

M|I|C/A

BRAND STYLE GUIDE

SEPTEMBER 2025 / **V1.0**

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BRAND PLATFORM

BRAND PERSONALITY

Our brand personality comprises those characteristics that would describe us if our brand were a person.

Proud

Idealistic

Enterprising

Forward-thinking

International

Active

Energetic

Leading

Trailblazing

Interdisciplinary

Multifaceted

Inclusive

Mentoring

Collaborative

Inventive

Caring

Generous

BRAND POSITION

Our position speaks to the place we own/seek to own in the market and helps set us apart from other institutions.

A legendary
epicenter of art and
design education for
creative leaders.

BRAND PROMISE

Our promise describes what we stand for and what we commit to deliver in a credible and compelling way.

We create the ideas
that create impact.

BRAND ESSENCE

Our essence serves as a touchstone for conveying our essential value.

Creative Impact

We recognize that “creative impact” has a particular meaning as MICA launches its new Center for Creative Impact.

However, in this early phase of brand building, we recommend that “creative impact” have a more expansive definition.

Given that students want thriving careers first and foremost, “creative impact” can and should encompass the professional impact and value MICA graduates can make in any field.

BRAND PITCH STATEMENT

Our pitch is a concise, compelling, and memorable synthesis of our value proposition.

MICA activates your creativity—empowering you to make a difference now and throughout your career. This only-at-MICA education unleashes your ideas so you can make an impact in your life and the world. Put simply, MICA unleashes your ideas so you can impact your world.

BRAND MANIFESTO

Our manifesto captures who we are and what we deliver, expressing our purpose and personality in a more human and inspiring way.

From Ideas to Impact, MICA creatives make breakthroughs, make meaning, make waves, make connections, and make the things that make the world better. And you can too. Epic careers start at a legendary epicenter of art and design that is a proving ground for generations of creative impact makers. We combine a fine arts foundation with technical skill and mastery, plus the breadth and depth of the liberal arts and in-the-field experience. It's an only-at-MICA combination that will make you sought after by employers now and able to adapt and pivot throughout your career. Join the Pros and Icons of MICA's incredible global alumni network who are living proof that you don't have to compromise your creative vision for professional success and financial security. Our home city is fittingly nicknamed B'More and that's just what you'll do—B'more to do more—working with our community and industry partners to use your talent to make people's lives better. From Innovator to Influencer to Iconic, we cultivate creatives who seamlessly integrate original thinking, problem-solving, innovation, and entrepreneurship with contemporary approaches to art, design, and media. The origin story of your originality begins here where you will learn how to generate the creative ideas and impact of your generation.

BRAND BLURB

Our brand blurb is a concise and consistent description of our college for use in public profiles, bios, press releases, and news items.

MICA is the oldest continuously degree-granting college of art and design in the United States, founded in 1826. Located in Baltimore, it is a private, independent institution and a leading center for art and design education.

BRAND PILLARS

BRAND PILLARS

The fundamental elements of your brand that, together, serve to differentiate you and deliver on your brand promise.



PILLAR ONE

ONLY-AT-MICA EDUCATION

MICA will teach you how to make a good life and a good living through your creativity and art. This is where you gain a legendary fine arts foundation, technical skill and mastery, and the knowledge and experience that make MICA graduates sought after by employers. You develop a challenging studio practice plus—plus rigorous liberal arts, plus creative experiential learning—internships, applied research, in-the-field community projects, and entrepreneurial ventures. You have the freedom and encouragement to explore and integrate fine arts, applied arts, and liberal arts and sciences in highly individualized ways.

And through our exchange with 14 other Baltimore colleges and universities, you have even more options for customization. It's an only-at-MICA education that makes you exceptionally knowledgeable, experienced, and capable, no matter what field you enter.



PILLAR TWO

REAL WORLD. REAL DIFFERENCE.

MICA's resources, curriculum, and partnerships give you unparalleled opportunity to make a positive impact through your creativity. Now, more than ever, art and design can drive solutions across industries and throughout society. But many creatives lack the necessary skills and experience to lead and collaborate on critical issues. Not so for MICA grads. This is the birthplace of social design, where you'll tackle real-world challenges while gaining incredible work experience and industry connections.

MICA's Center for Creative Impact brings students, faculty, community leaders, and industry partners together to create solutions, innovation, and progress in areas ranging from public safety to healthcare to food security to space travel.



