2. Image frame



3. Full-bleed image



4. Text quote

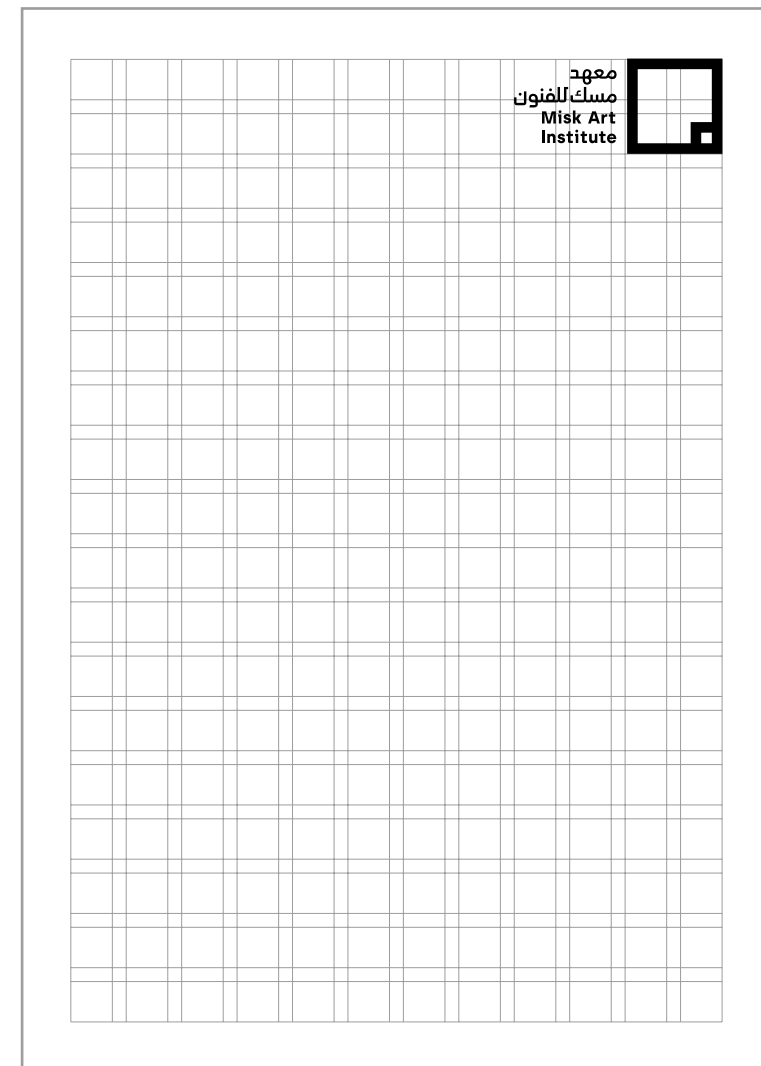


5. Statistical quote

Co-Branding: Misk Foundation Endorsment

Conveying the relationship between MAI and Misk Foundation will sometime be a necessity across various communications. We have specified four alternate scenarios for its usage and placement.

No Endorsement MAI only

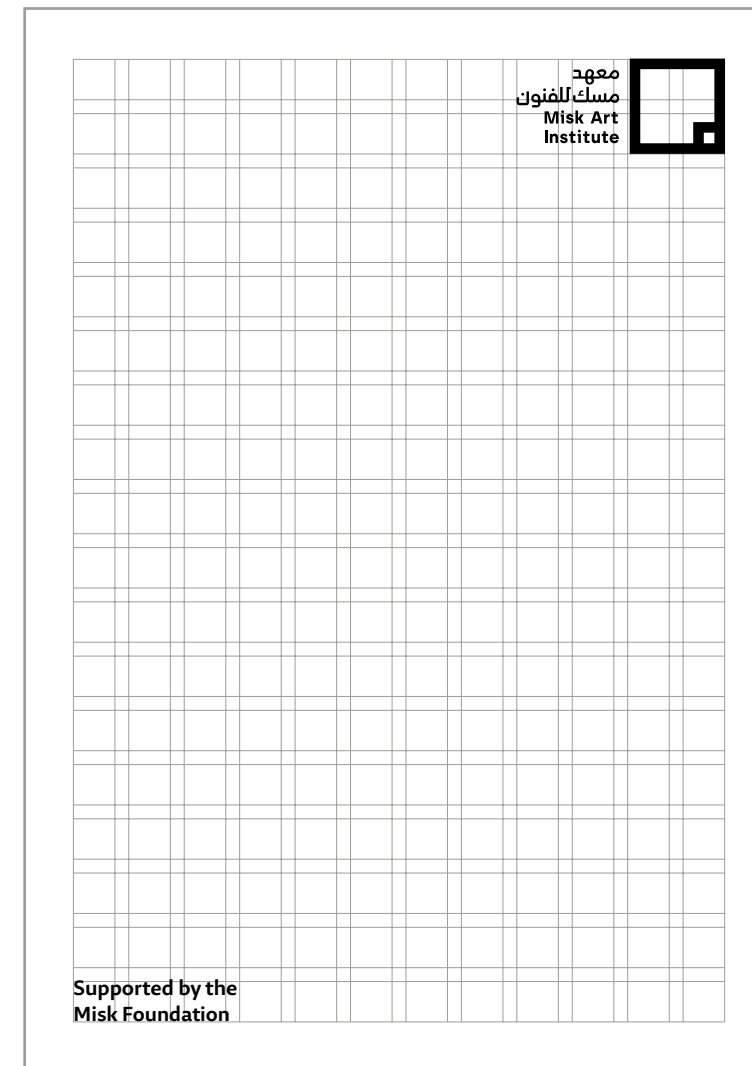


1. No visual branding of Misk Foundation

E.g. When inside MAI, i.e. in physical and digital space, for all initiatives organised by MAI and for all regular MAI program collateral.

Roughly 85% of cases

Light Endorsement Misk Foundation plays a light supporting role

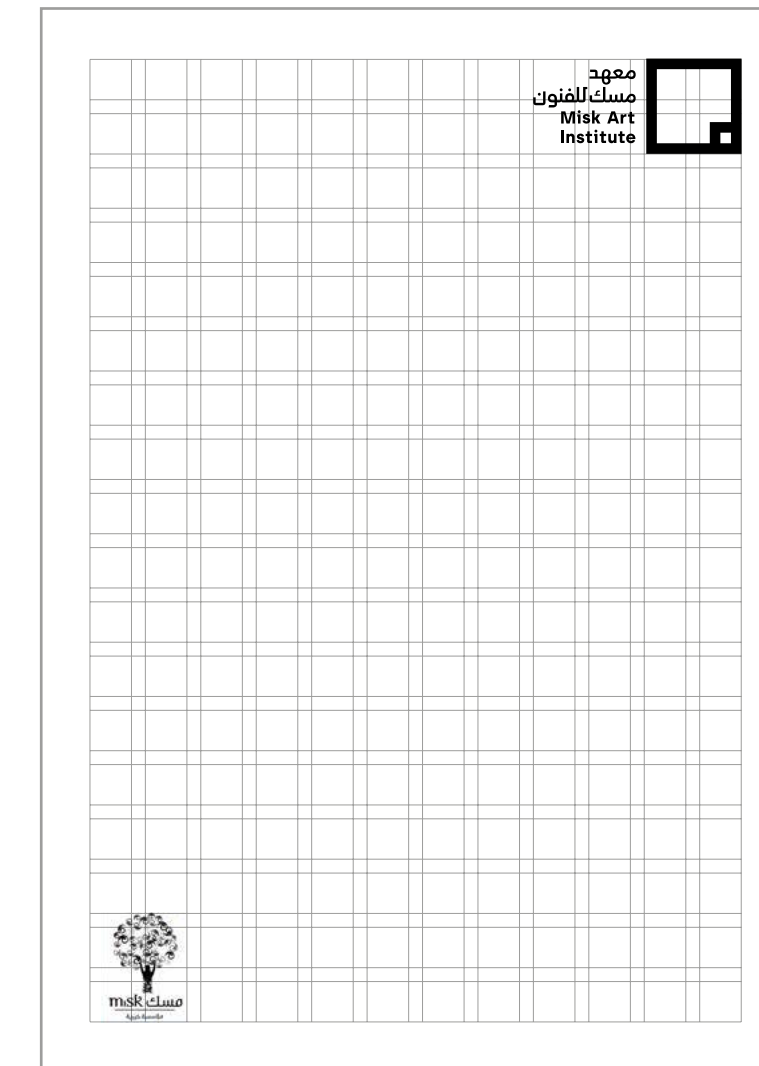


2. MAI logo appears in the top or bottom right corner, written endorsement place bottom left.

E.g. When MF executives are playing a role or when MF sponsors an initiative and an equity transfer to MAI is required.

Roughly 10% of cases

Joint Endorsement (Equal) MAI and Misk Foundation play equal roles

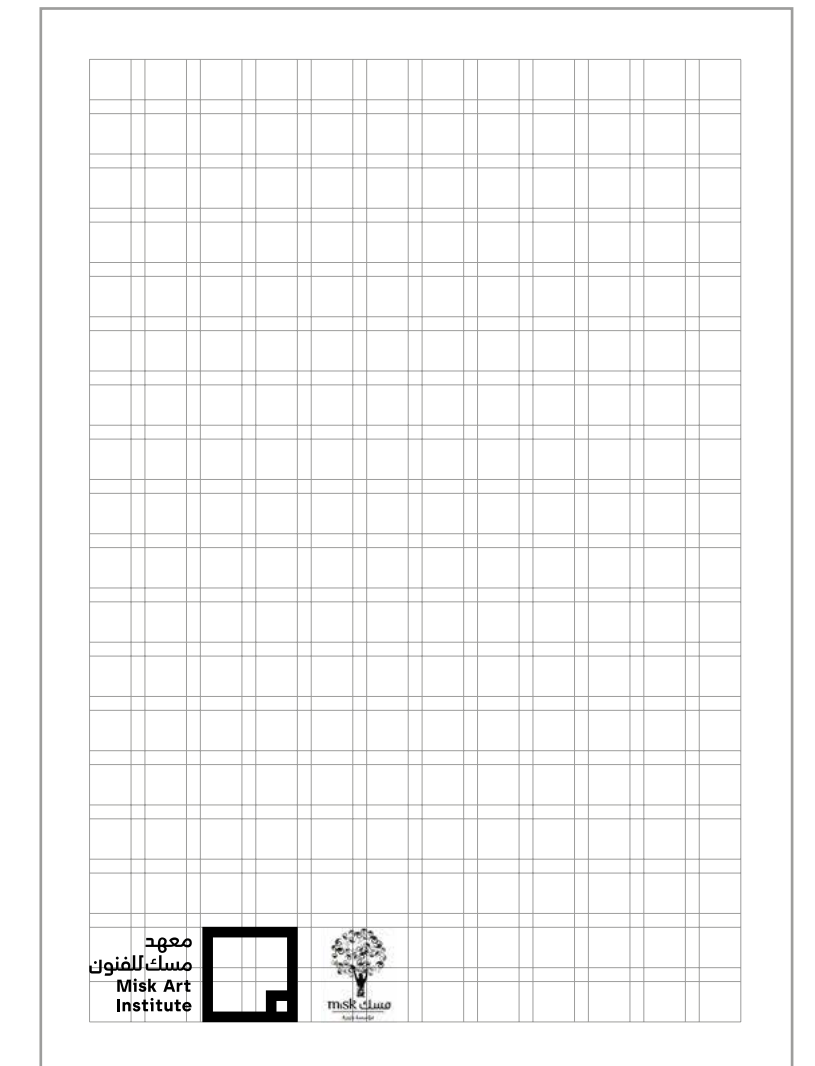


3. MAI logo appears in the top or bottom right corner, Misk foundation appears bottom left.

E.g. When MF is organising an initiative and MAI plays a large role.

Roughly 2.5% of cases

Joint Endorsement (Equal) MAI and Misk Foundation play equal roles



4. There may be requests made for a 'side-by-side' logo layout when co-branding with partners.

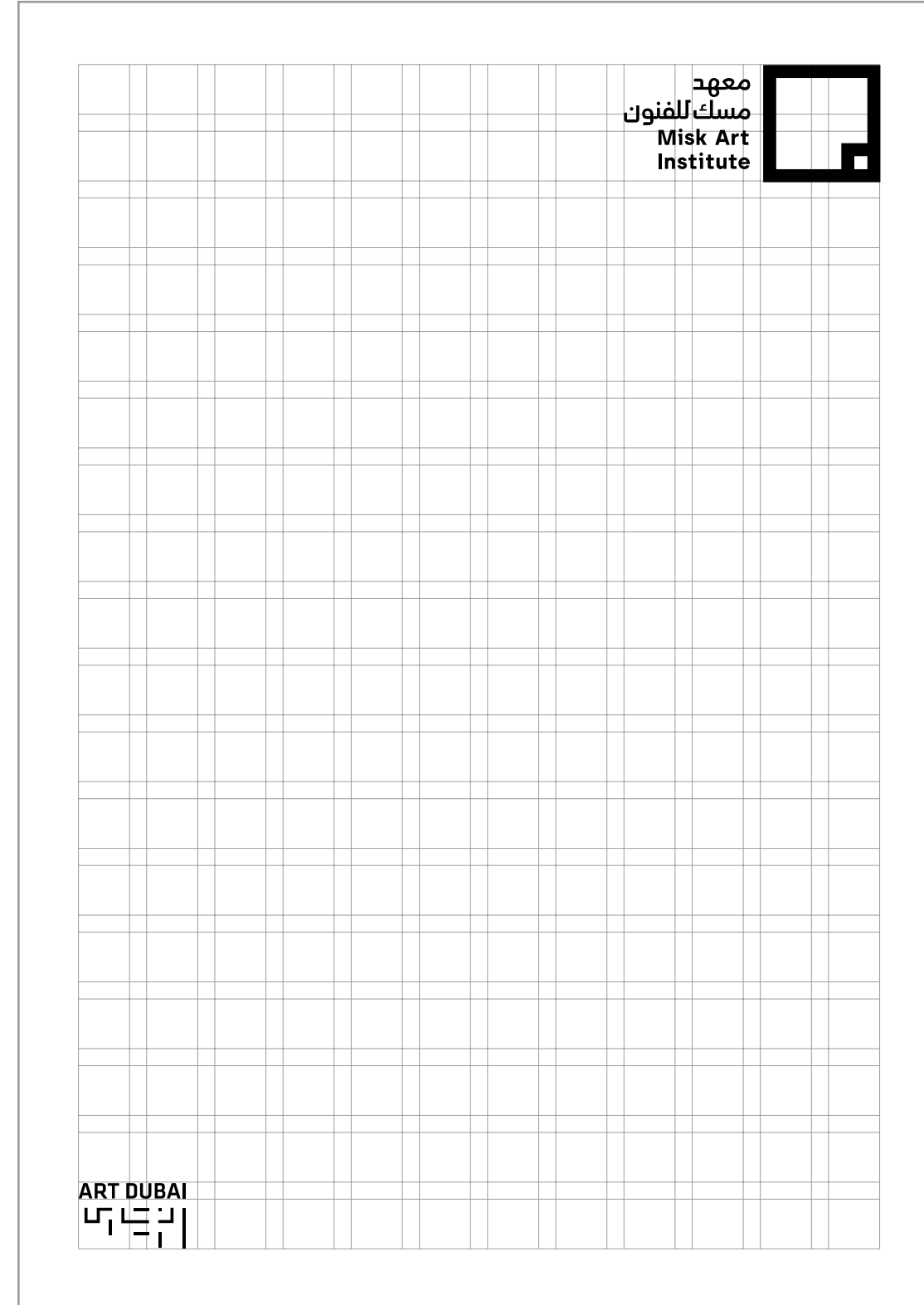
E.g. When MF is organising an initiative and MAI plays a large role.