PILLAR THREE

ENTREPRENEURIAL EDGE

Our Ratcliffe Center for Creative Entrepreneurship connects resources and training so MICA students and alumni can grow creative ideas into viable businesses. We also offer a Creative Entrepreneurship minor that students can pair with any major to deepen their creative, critical thinking, and business skills so they're equipped to thrive as an artist, designer, business owner, or community organizer. In partnership with Johns Hopkins, we're the first art and design school to offer an MA/MBA in Design Leadership.

Through all of these programs and more, MICA is cultivating a new generation of artists and designers who seamlessly integrate problem solving, innovation, and entrepreneurship with contemporary approaches to art, design, and media.



PILLAR FOUR

INFLUENTIAL ART & DESIGN HUB

Entering our third century, we have a legacy that has built one of the most influential art and design hubs in the United States. MICA has sparked a dynamic ecosystem that continues to grow through the creative impact of our faculty, alumni, and students. As a student and alum, you are forever part of this powerful ecosystem that launches and draws some of the most talented creatives in the world. As an anchor institution in our home city of Baltimore, MICA makes you an immediate insider with access to projects and networks that allow you to get involved and contribute your creativity in meaningful ways—right away.

Not only is Baltimore ranked as one of the best places to go to college, it's fittingly nicknamed B'More, which is exactly what you can do here—be more and do more.



PILLAR FIVE

ENCOURAGEMENT VS. COMPETITION

At MICA, collaboration, camaraderie, and community are baked in. Starting with the College's approach to portfolio critiques, MICA meets students where they're at. You'll have incredible faculty mentors—working artists and industry leaders who are truly interested in your ideas and where you want to take them. You'll have extraordinary fellow creatives, resources, and facilities. And you'll have the freedom and encouragement to make the most of your education, cultivating your craft and original thinking. In an age of artificially generated creativity, that matters more and more. Personal is powerful here.

When you come to MICA, you don't fit into a mold that's already been created. You make your mark on MICA, and we make room for you to come into your own. Our entire community is committed to helping you achieve your creative ambitions.



PILLAR SIX

PROFESSIONAL POWER

Want to think fast, navigate ambiguity, thrive in environments where complexity is the norm, see the big picture while tending to the smallest details, synthesize information quickly and effortlessly, combine disparate ideas to create solutions others overlook, all while pursuing what you love? Does this sound like a superpower? Well, it is. It's the kind of superpower you gain from a MICA education.

It's why our graduates consistently go on to top graduate schools like Harvard, UCLA, and Yale. Why we're a top Fulbright producer. It's why our alumni become successful painters, sculptors, graphic designers, biofabricators, animators, architects, filmmakers, curators, researchers, scholars, teachers, scientists, CEOs, lawyers, policymakers, writers, and musicians. And why they thrive in settings as diverse as Apple, Cooper Hewitt, DreamWorks Animation, Google, IBM Research, Johns Hopkins Institute for NanoBioTechnology, Kennedy Center for the Performing Arts, Lucasfilm Games, Museum of Modern Art, NASA Goddard Space Flight Center, National Geographic, Smithsonian National Museum of Natural History, and Whole Foods.

It's an only-at-MICA education that empowers creatives to make breakthroughs, to make meaning, to make waves, to make connections, and to make their lives and the world better. In a word, they're MIconic. And you can be too.



LANGUAGE

THE CHICAGO MANUAL OF STYLE

MICA uses *The Chicago Manual of Style*. Though each of us writes in our own unique style, we must write with a singular voice about who we are—whether in print, online, or social media. By agreeing to specific guidelines, we ensure that our readers’ focus is on what we write, and not how we punctuate or capitalize or the vagaries of formatting.

WHAT IS THE CHICAGO MANUAL OF STYLE?

The Chicago Manual of Style is an American English style and usage guide published continuously by the University of Chicago Press since 1906. Today, it is used widely in many academic disciplines and is considered the standard for US style in book publishing.

The Chicago Manual of Style has become a staple reference for writers and editors, in part because it was one of the first style guides to be published in book form, and the only one from an academic press in North America. (Other style guides are published

by professional associations.) Eventually, *The Manual* became a canonical work synonymous with its home institution, akin to the *Oxford English Dictionary*.

The Manual is now in its 18th edition, published in 2024. Sometimes referred to by its acronym, CMOS (pronounced like “sea moss”), *The Chicago Manual of Style* is available both in print and online, for an annual subscription fee. A free Chicago style Q&A and other resources are also available to the public on the CMOS website.

Grammar enthusiasts celebrate “Chicago style” rules, such as whether to put the title of a book in italics (Chicago style says yes, whereas AP style recommends quotation marks), or whether to use a serial comma—also known as an “Oxford” comma (Chicago style: yes; AP style: no). However, the editors at the University of Chicago Press acknowledge that rules are often context-dependent, and sometimes need to be broken. *The Manual* is thus also respected for its flexibility.

WHAT MAKES SOMETHING DEFINITELY CHICAGO STYLE?

When people talk about “Chicago style” rules, they are most often referring either to punctuation or source citations. In the case of punctuation, Chicago is the standard for US style in book publishing, whereas Oxford style is generally associated with British style. Some examples of a few notable differences are below:

- Chicago prefers double quotation marks (“like this”); Oxford prefers single (‘like this’).
- In Chicago style, periods and commas go inside closing quotation marks, “like this,” whereas Oxford puts them after, ‘like this’, though there are exceptions (and exceptions are generally made in British style for fiction and journalism).
- Chicago uses em dashes with no space before or after—like this. Usage at Oxford varies, but in British style many publishers prefer spaced en dashes – like this.

- Oxford style is usually associated with the “Oxford comma”—the comma before the conjunction in a series of three or more (like the one before “and” in “apples, oranges, and pears”). But this comma has also always been Chicago style. CMOS refers to it as a “serial comma.”
- On spelling, Chicago prefers the spellings at Merriam-Webster.com; Oxford follows Oxford’s dictionaries, starting with the *Oxford English Dictionary*.

Source citations involve the use of numbered notes and a bibliography, each styled and punctuated in a specific way, or author-date citations. Chicago’s citation style, like many of its other rules, goes back to the first edition and its focus on academic publishing.

The final two sections above were adapted from content contributed by Russell Harper, the editor of *The Chicago Manual of Style’s Online Q&A*. <https://news.uchicago.edu/explainer/chicago-manual-style-explained>

TYPOGRAPHY

LOGO TYPEFACE

GIZA

MICA's Logo was created using the font Giza. This font should be reserved for the "MICA" Logo only. The single exception is in signage contexts, such as large letters on a stairwell/elevator, or building signage (when there is an affinity with the historical context of the building). However, in these cases it should not challenge or upstage the prominence and special status of the MICA Logo; and such instances must be reviewed with the MICA Communications team for approval.

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

GIZA SEVENFIVE

PRIMARY TYPEFACE

THEINHARDT

Theinhardt rounds out the brand voice with its contemporary and clean look; a beautiful visual counterpoint to Giza. Theinhardt, used in the “Maryland Institute College of Art” Signatures, is also the supporting typeface of the MICA brand. Theinhardt should be used in all contexts: collateral applications, signage, and electronic media. The only exception is in cases where system fonts are necessary. Please see page 31.

With an extensive family, Theinhardt can be employed as both display and body copy. It can also be used in cases where contrast is needed, or in more functional contexts: on the website, in captions, etc.

NOTE: Theinhardt has 9 weights, with 18 styles (including italics). The lightest face that should be used in print or digital is Regular. The lightest weights (light, thin, ultra light, and hairline) should be reserved for very large reproduction (100pt or more) and are never appropriate for the setting of essential body copy.

THEINHARDT, HAIRLINE

MICA has become the leader in the

THEINHARDT, ULTRA LIGHT

education of artists and designers

THEINHARDT, THIN

by fostering a community

THEINHARDT, LIGHT

of talented, creative individuals

THEINHARDT, REGULAR

committed to redefining

THEINHARDT, MEDIUM

the boundaries of art and design

THEINHARDT, BOLD

and to expanding

THEINHARDT, HEAVY

their own vision and perspective

THEINHARDT, BLACK

through rigorous study.

SECONDARY TYPEFACE (WEB ONLY)

TIEMPOS

Tiempos has been designated as MICA's secondary typeface, used exclusively on the web. Use of this font should be minimal. It is used most effectively as a way to differentiate types of content on a web page.

Tiempos Regular

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz

Tiempos Medium

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz

Tiempos Bold

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz

USAGE EXAMPLES

PRINT



INTRO TEXT:
Theinhardt Bold

Work with leading thinkers, artists, designers, and innovators.

9:1 Student-to-faculty ratio

175+ Visiting artists, critics, designers, poets, writers, and art historians per year

450+ World-renowned faculty members

LaToya M. Hobbs is a full-time faculty member in MICA's First Year Experience (FYE) program and also a founding member of Black Women of Print, an artistic collective aimed at promoting the work of Black women printmakers.