Roughly 2.5% of cases

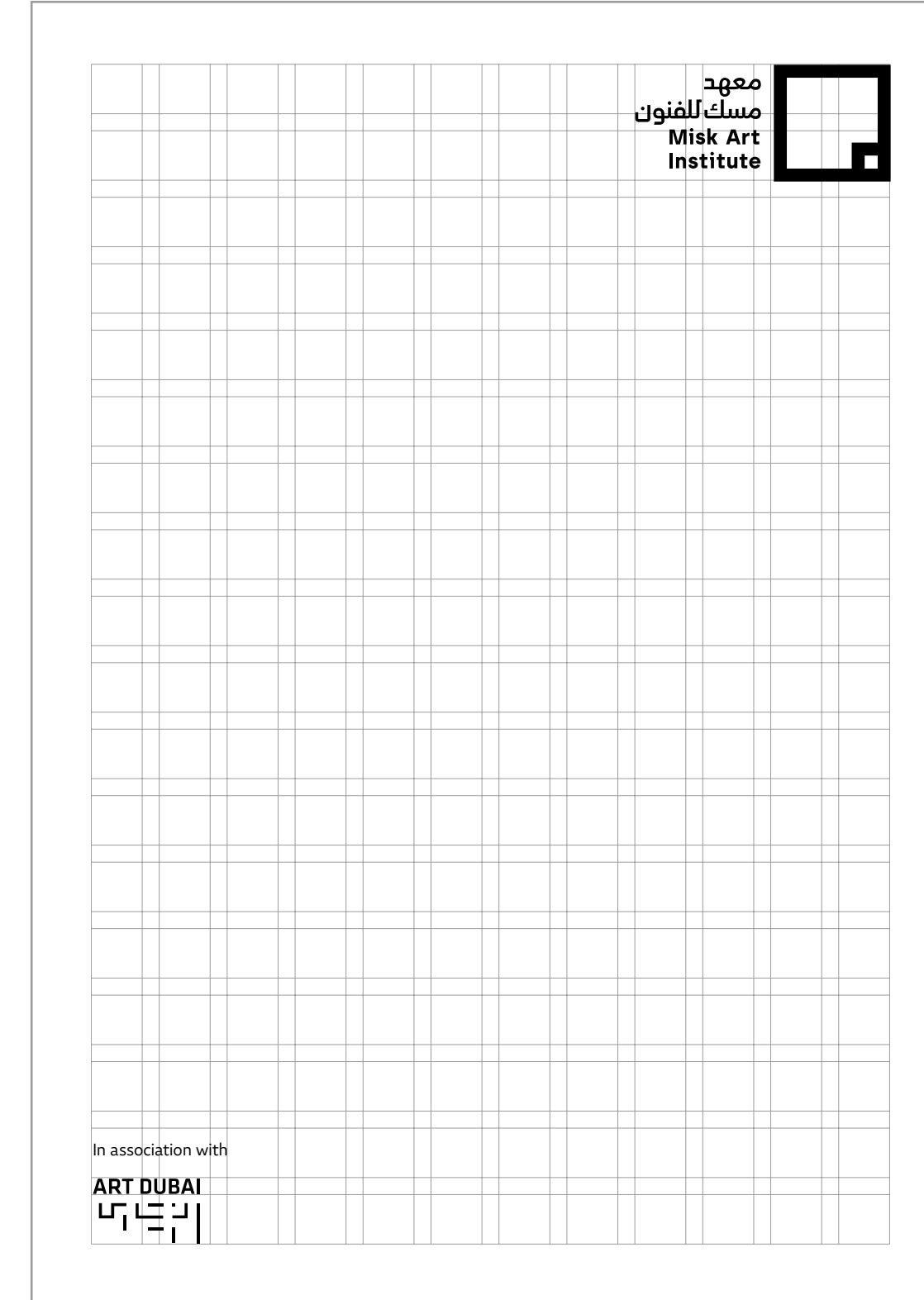
2.8 Co-Branding

Co-Branding: MAI Dominant

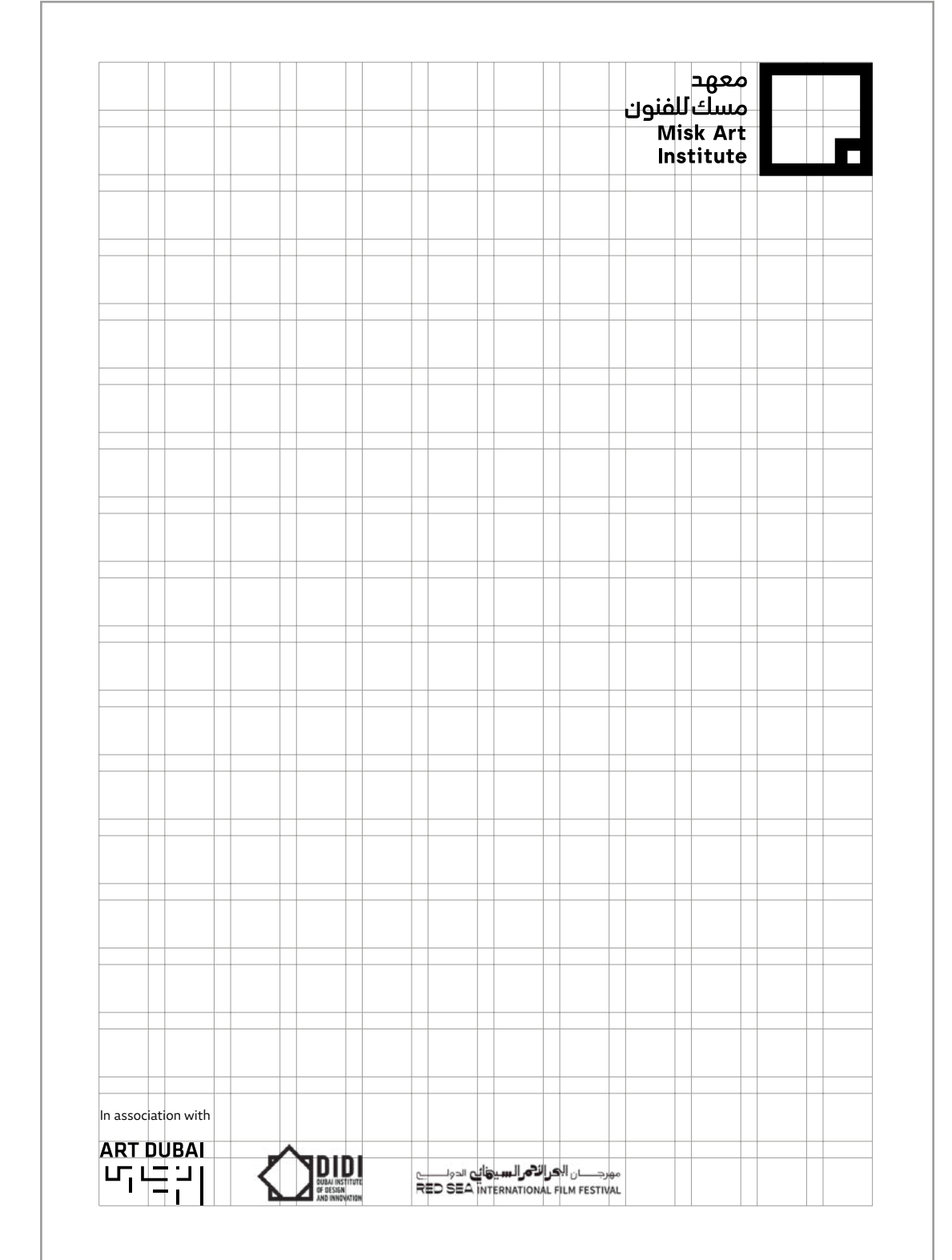
This scenario occurs when an MAI program or initiative is being sponsored or supported by a partner. The MAI brand identity rules are followed, with the MAI logo more prominent than the partner organizations' logo.



1. The size relationship illustrates that this is an MAI lead piece of communication, with the partner logo being placed in the bottom left-hand corner.



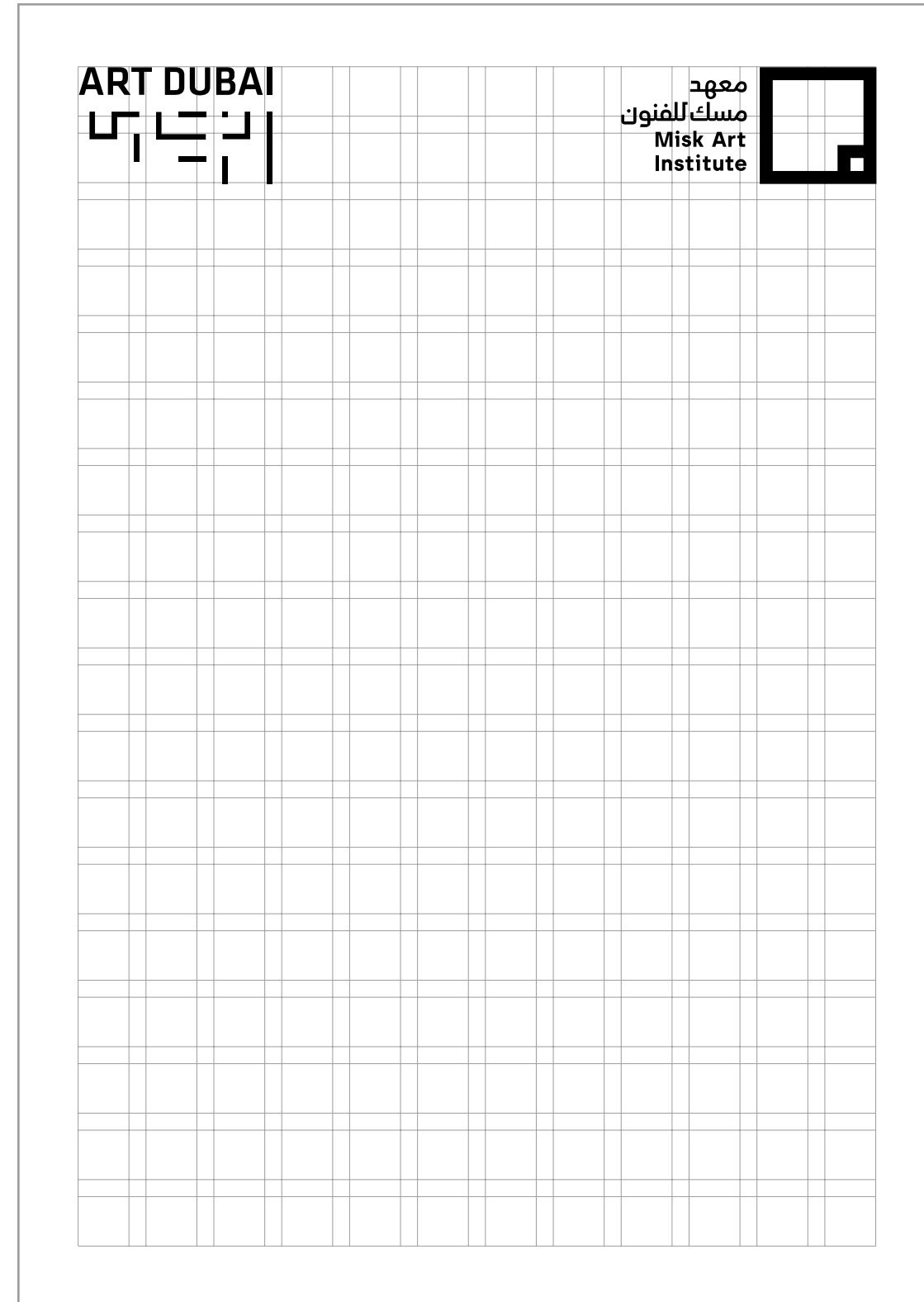
2. There may be occasions when further explanation is needed about what the role of the partner is. This can be illustrated with the inclusion of a copy line such as 'In association with' or 'Sponsored by'.



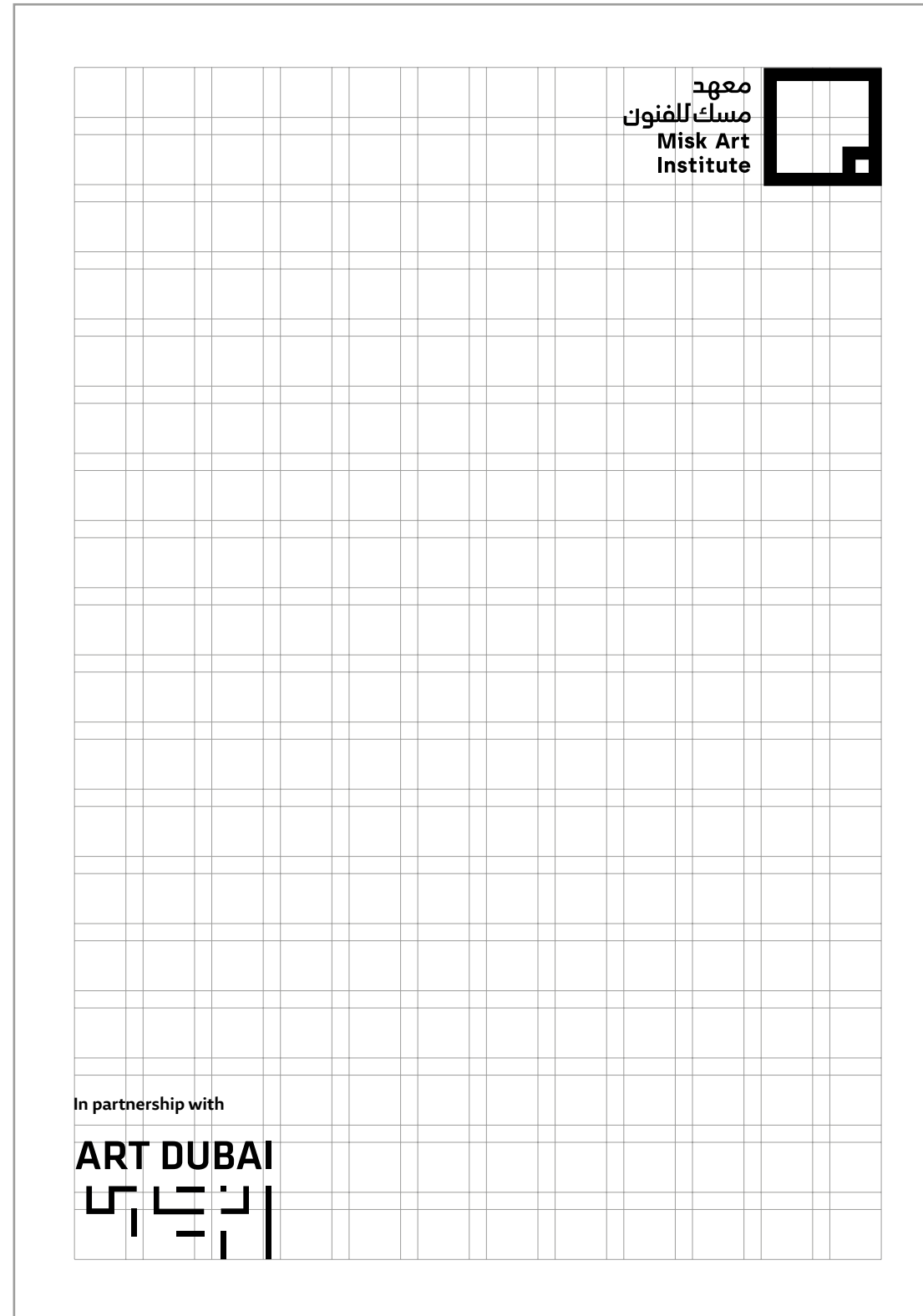
3. Multiple partners.

Co-Branding: Equal ownership

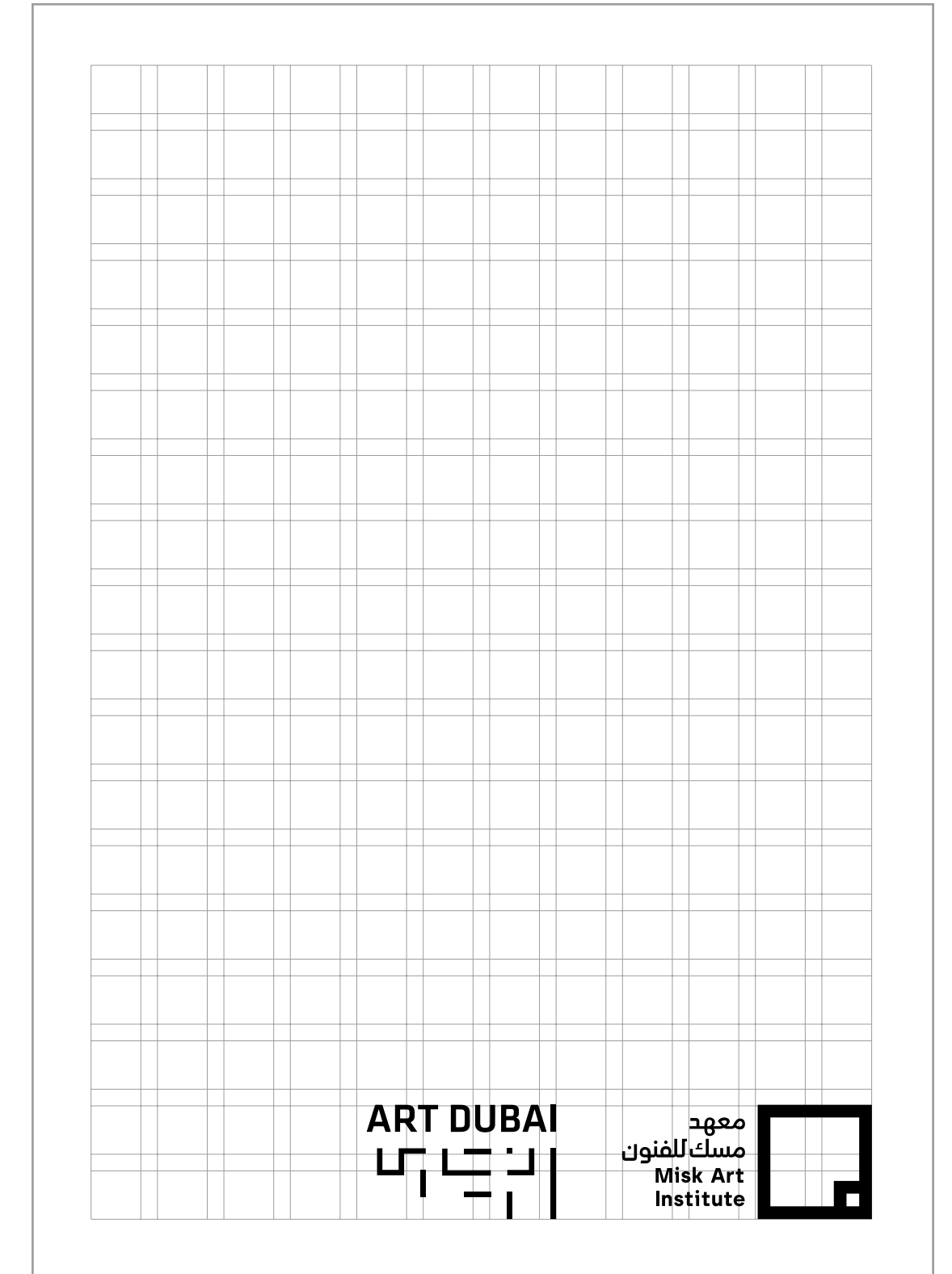
In situations where MAI partners with another company on an initiative or program. Often in these situations the lead for the look and feel is taken from whichever organisation is producing the materials.



1. The size relationship illustrates that this is an equal partnership with the partner in question. Their logo can be placed in the top or bottom lefthand corner.



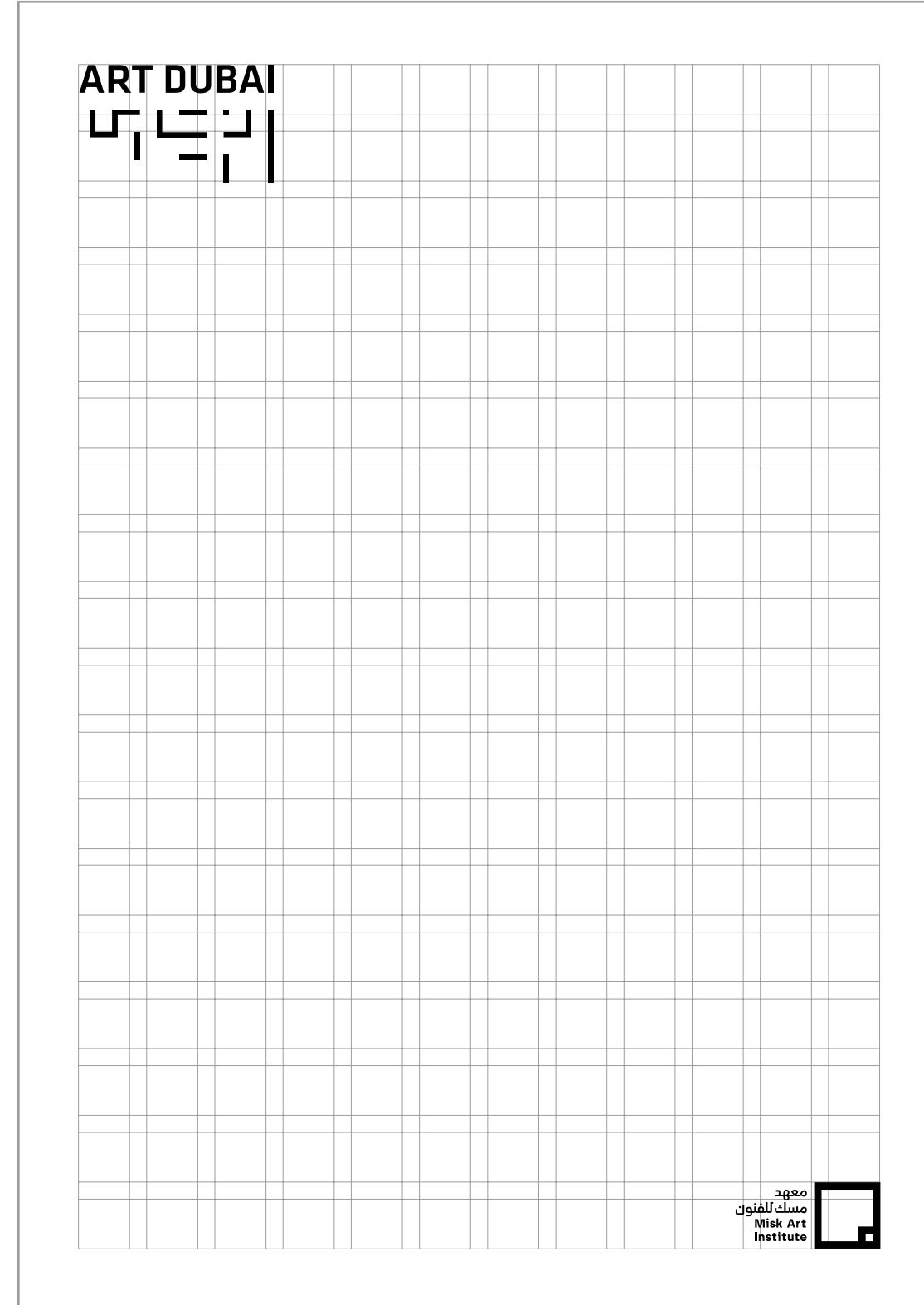
2. There may be occasions when further explanation is needed about what the role between the two companies is. This can be illustrated with the inclusion of a copy line such as 'In partnership with'.



3. There may be requests made for a 'side-by-side' logo layout when co-branding with partners. We have visualised this here where our logo is shown alongside the partner logo at equal sizes.

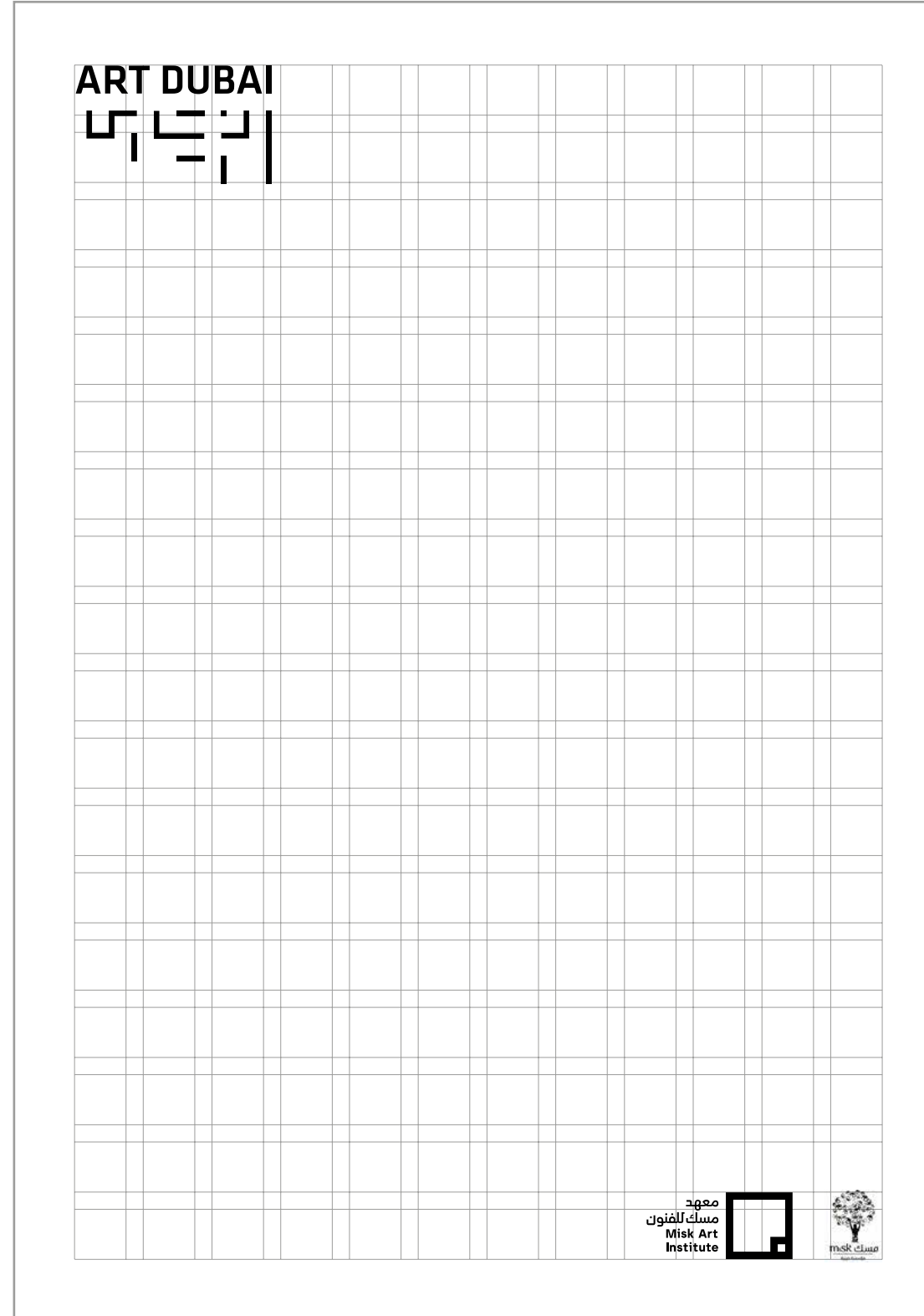
Co-Branding: Partner dominant

In situations where MAI is sponsoring or endorsing an event that is led by a partner brand. Design follows the style of the partner brand and the MAI logo is used in combination with agreed wording to show relationship. In these situations we have two simple requirements of our partner:

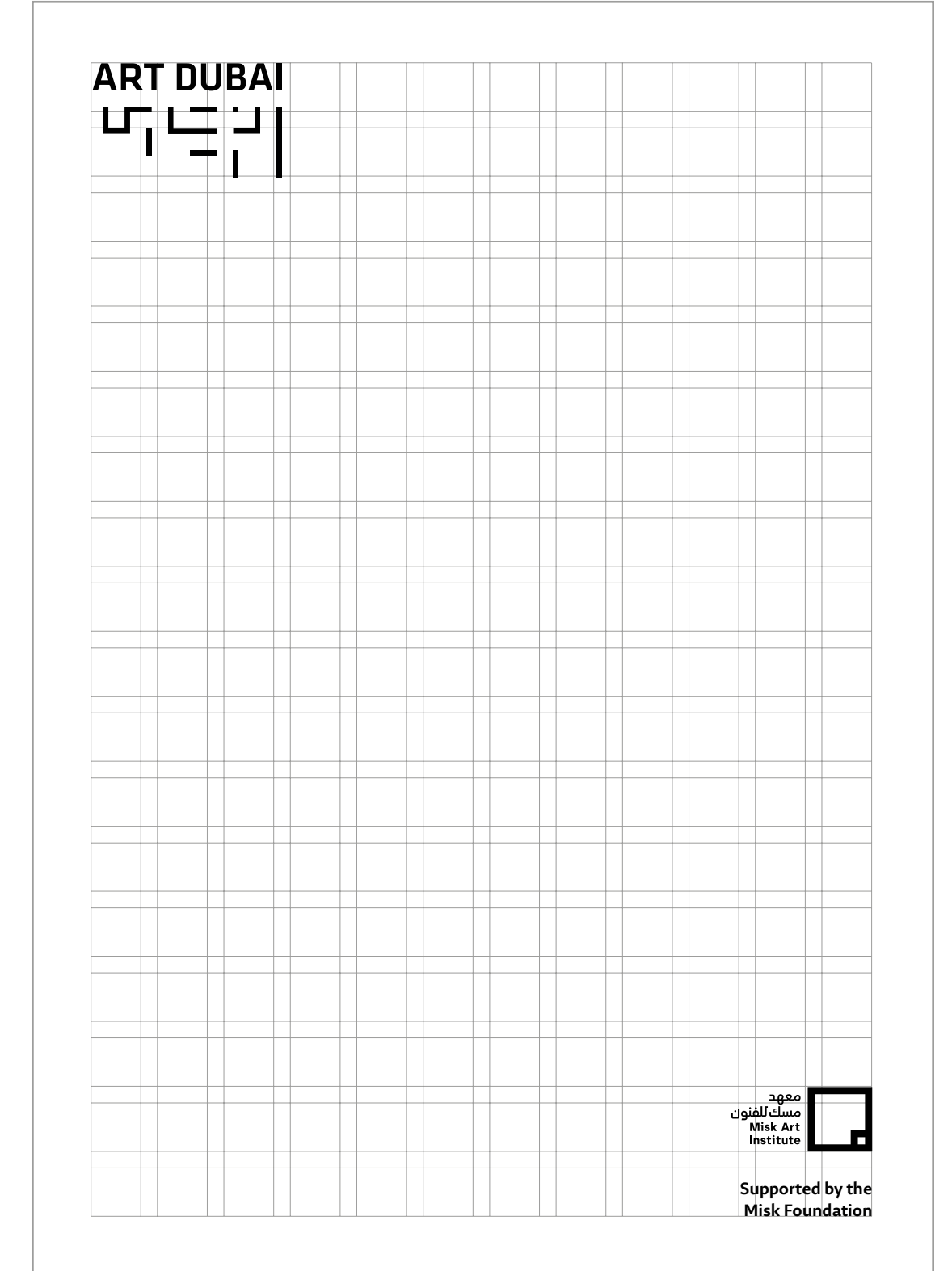


1. The logo is reproduced as large as the visual system being used will allow and not smaller than our minimum size.

Minimum Size (height)
 Print - 18mm Digital - 160px



2. Both MAI and Misk foundation written endorsement.

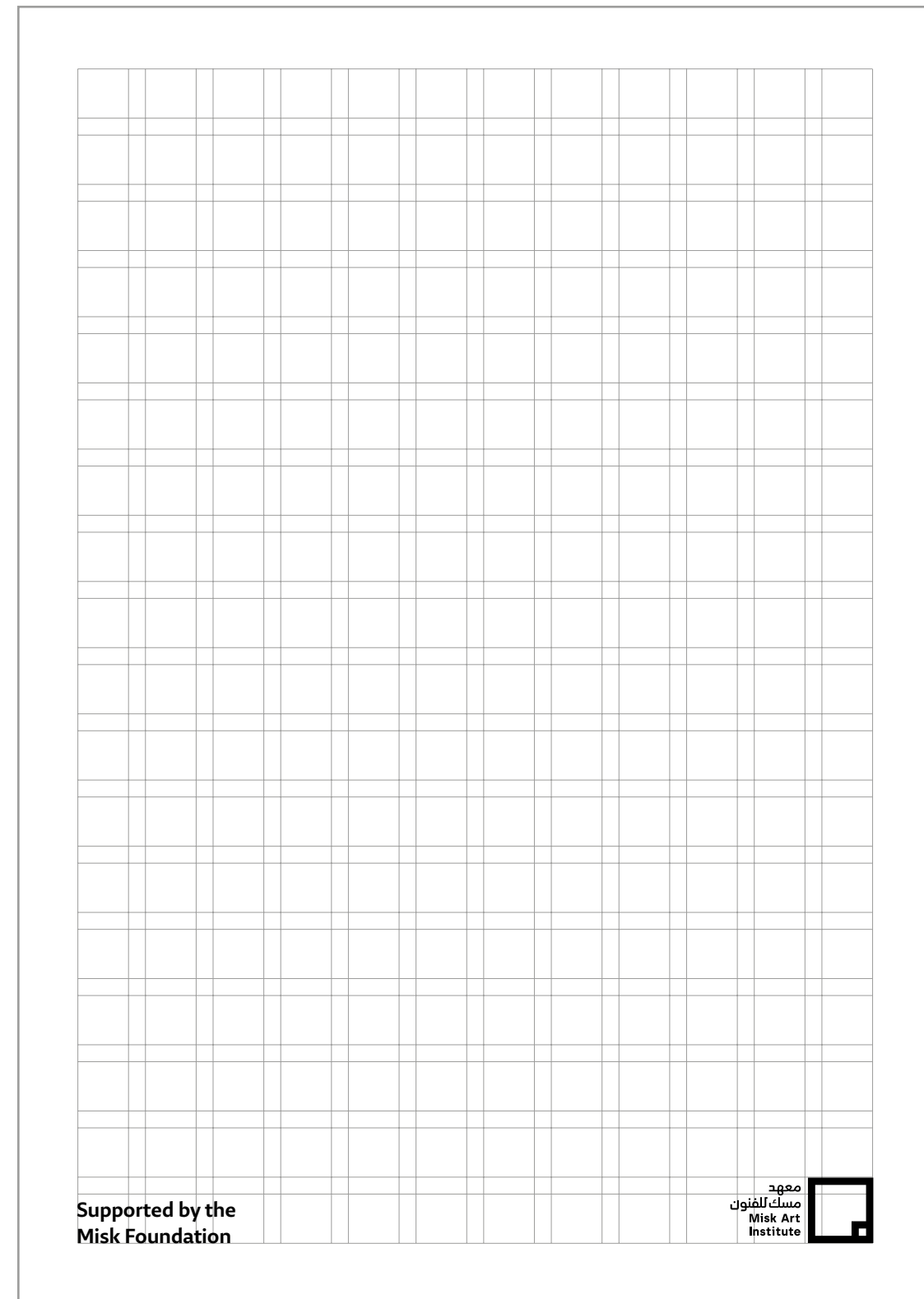


3. Both MAI and Misk foundation logos.

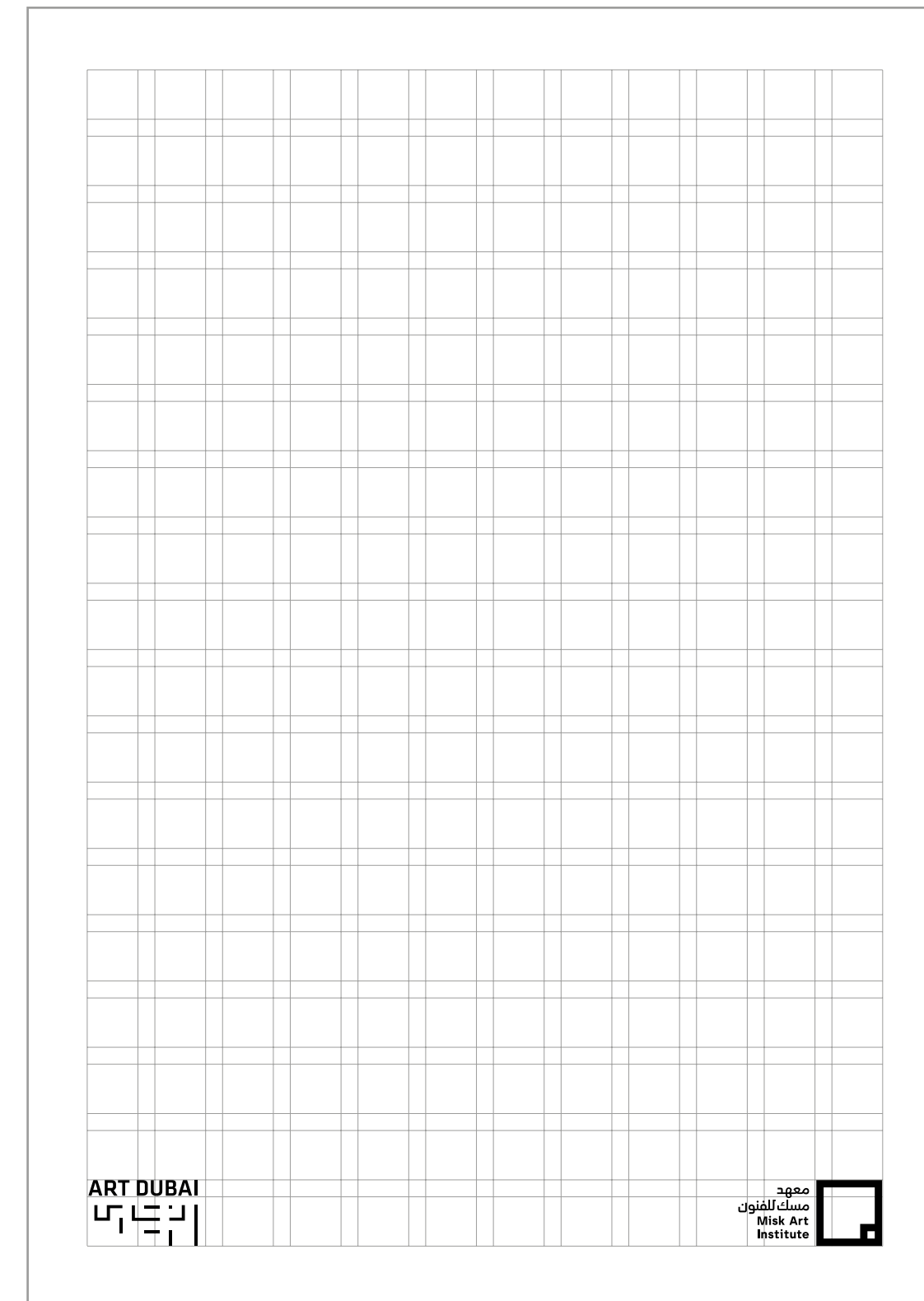
2.8 Co-Branding

Co-Branding: Publications & Catalogues

In situations where MAI has produced catalogue content for museums or gallery exhibitions, then the same co-branding rules should apply. Regarding placement of the logo, no logo assets should be placed on the front of the catalogue. Instead the MAI symbol should be placed at the top of the spine. On the back cover, the logo assets should be placed as shown here in the bottom corners. Be sure to consider the placement/crop of the visual used to ensure that the logo assets are clearly legible.