Ellen Lupton is MICA's Design Chair, renowned for her contributions to graphic design and typography, and author of several influential books, including *Thinking with Type*. Ellen has also served as Curator Emerita at Cooper Hewitt in NYC.

Laurence Arcadias is an experimental animator whose films have showcased internationally, and she also has extensive experience in electronic game production. Laurence co-leads a STEAM collaboration with NASA scientists to develop and produce educational animations.

Ryan Hoover is a leader in the emerging field of biofabrication, fostering approaches that merge art, science, and environmental stewardship. Under his mentorship, MICA students achieved significant recognition, winning the Overall Prize at MoMA's 2023 Biodesign Challenge.

Award-winning Faculty

Our faculty includes winners of every national prize offered to artists, from the Fulbright, Louis Comfort Tiffany, and Prix de Rome to the Anonymous Was A Woman Award and Joan Mitchell Grant. They also regularly receive National Endowment for the Arts, Guggenheim, National Science Foundation, and other corporate and foundation funding for their projects.

FACULTY NAME:
Theinhardt Bold

BODY COPY:
Theinhardt Regular

SUBHEAD:
Theinhardt Bold

BODY COPY:
Theinhardt Regular

NUMBER CALLOUTS:
Theinhardt Bold

CALLOUT TEXT:
Theinhardt Bold

USAGE EXAMPLES

PRINT

←-----
ATtribution NAME:
Theinhardt Bold, All Caps

MAJOR/TITLE:
Theinhardt Regular

LATOYA HOBBS
Printmaker,
First Year Experience Faculty



----->
QUOTE:
Theinhardt Bold

----->
NAME:
Theinhardt Bold,
All Caps

GRAD YEAR/MAJOR:
Theinhardt Regular

USAGE EXAMPLES

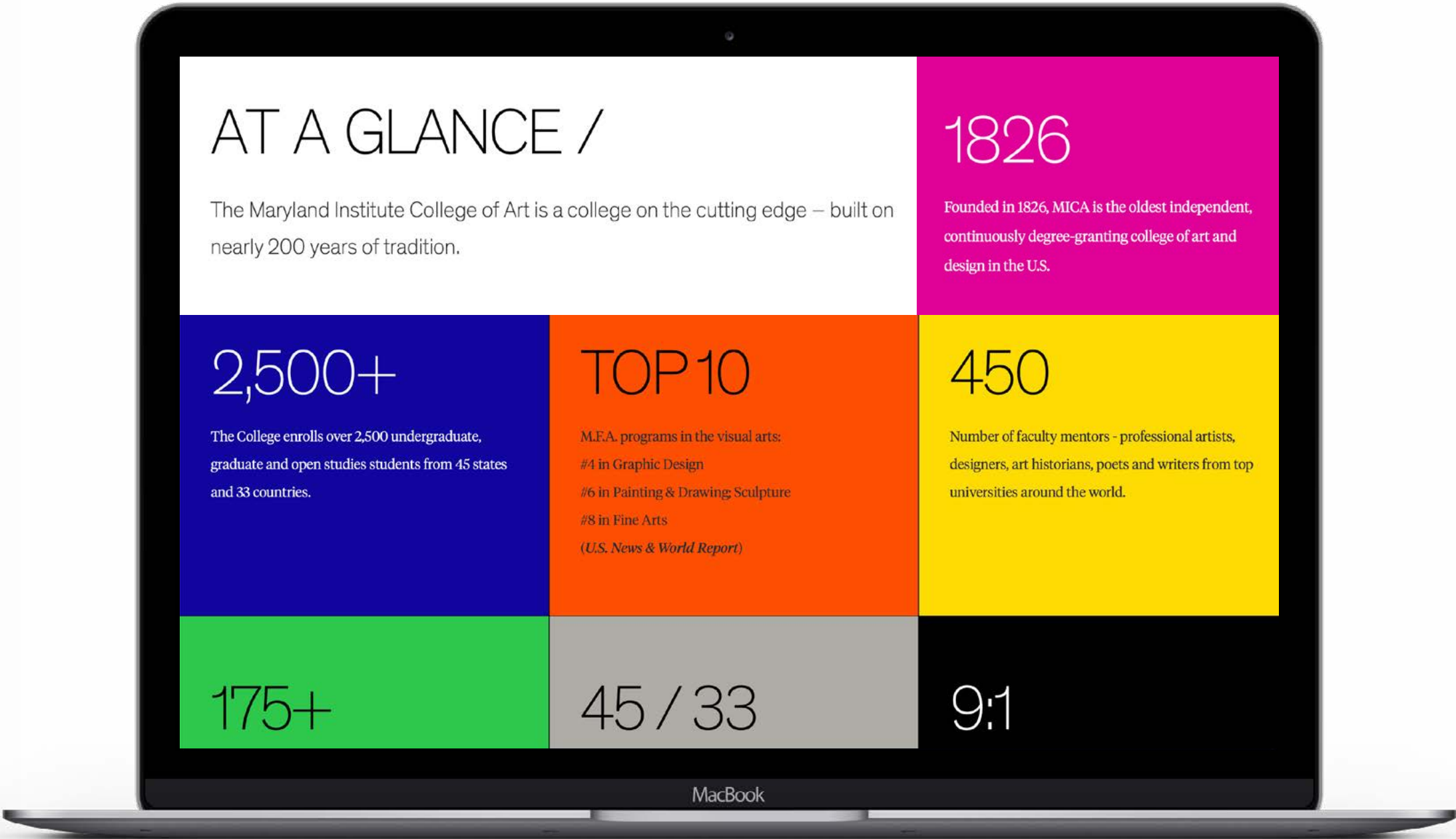
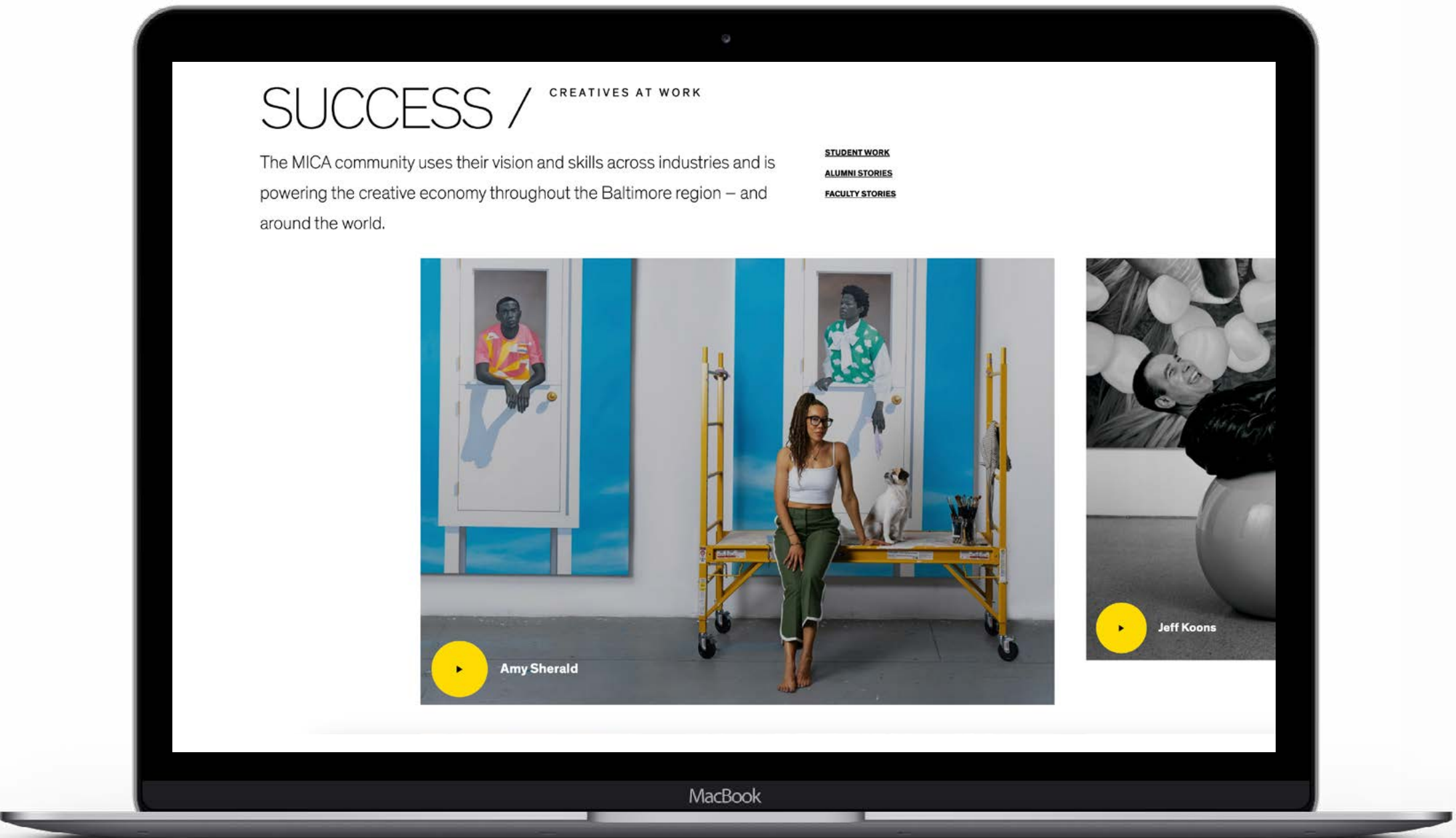
WEB