1. Back of catalogue



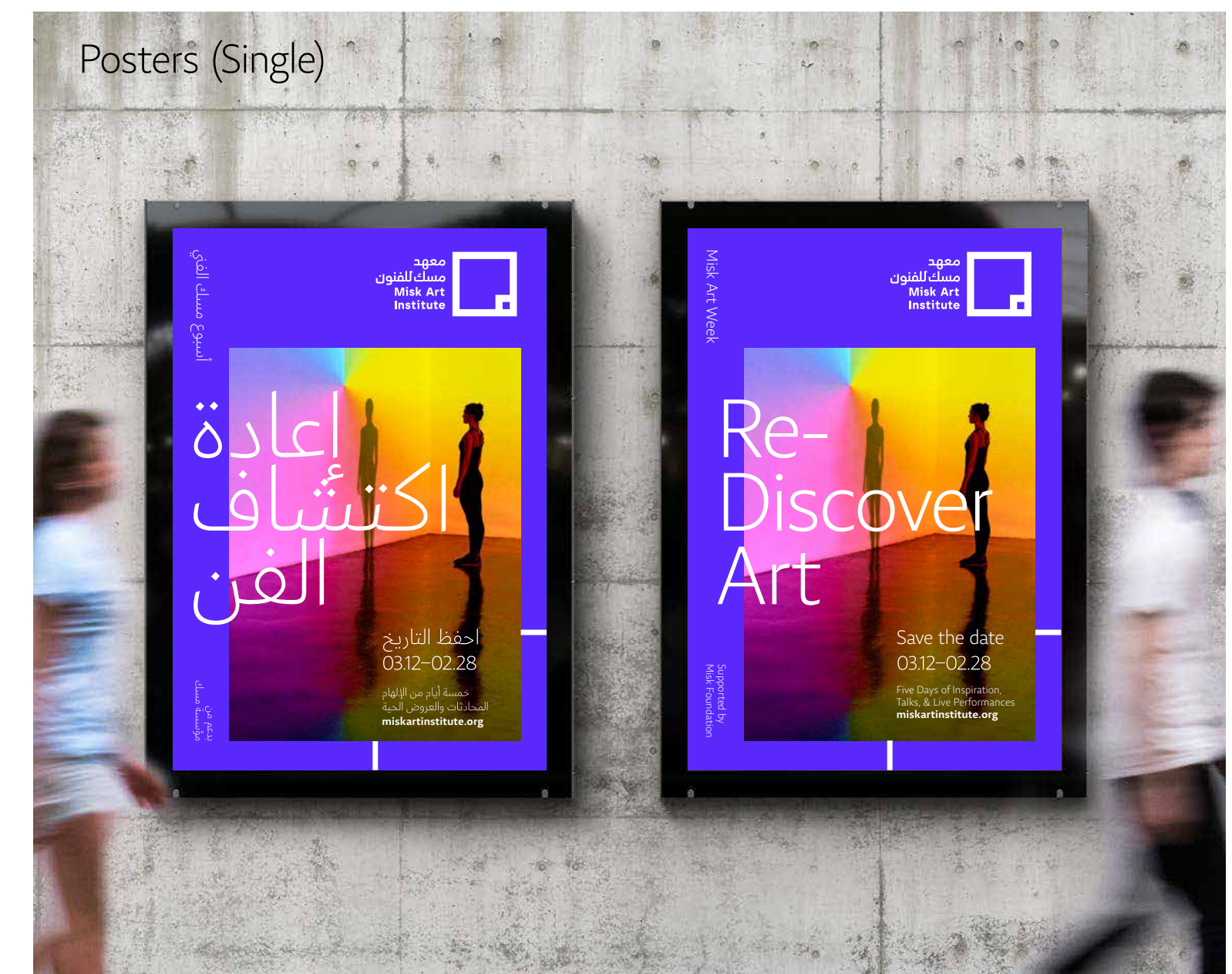
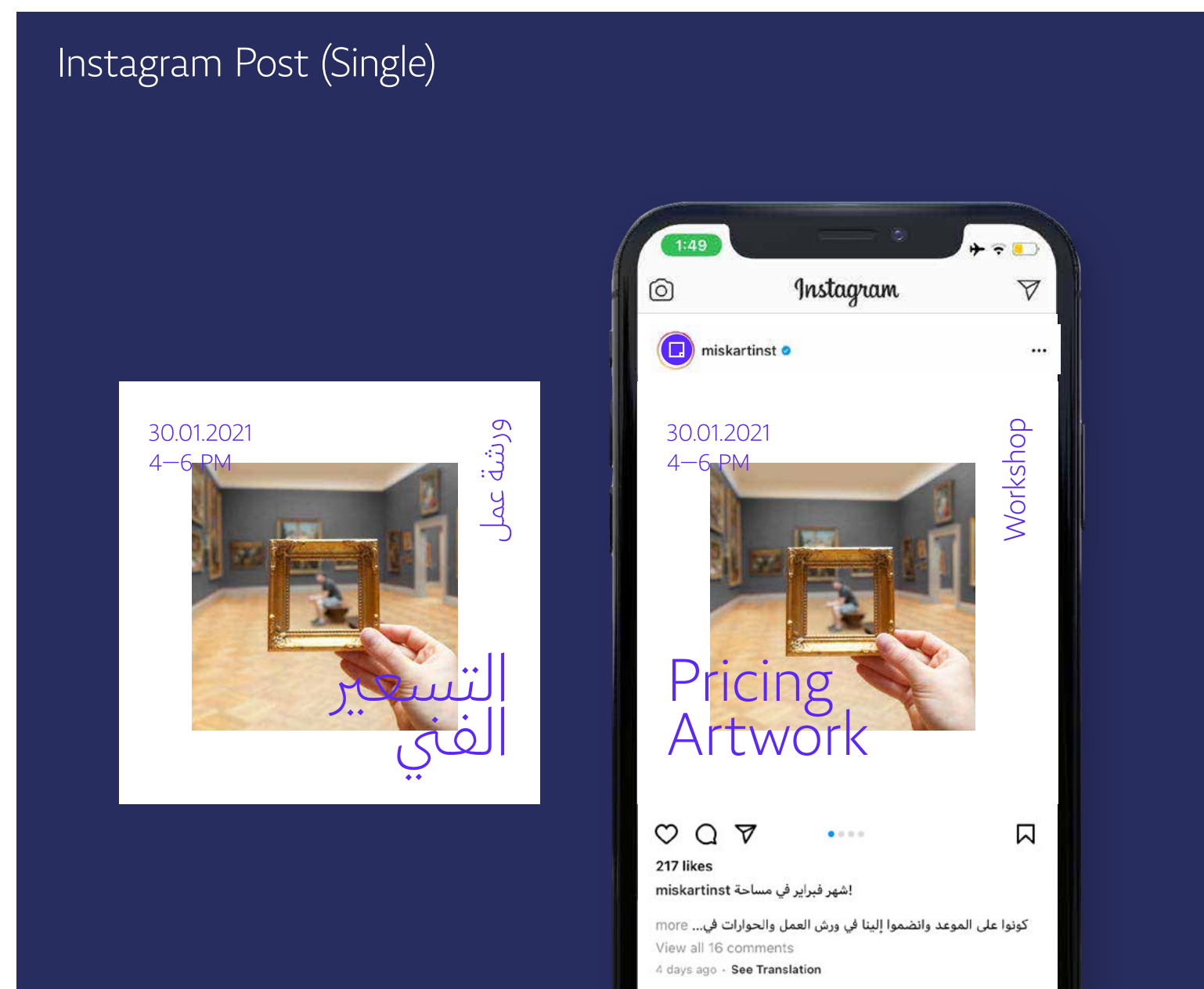
2. Back of catalogue — Co-branded



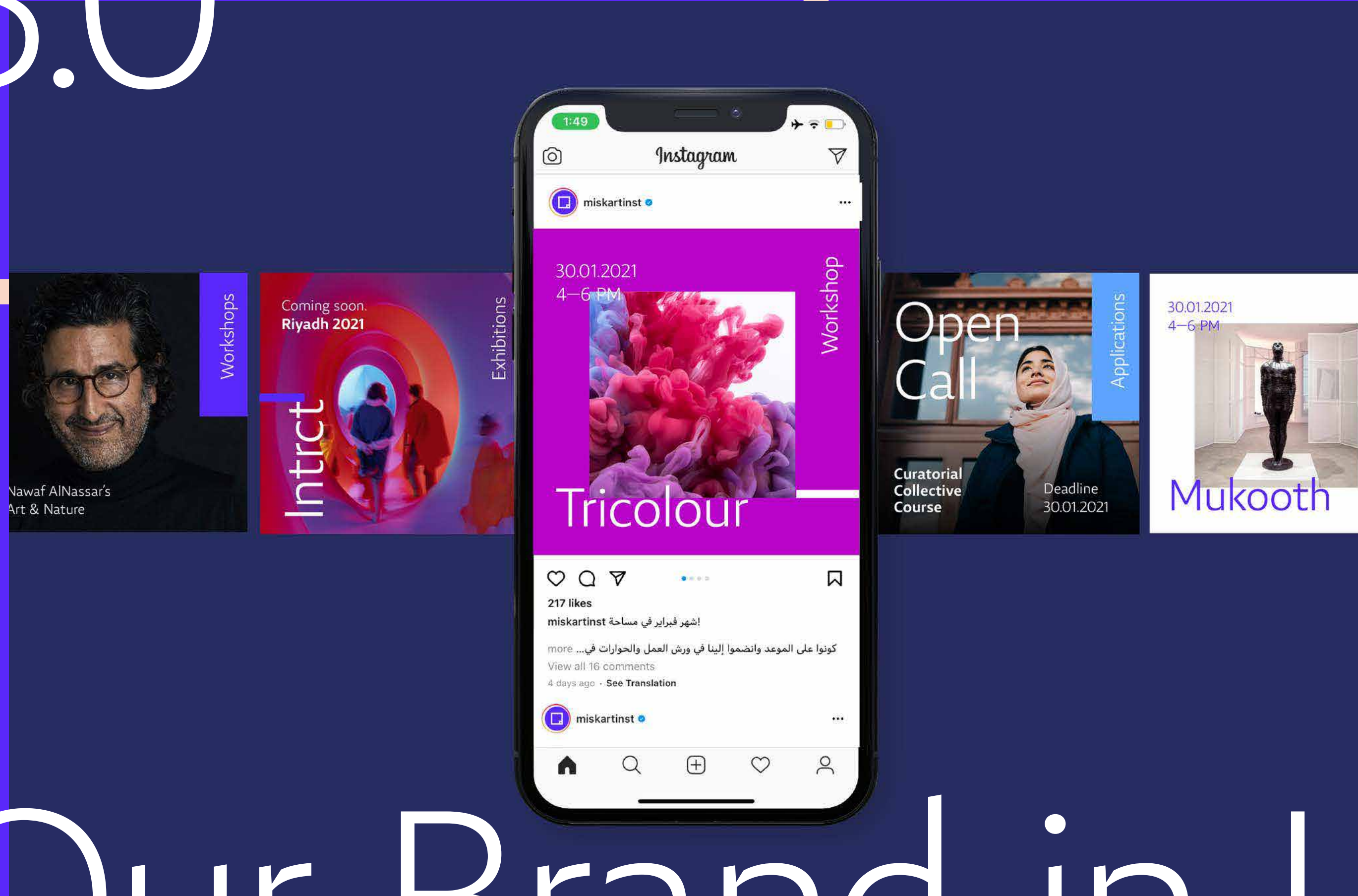
3. Spine

2.9 Single vs. Dual Language

Our communications use only single language, for simplicity. However, in certain situations where people from different countries gather (eg events, conferences, etc) it makes sense to use dual branded signage, wayfinding and merchandise.



3.0

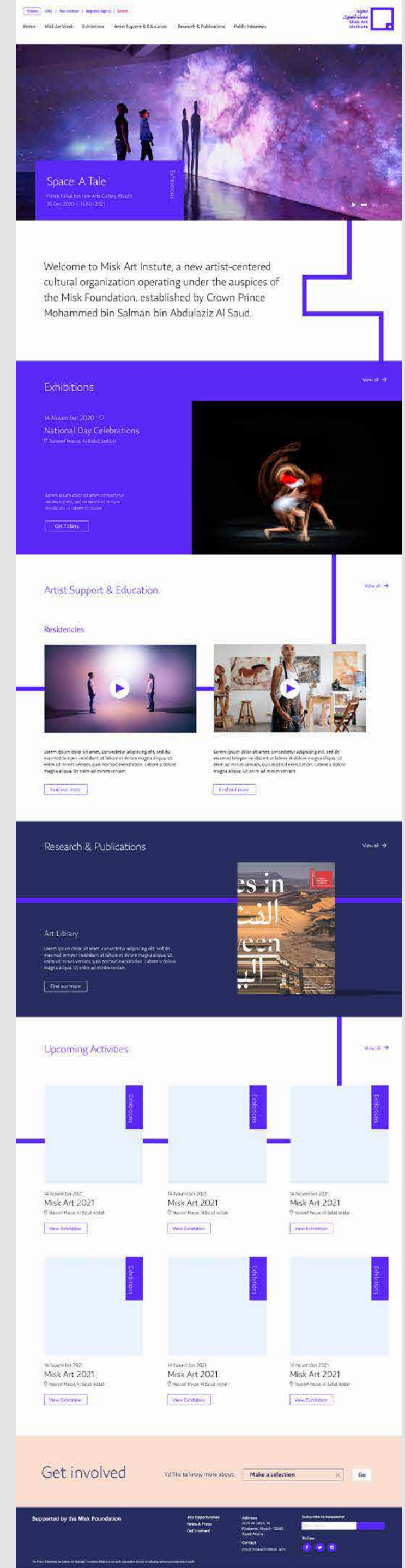
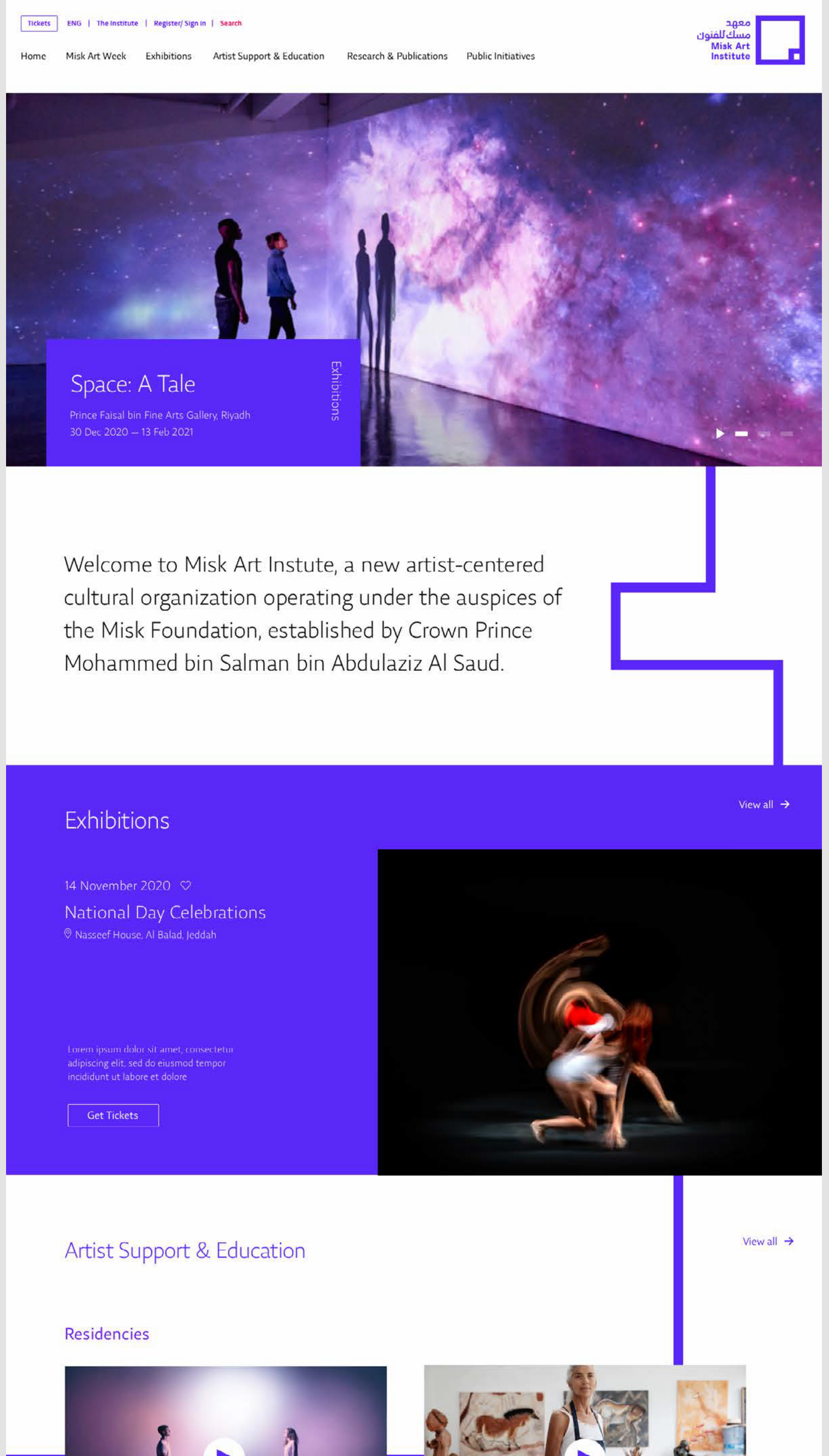


How our visual identity comes to life

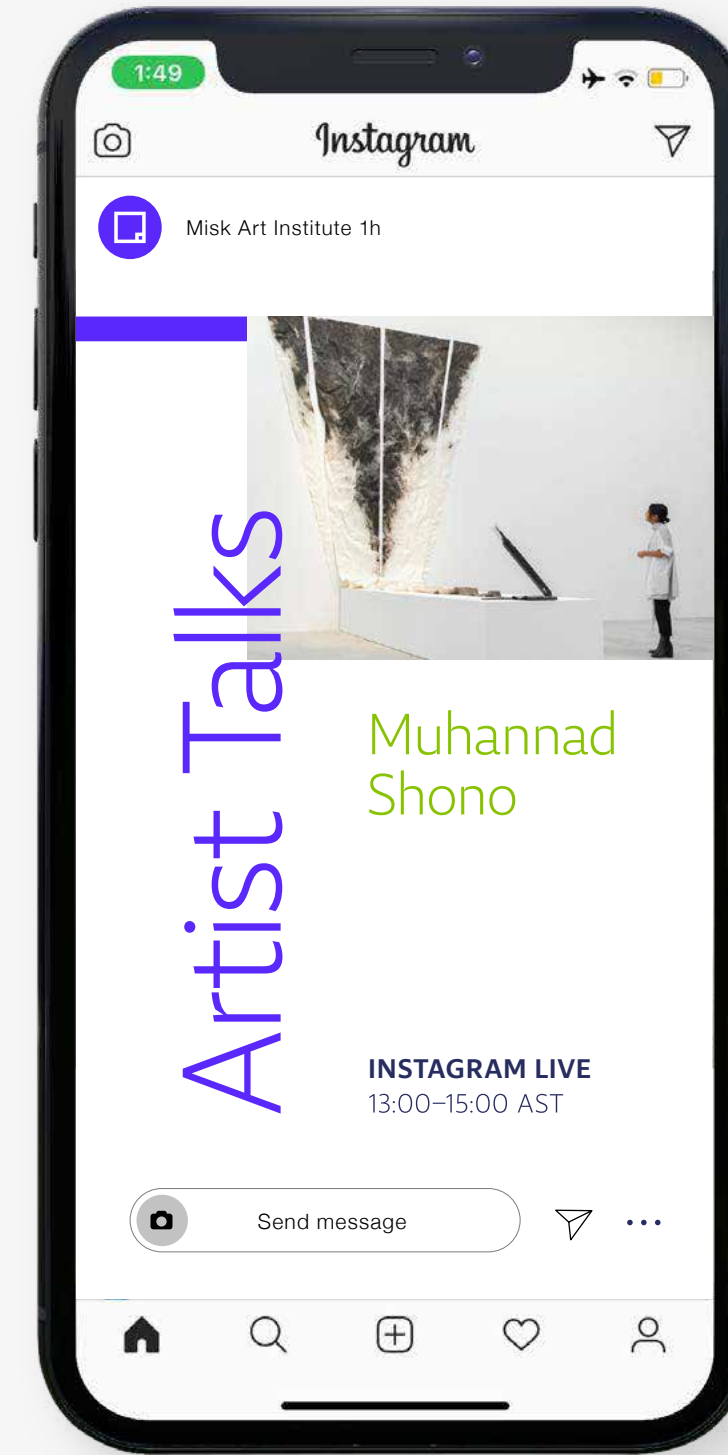
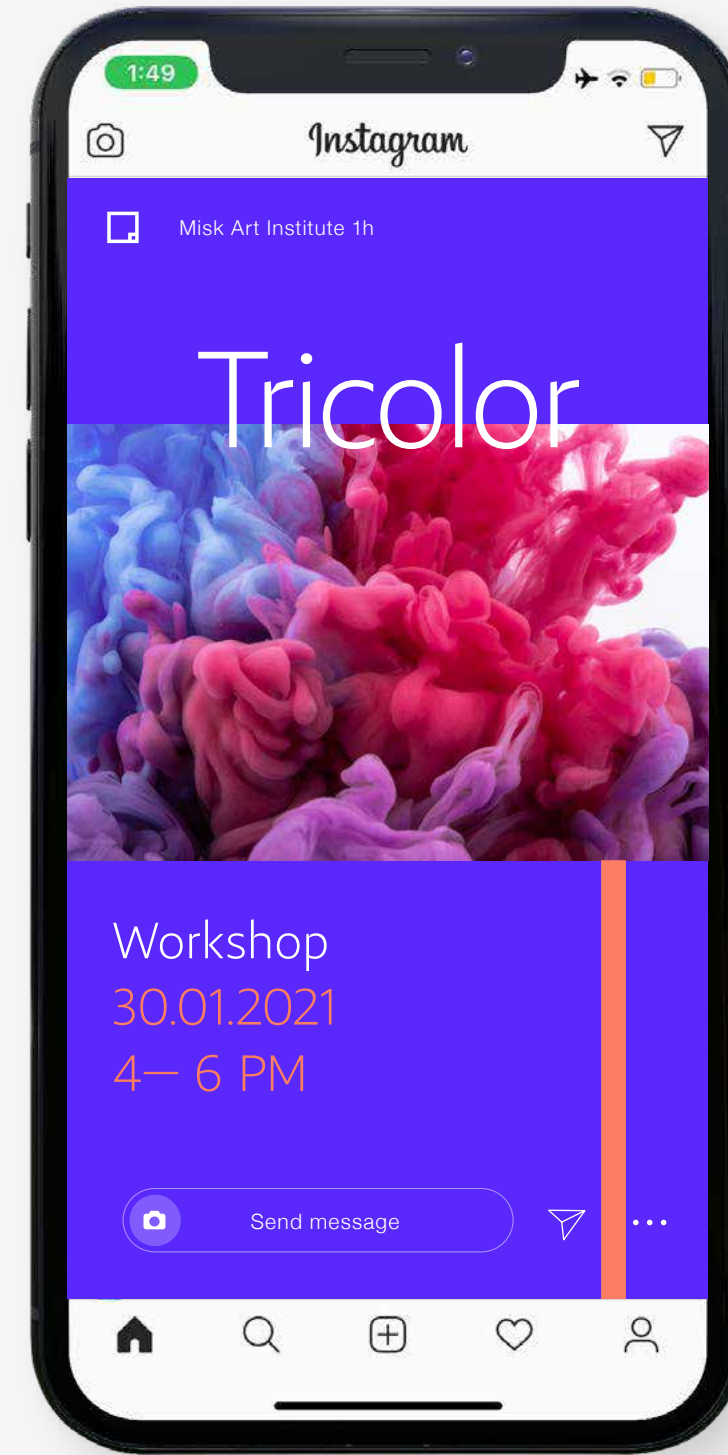
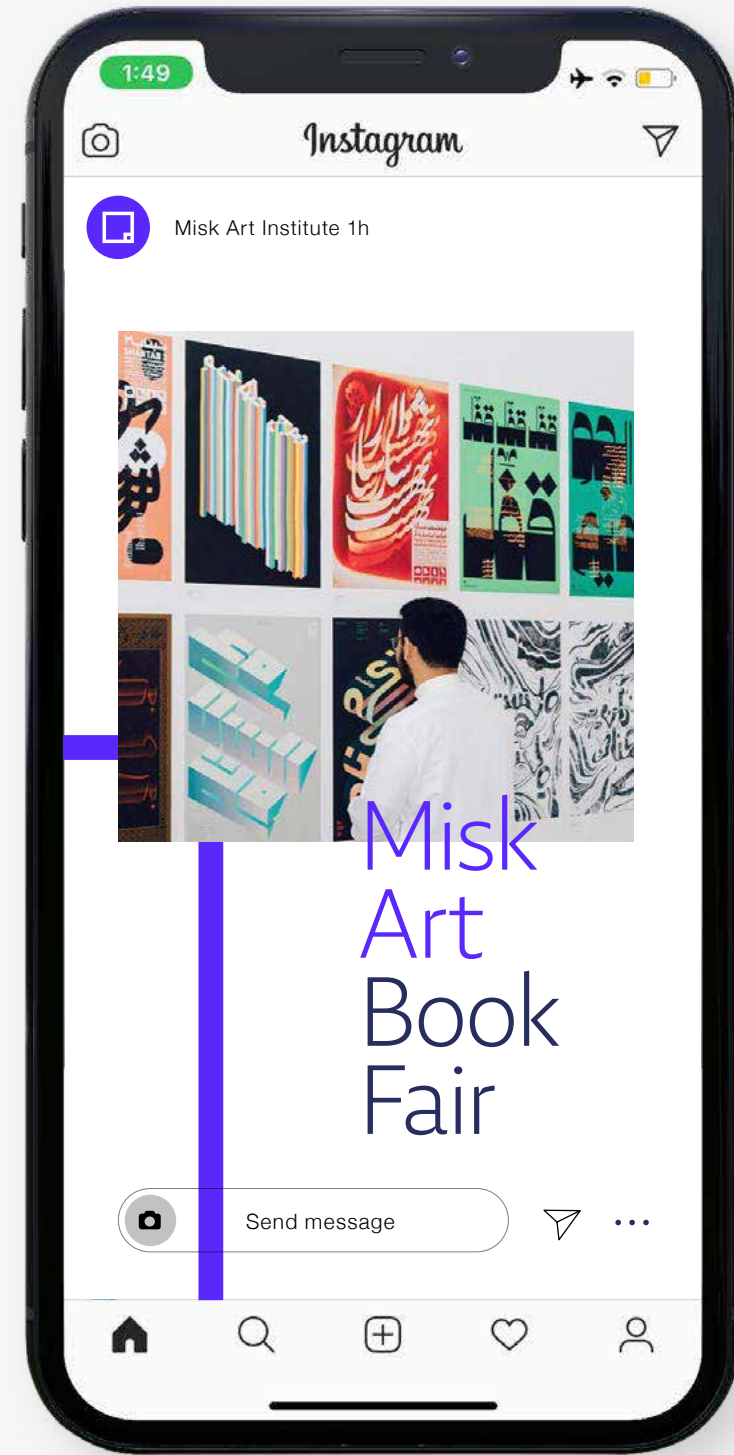
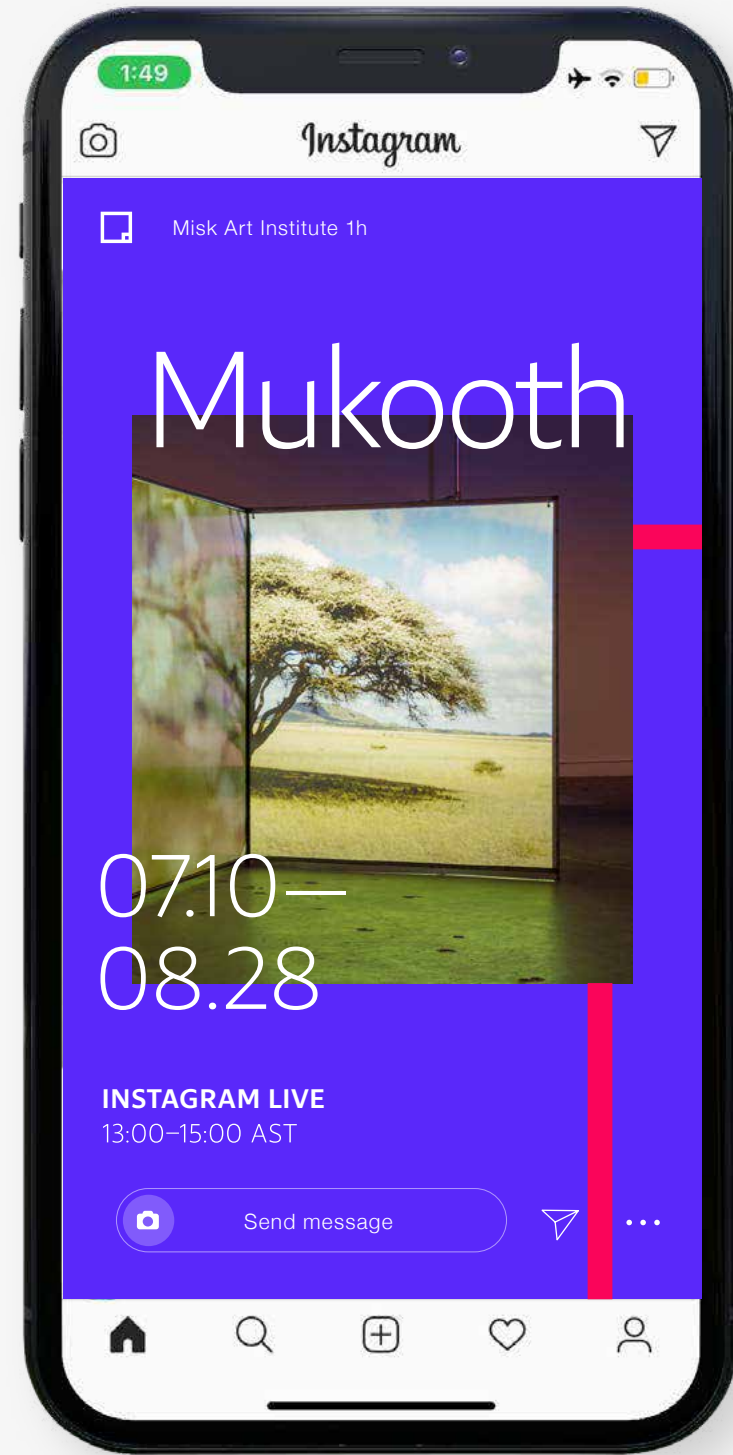
- 3.1 Website
- 3.2 Social
- 3.3 Print Adverts
- 3.4 Merchandise
- 3.5 Signage
- 3.6 Promotional
- 3.7 Powerpoint
- 3.8 Welcome Kit Ideas

Our Brand in Use

3.1 Website



3.2 Social: Instagram Stories



3.2 Social: Instagram Posts

30.01.2021
4-6 PM



Pricing Artwork

Workshop



Nawaf AlNassar's
Art & Nature

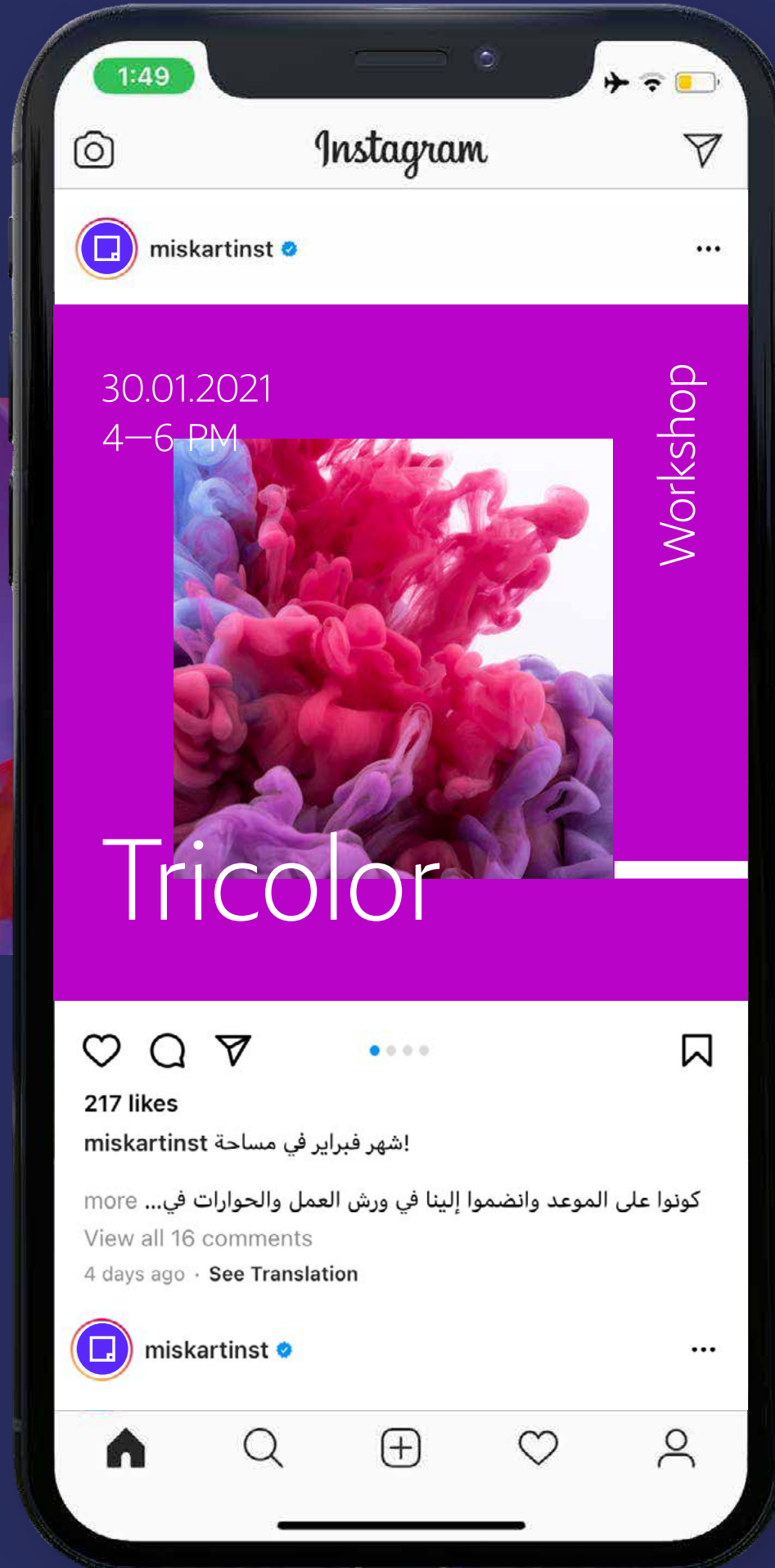
Workshops

Coming soon.
Riyadh 2021



Intrct

Exhibitions



Instagram

miskartinst

30.01.2021
4-6 PM

Tricolor

Workshop

217 likes


miskartinst شهر فبراير في مساحة!

كونوا على الموعد وانضموا إلينا في ورش العمل والحوارات في... more

View all 16 comments

4 days ago · See Translation

Open Call



Curatorial Collective Course

Applications

Deadline
30.01.2021

30.01.2021
4-6 PM



Mukooth

Exhibitions

Live: Day 04



Misk Art week

Misk Art Week

معهد مسك للفنون
Misk Art Institute



Misk Art Week 2021

Save the date
03.12–02.28

Five Days of Inspiration,
Talks, & Live Performances
miskartinstitute.org

Supported by
Misk Foundation

Misk Art Week

معهد مسك للفنون
Misk Art Institute



Re- Discover Art

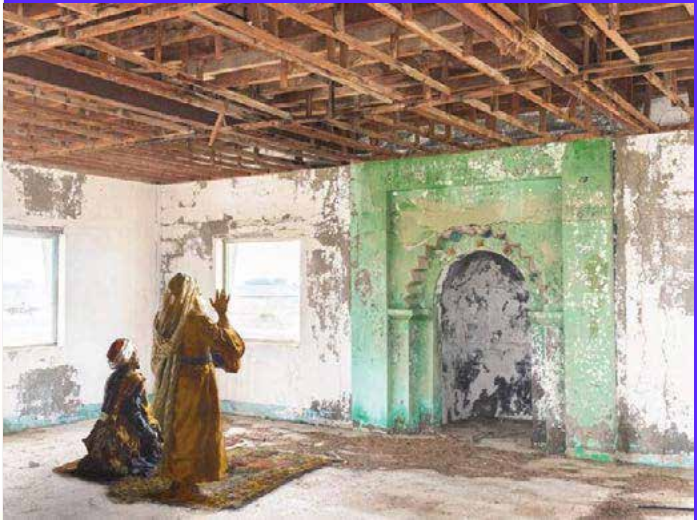
Save the date
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miskartinstitute.org

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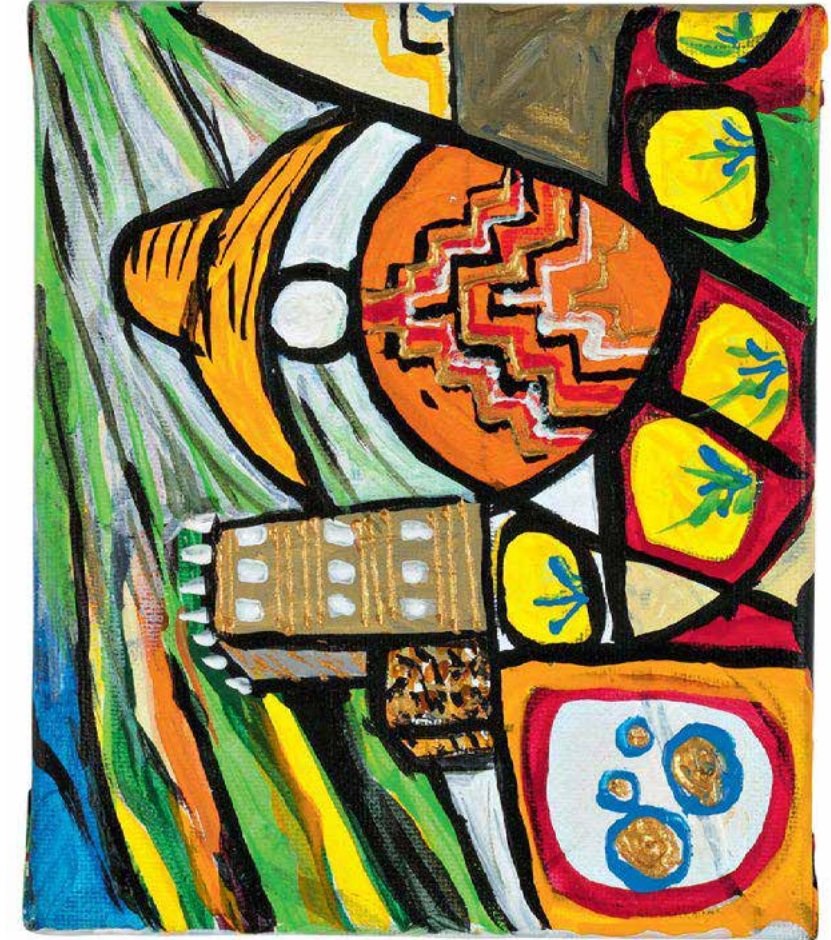
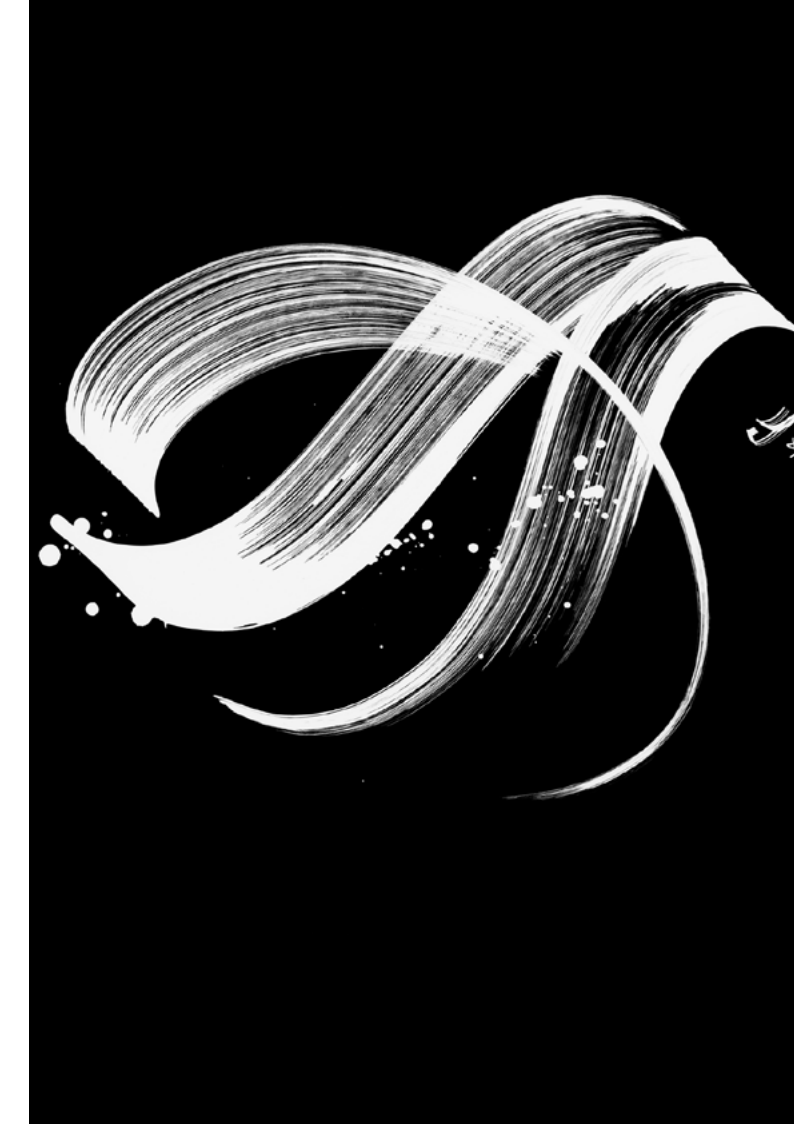
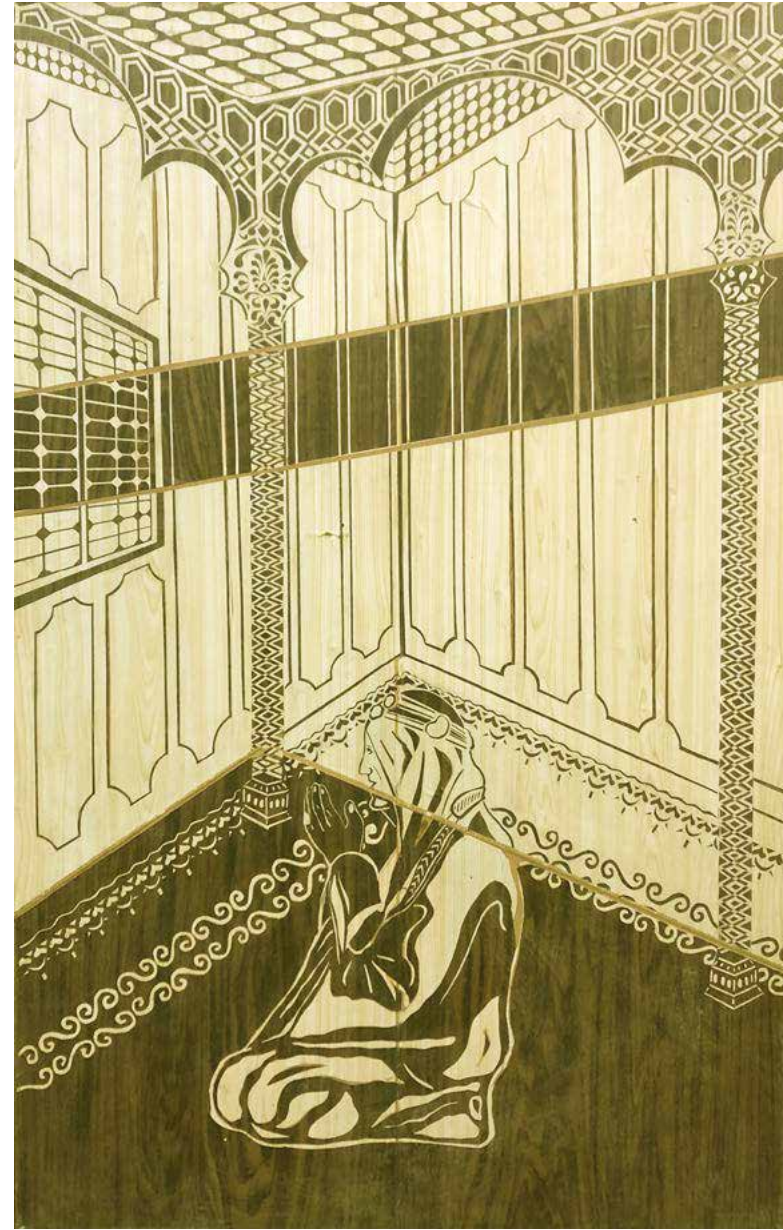
3.4 Merchandise: Art Postcards

Making the arts accessible.
Empowering the growth of
a thriving, creative community



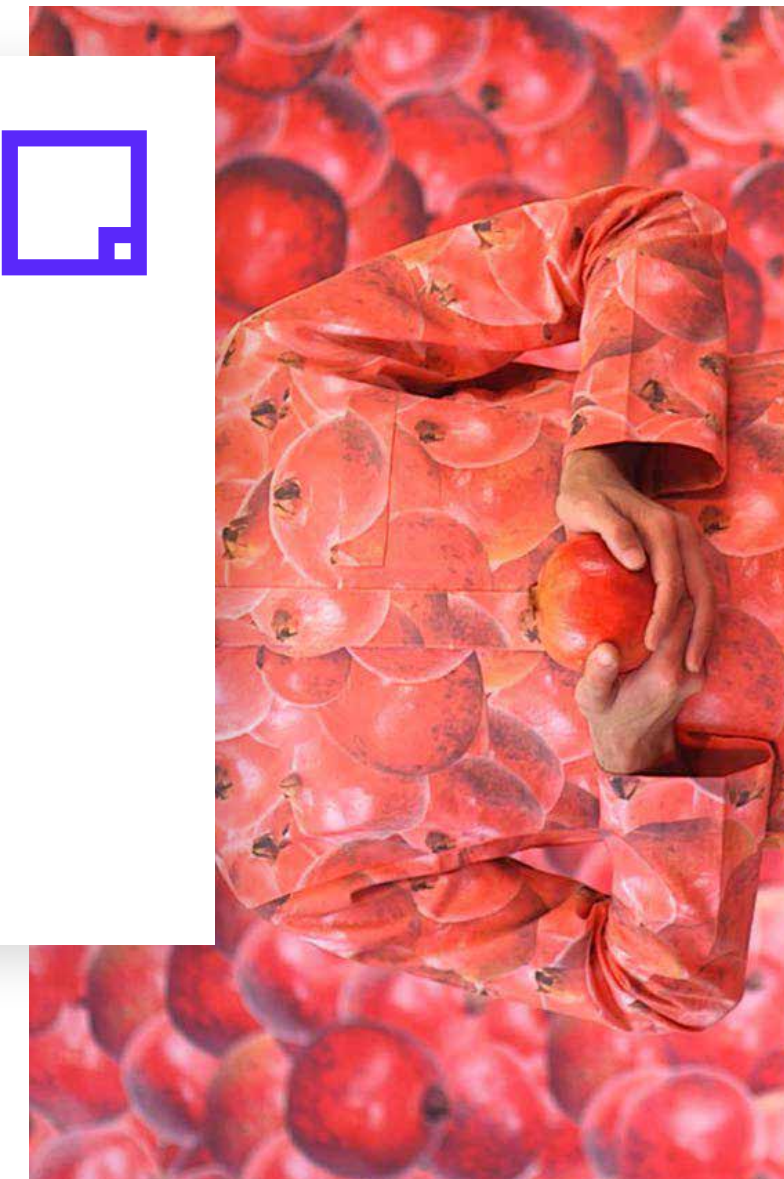
معهد مسك للفنون
Misk Art
Institute

100 Postcards



Scan to learn more
Ahaad Alamoudi
Self-portrait as a pomegranate

معهد مسك للفنون
Misk Art
Institute



3.4 Merchandise: T-shirts





Find Your Passion

2021 Misk Art Week

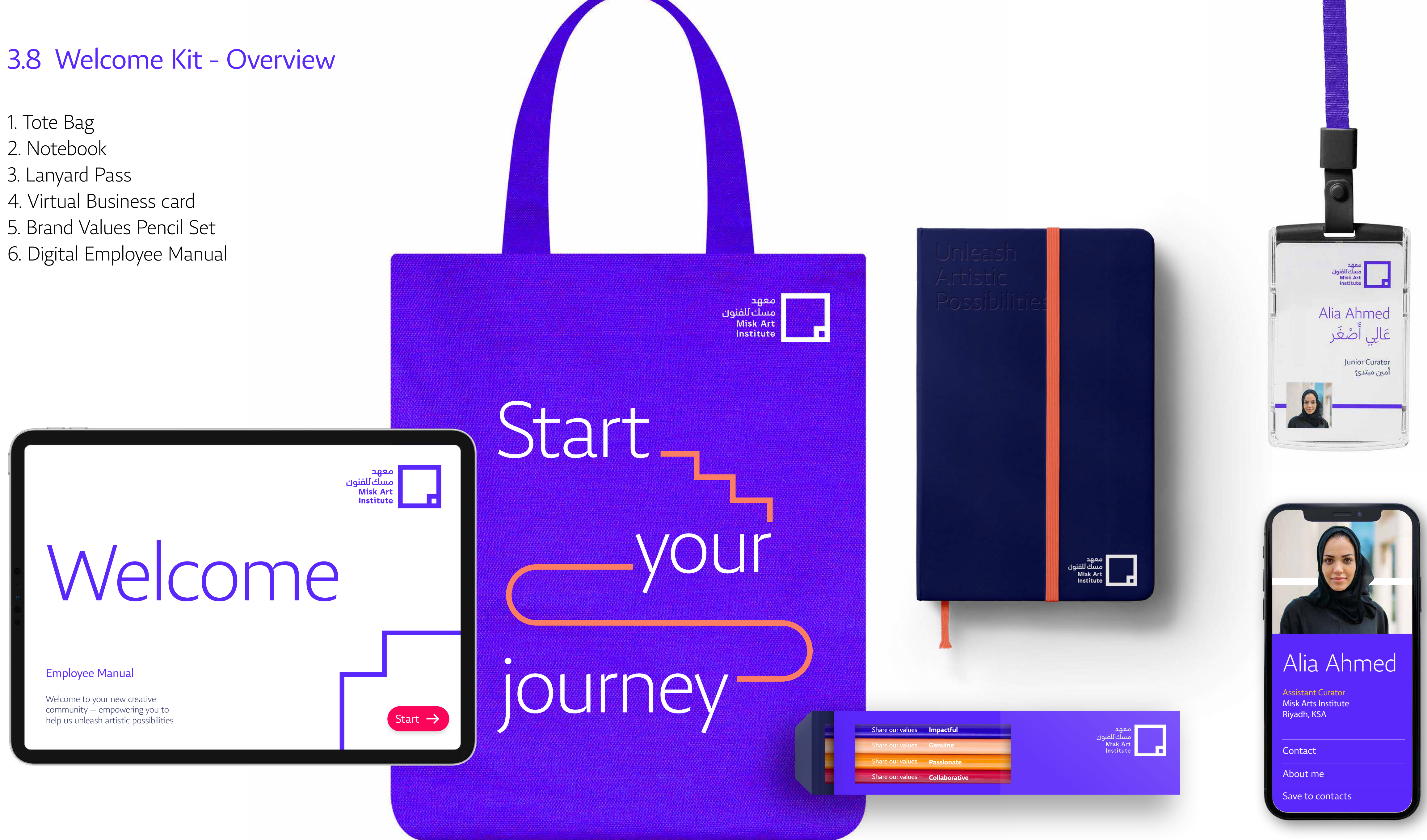
Coming Soon



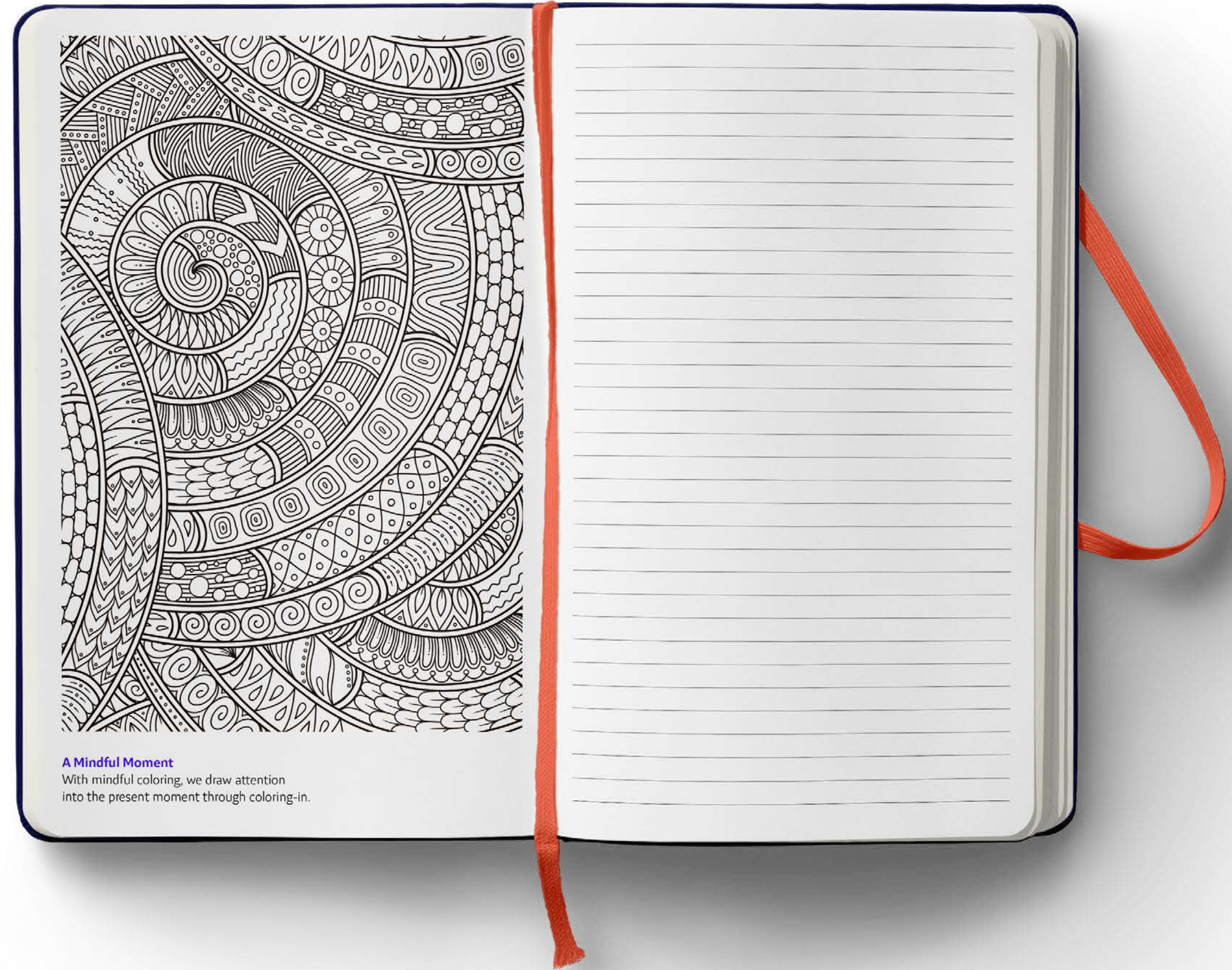
Tag Systems
KEEP O
01427 6661
CAUTION
Site traffic

3.8 Welcome Kit - Overview

1. Tote Bag
2. Notebook
3. Lanyard Pass
4. Virtual Business card
5. Brand Values Pencil Set
6. Digital Employee Manual



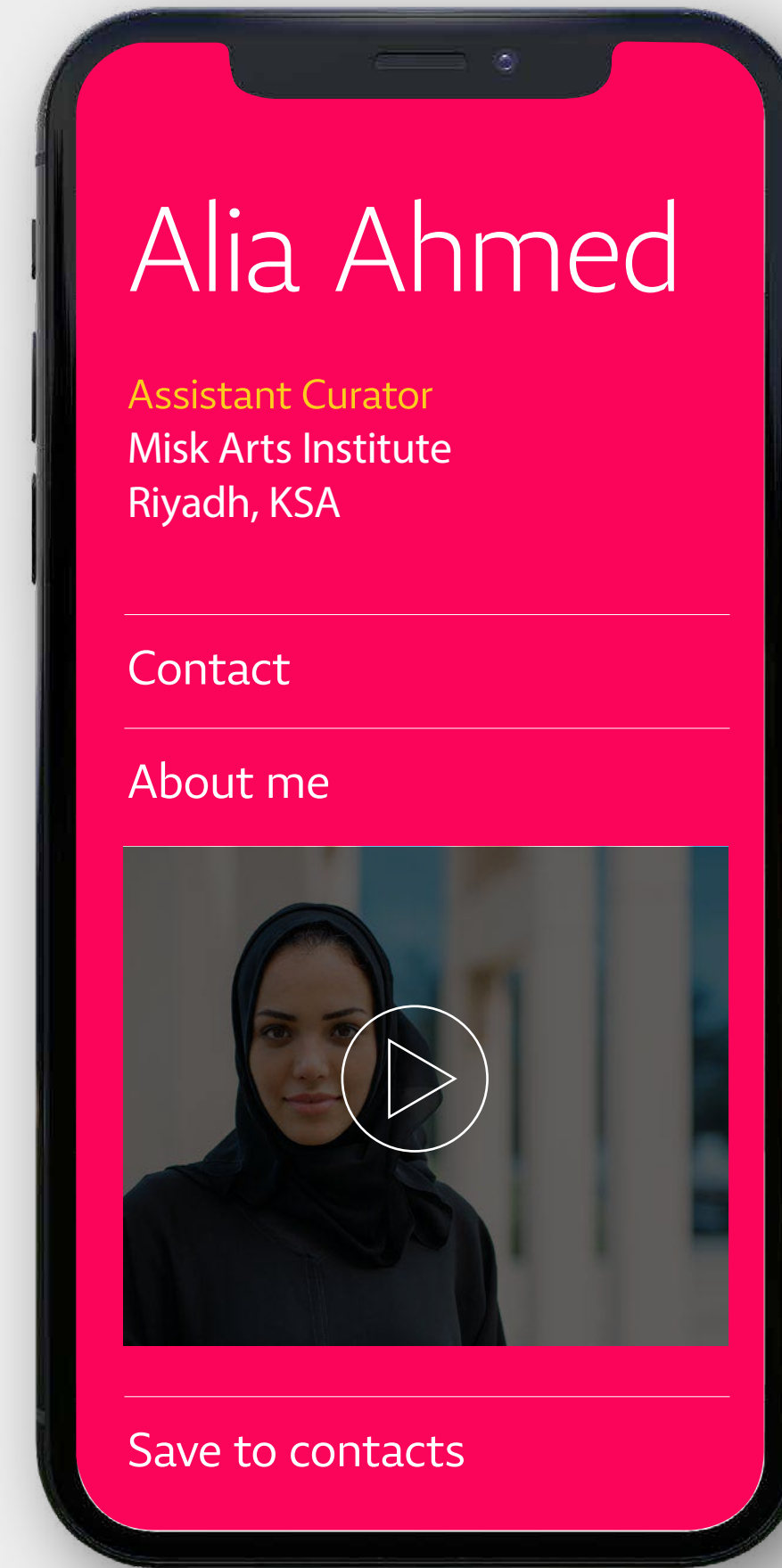
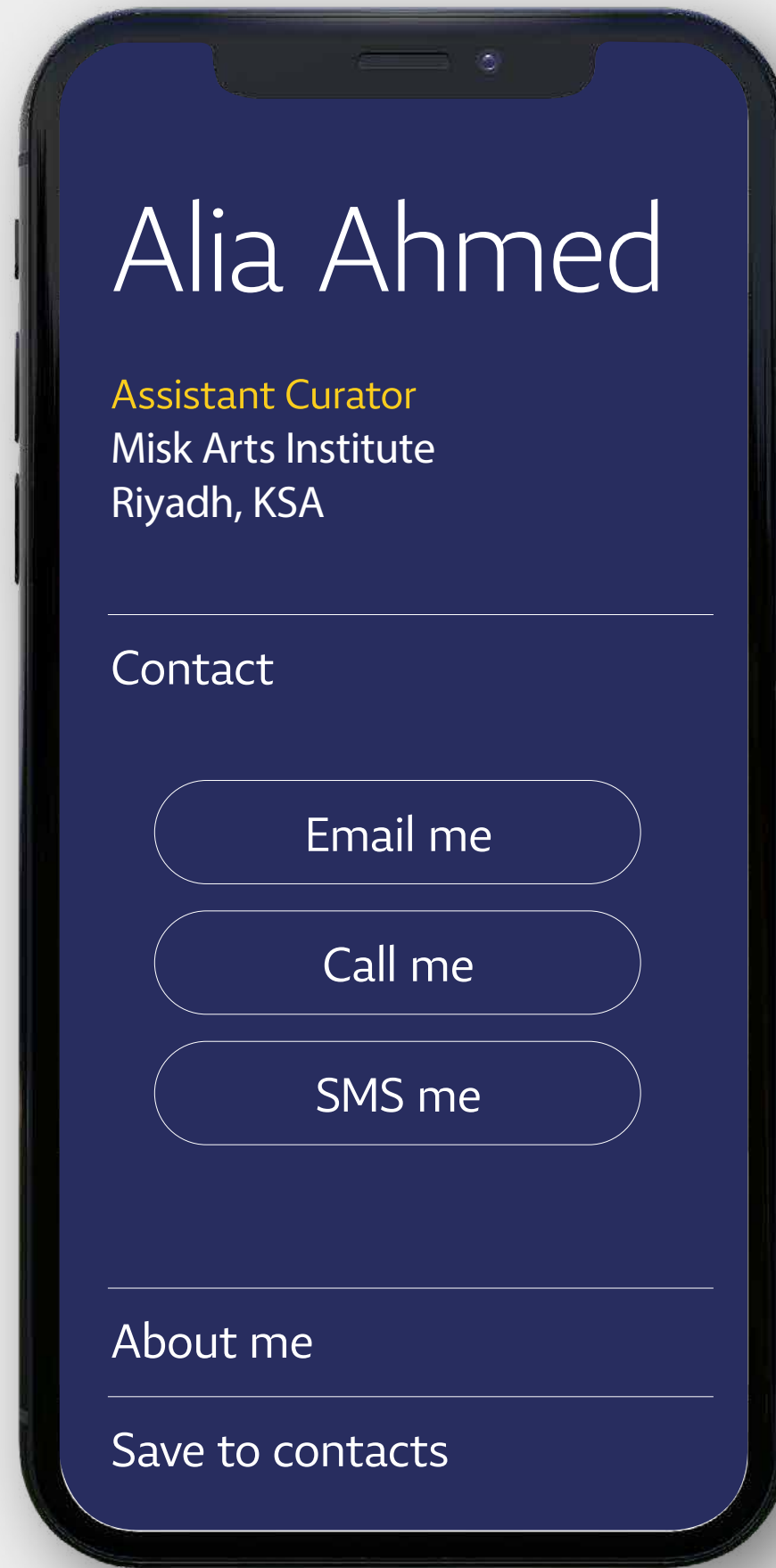
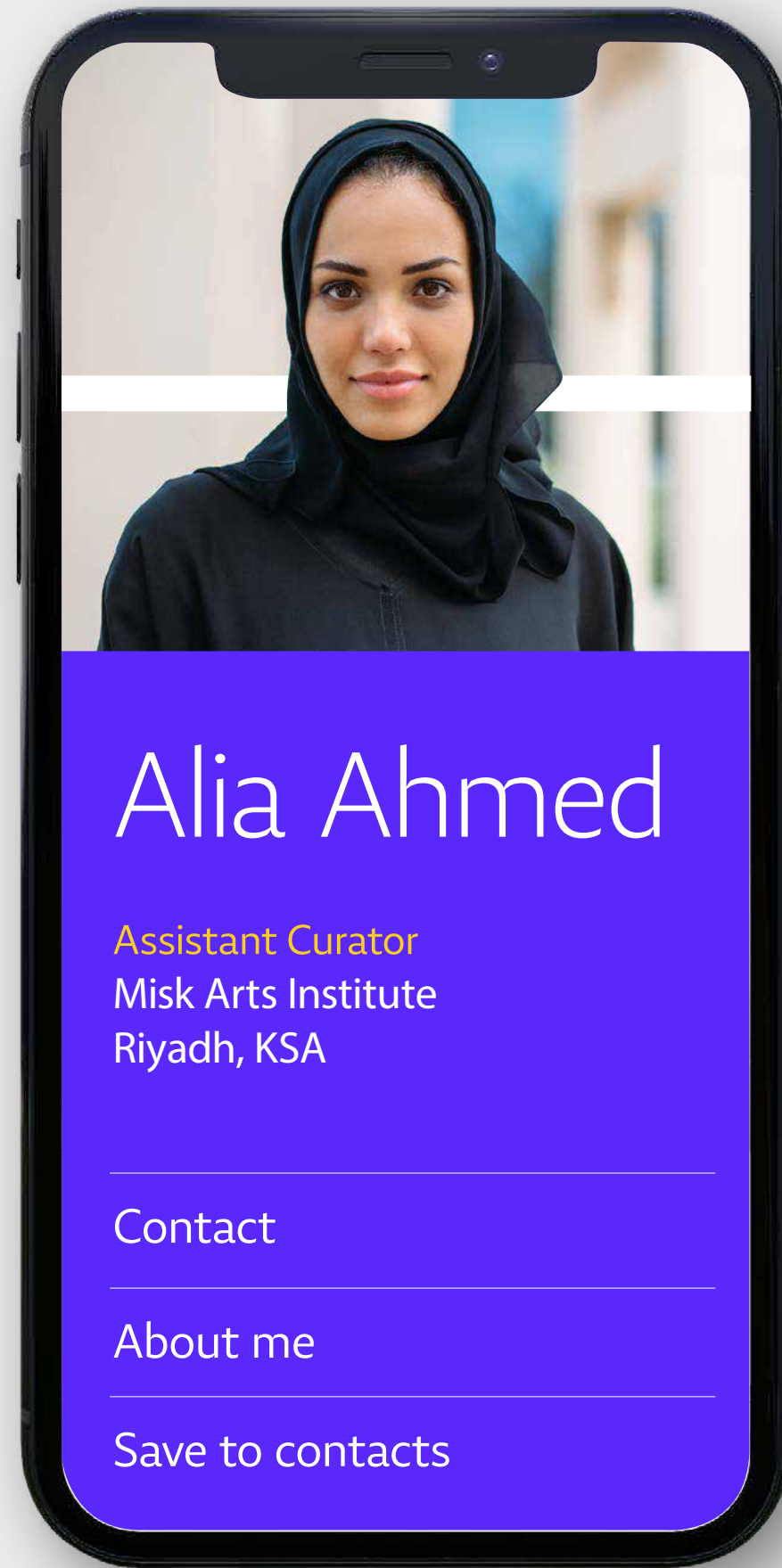
3.8 Welcome Kit - Notebook



3.8 Welcome Kit - Lanyard Pass




3.8 Welcome Kit - Virtual Business Card



3.8 Welcome Kit - Brand Values Pencil Set



Share  our values

Impactful
Future-looking, encouraging experimentation and freedom in self-expression, whilst delivering real-world social impact.

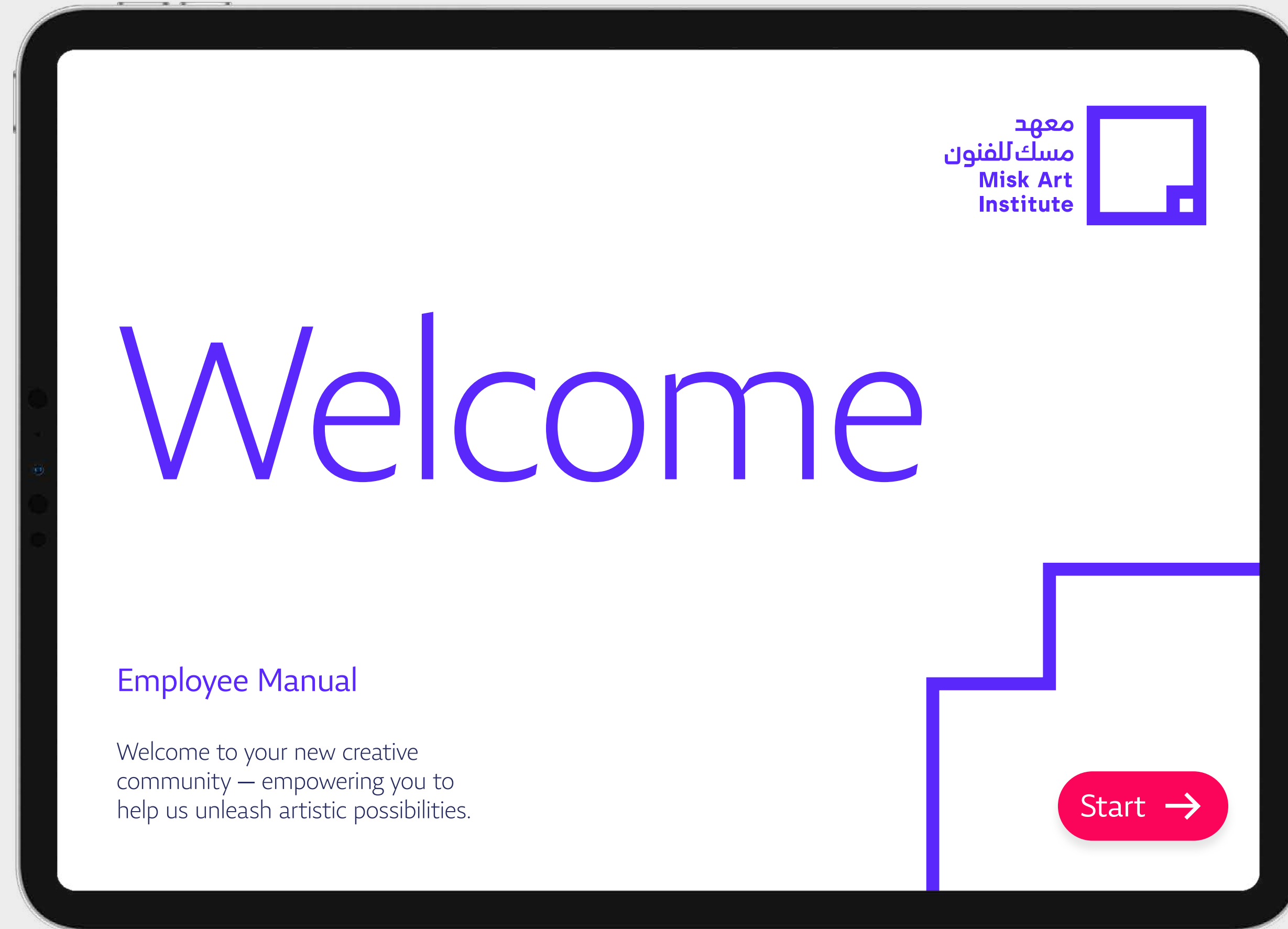
Genuine
Supporting, empowering and giving confidence to emerging and established artists, staying true to our roots.

Passionate
Inspiring creativity through infinite possibilities, reawakening a love for the arts.

Collaborative
Facilitating the artistic community, inspiring cross-collaboration, dialogue and debate.



3.8 Welcome Kit - Digital Manual

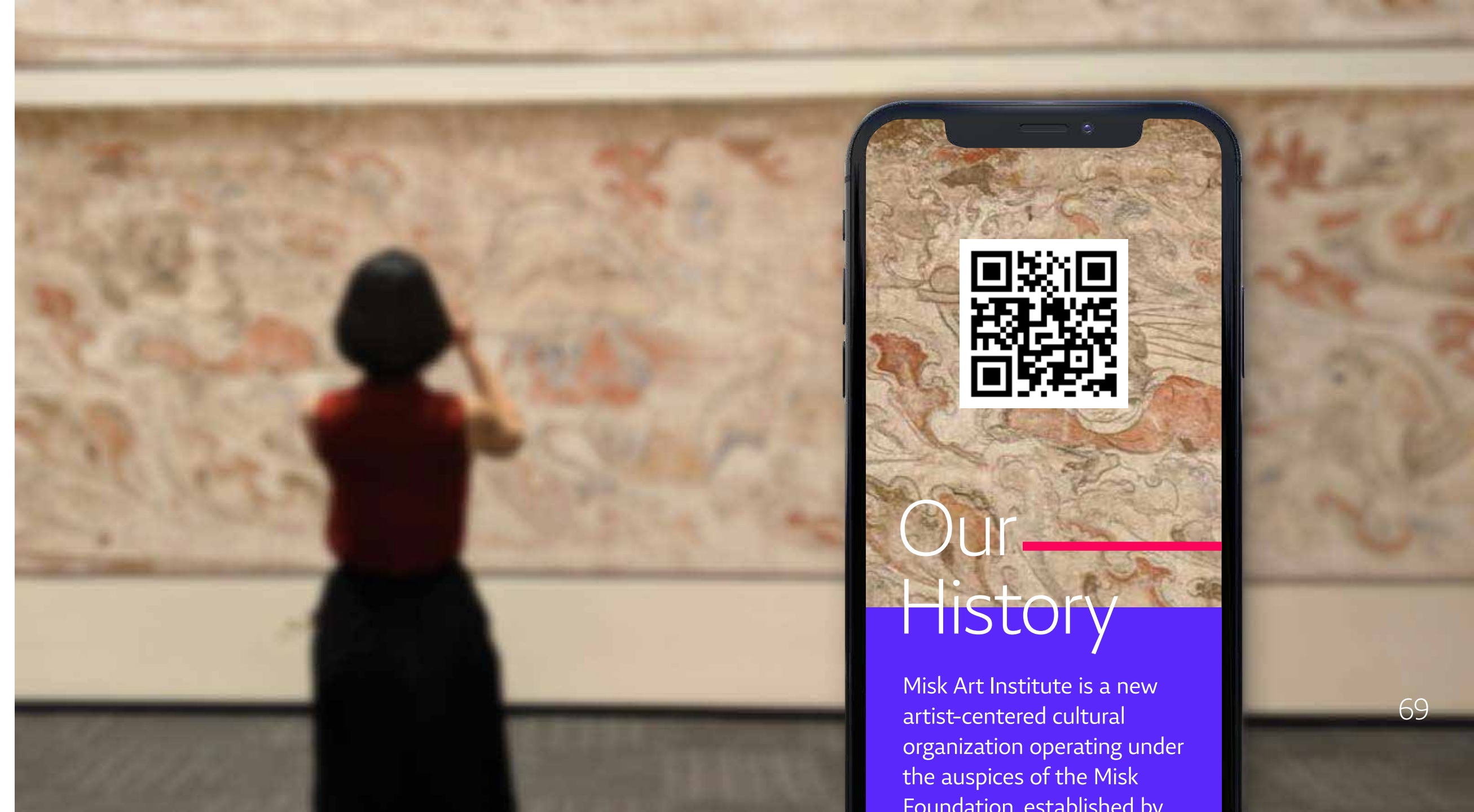
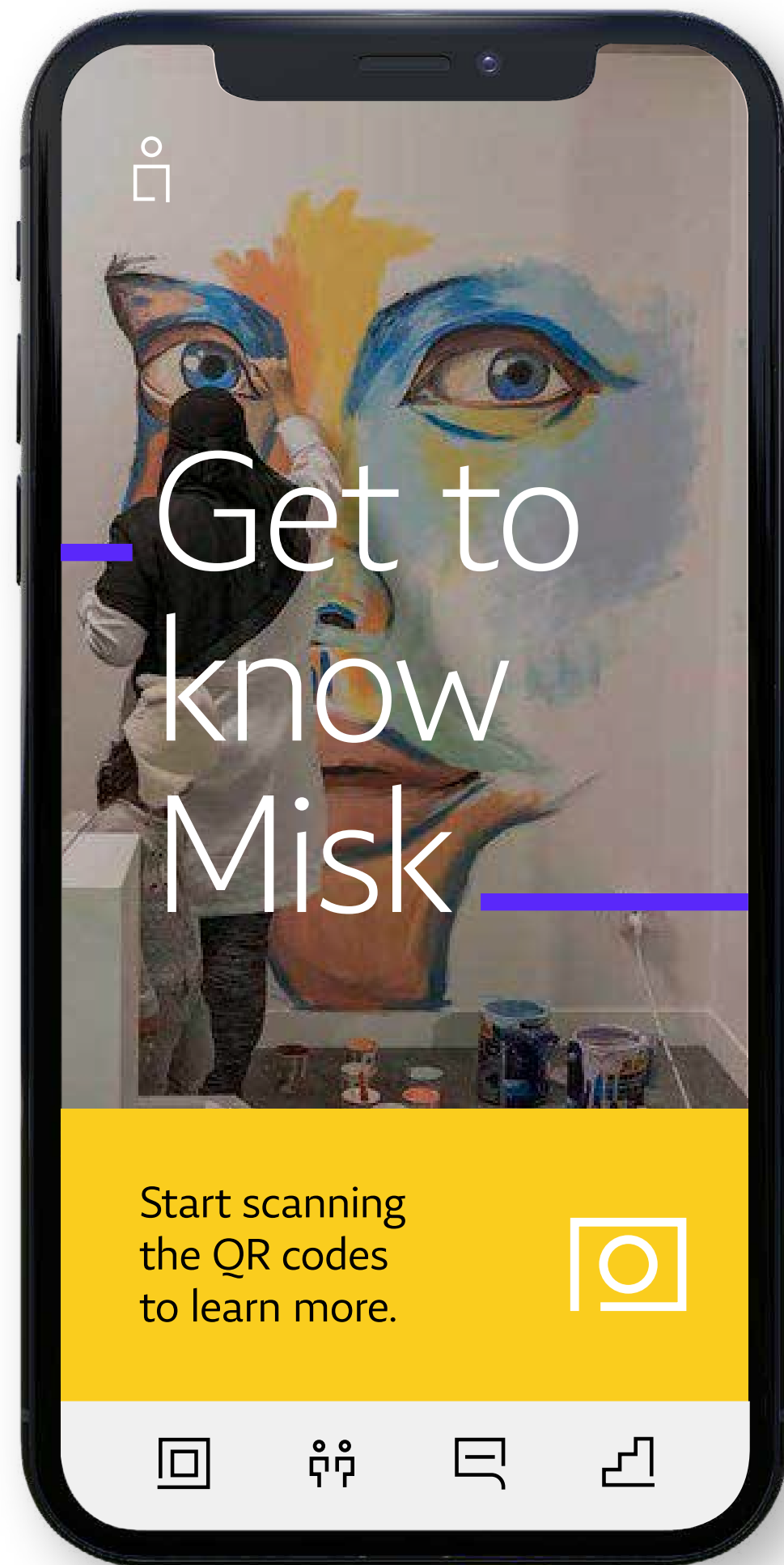


Content and full brief (tbc)

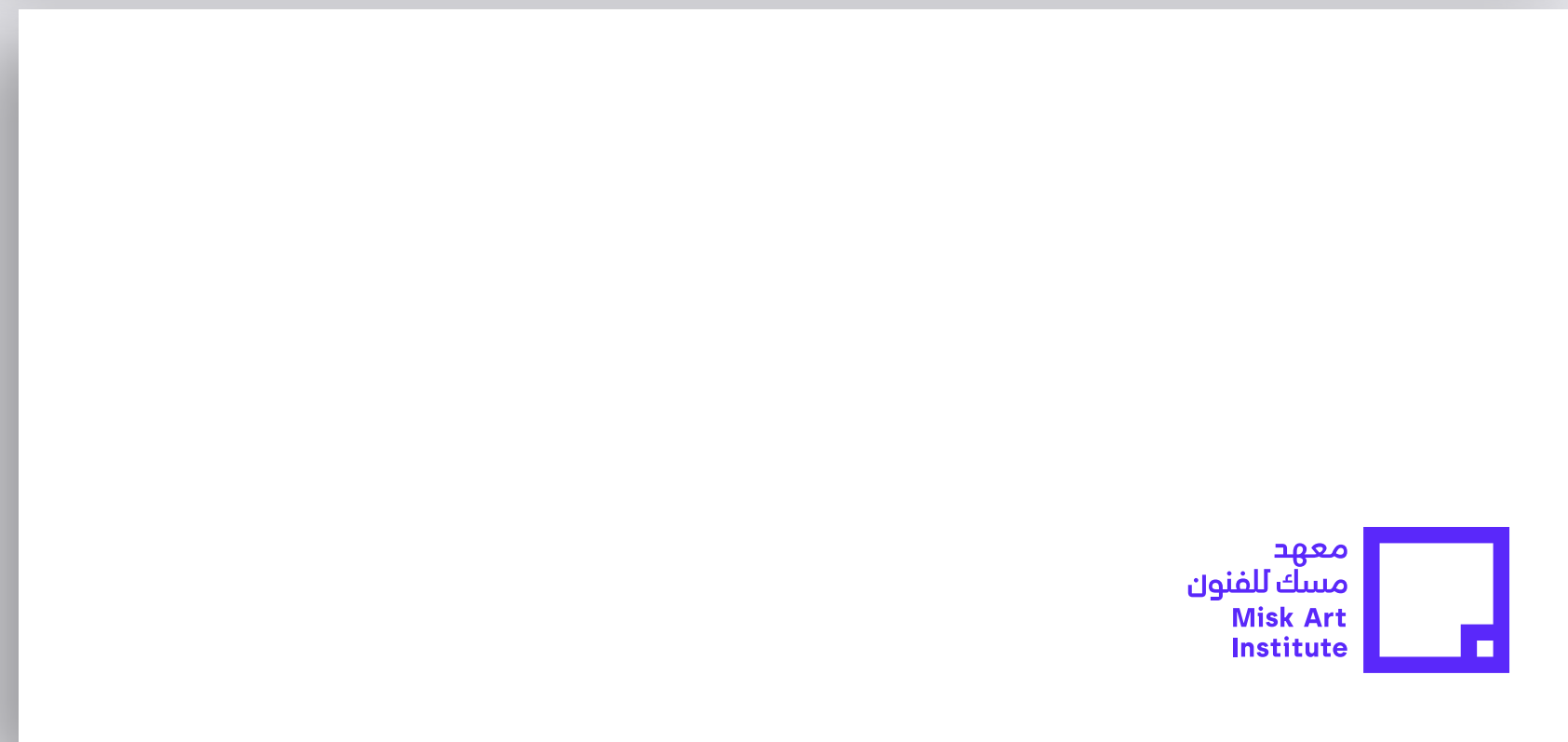
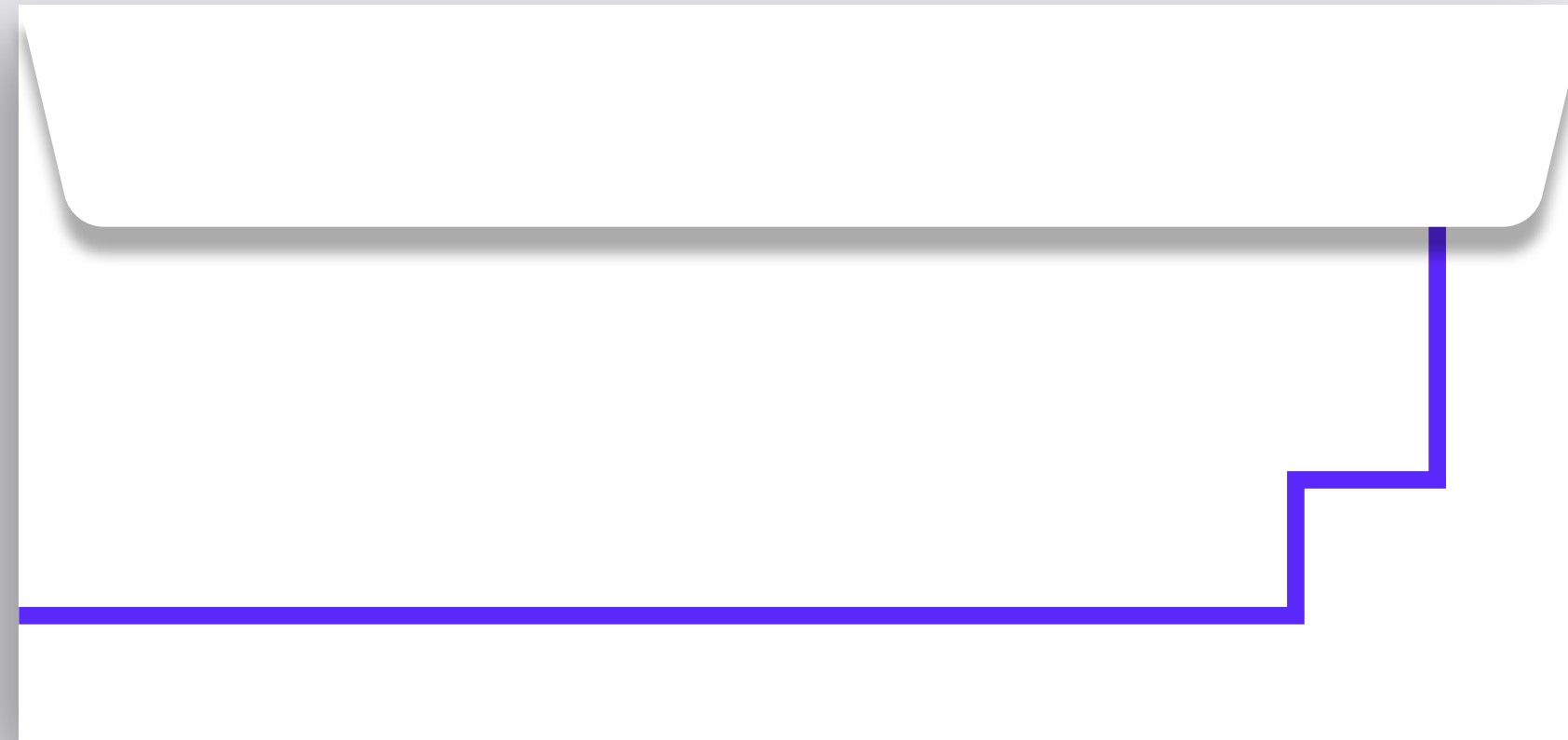
3.8 Welcome Kit - Business Card



3.8 Welcome Kit - QR Code Interactivity



3.8 Stationery – Letterhead & Envelope



Name Surname,
Address line 01
Address line 02
Region
Country
Postcode

Dear Name Surname,

Ut lati ut omniae ellandestia dolesti busam, essi de eicto berrovi tiuntiore ra vel magnis quas sin porrum re pa non cumquiae. Tecus voluptae voloria dolorio nsequi ut ima dolores nime nulpa dolorep rehende ndaniendus essit volore eostemolor as as dedit, que venis earum as aut ut maios nectam fuga. Nam corem aut officimus dollibeator reperch illorest poestiumqui tem sandebit quas et in renimus magnima ximaio. Itae voluptiur sinctur, aut provid et merciunt ent de nus.

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Yours sincerely,
Name Surname
Job title

لمملكة: العربية السعودية الرياض ترخيص رقم ١١ ص ب ١٠٧٦ الرمز البريدي ١١٤٣٣٣ هاتف: +٩٦٦١١٤٤٤٤٩٠ فاكس: +٩٦٦١١٤٤٤٤٣٣

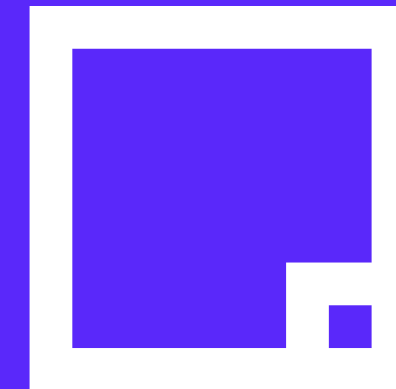
Email Info@miskartinstitute.com Tel: +966 11 4444490 Fax: +966 11 444443 Address: Kingdom of Saudia Arabia PO.Box 10076 Riyadh 11433

3.8 Stationery – A4 Pocket Folder



If you have any questions or need help implementing any aspect of the brand identity, please contact the brand team.

معهد
مسك للفنون
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Thank

You