HEADLINE, EYEBROW AND INTRO TEXT:
Theinhardt Thin

HEADLINE AND INTRO TEXT:
Theinhardt Thin

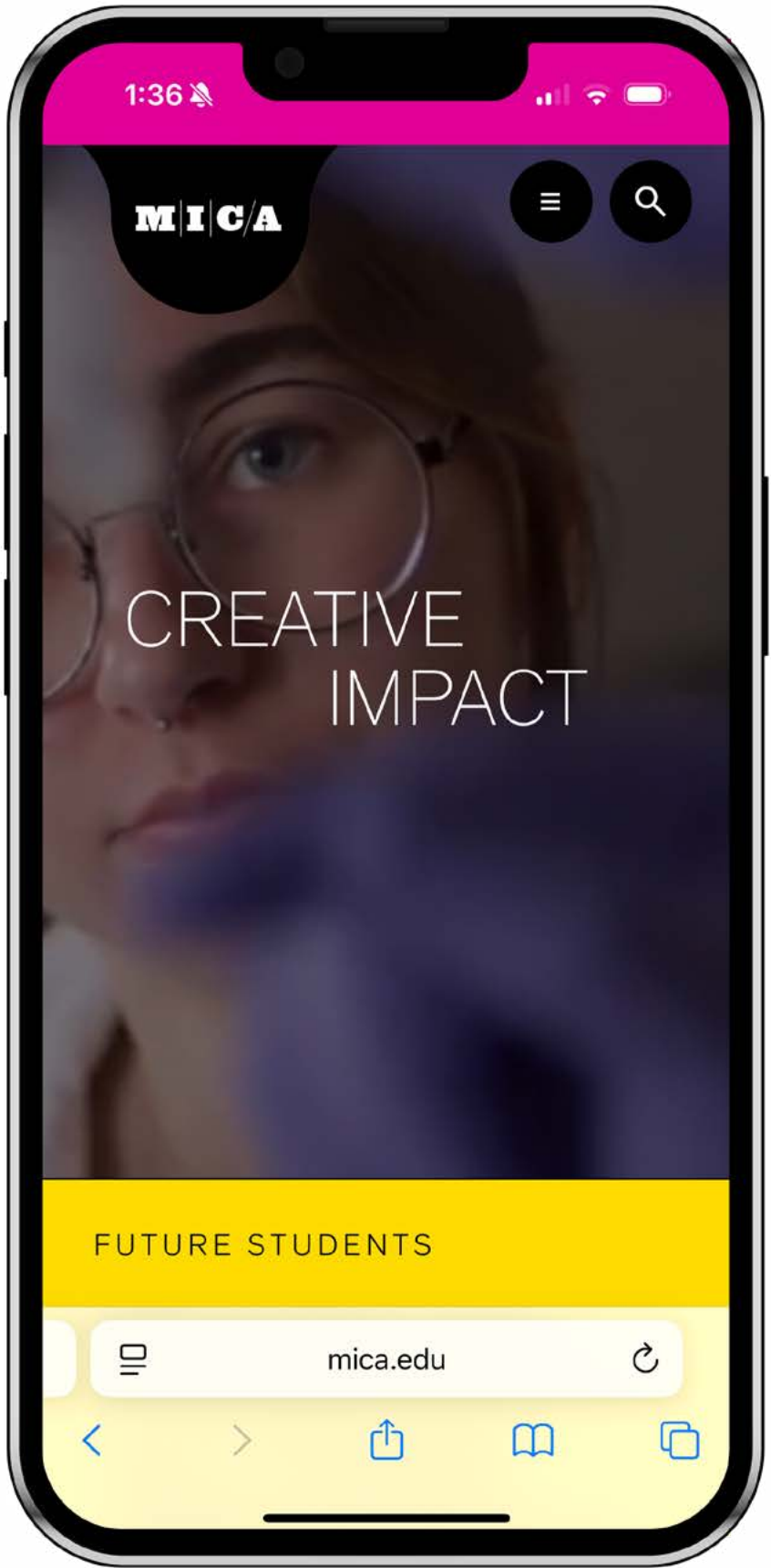
NUMBER CALLOUTS:
Theinhardt Thin

BODY COPY:
Tiempos Regular

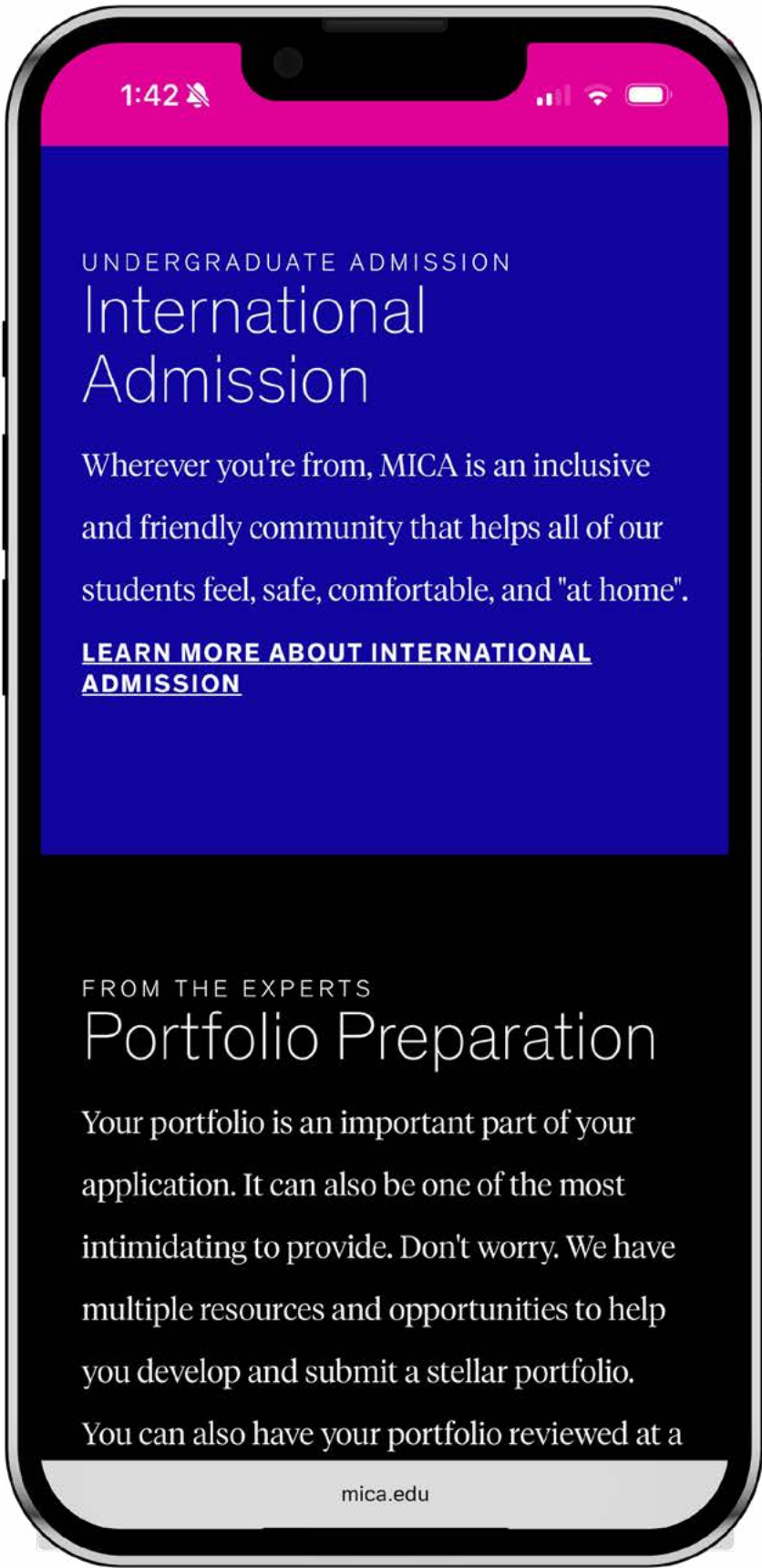


USAGE EXAMPLES

WEB



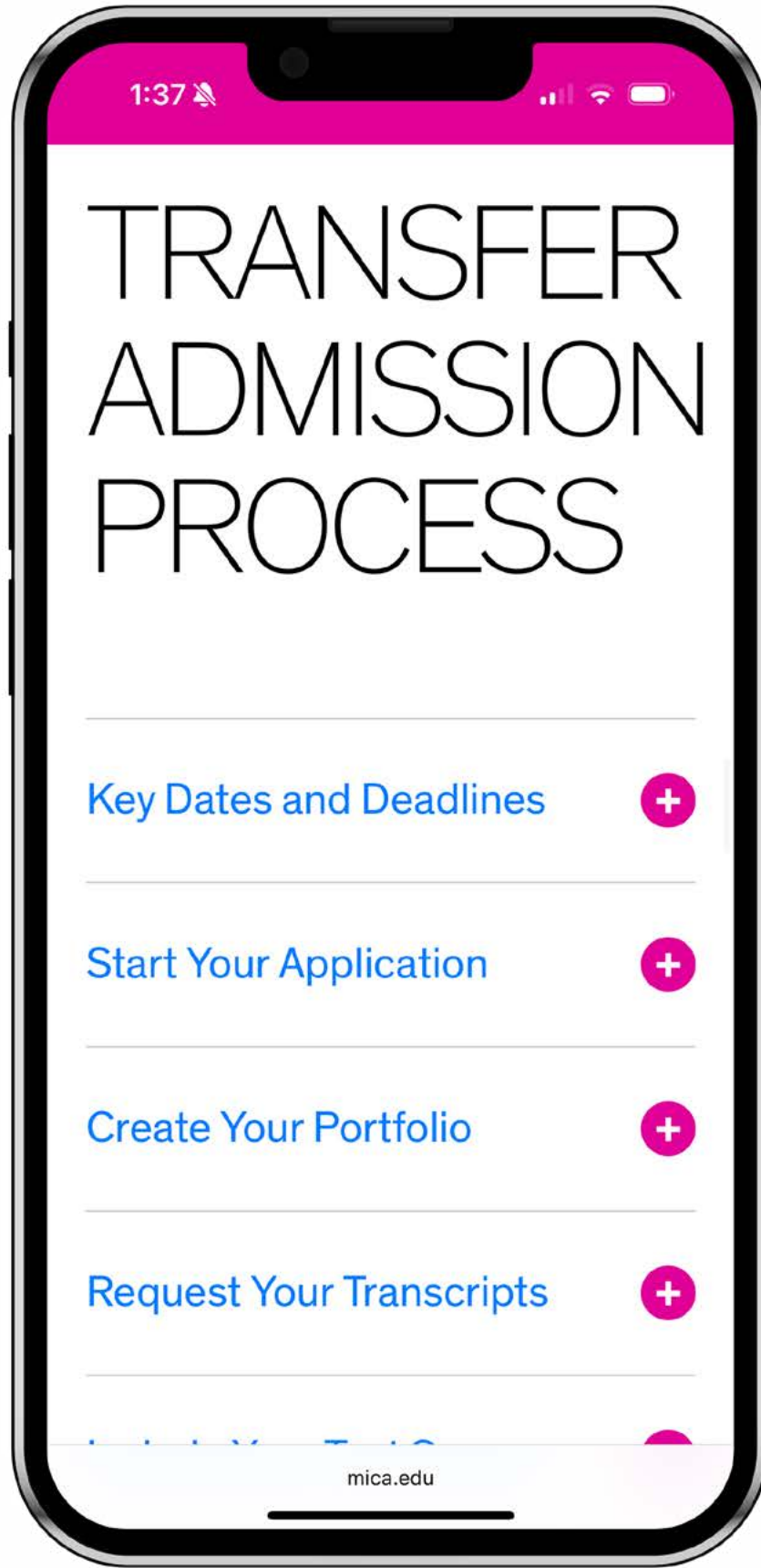
HEADLINE:
Theinhardt Thin



EYEBROW AND
SUBHEAD:
Theinhardt Thin

BODY COPY:
Tiempos Regular

TEXT LINK:
Theinhardt Bold



HEADLINE:
Theinhardt
Thin

SUBHEAD:
Theinhardt
Regular

USAGE EXAMPLES

OTHER EXAMPLES

SECTION DIVIDER HEADLINE:
Theinhardt Thin



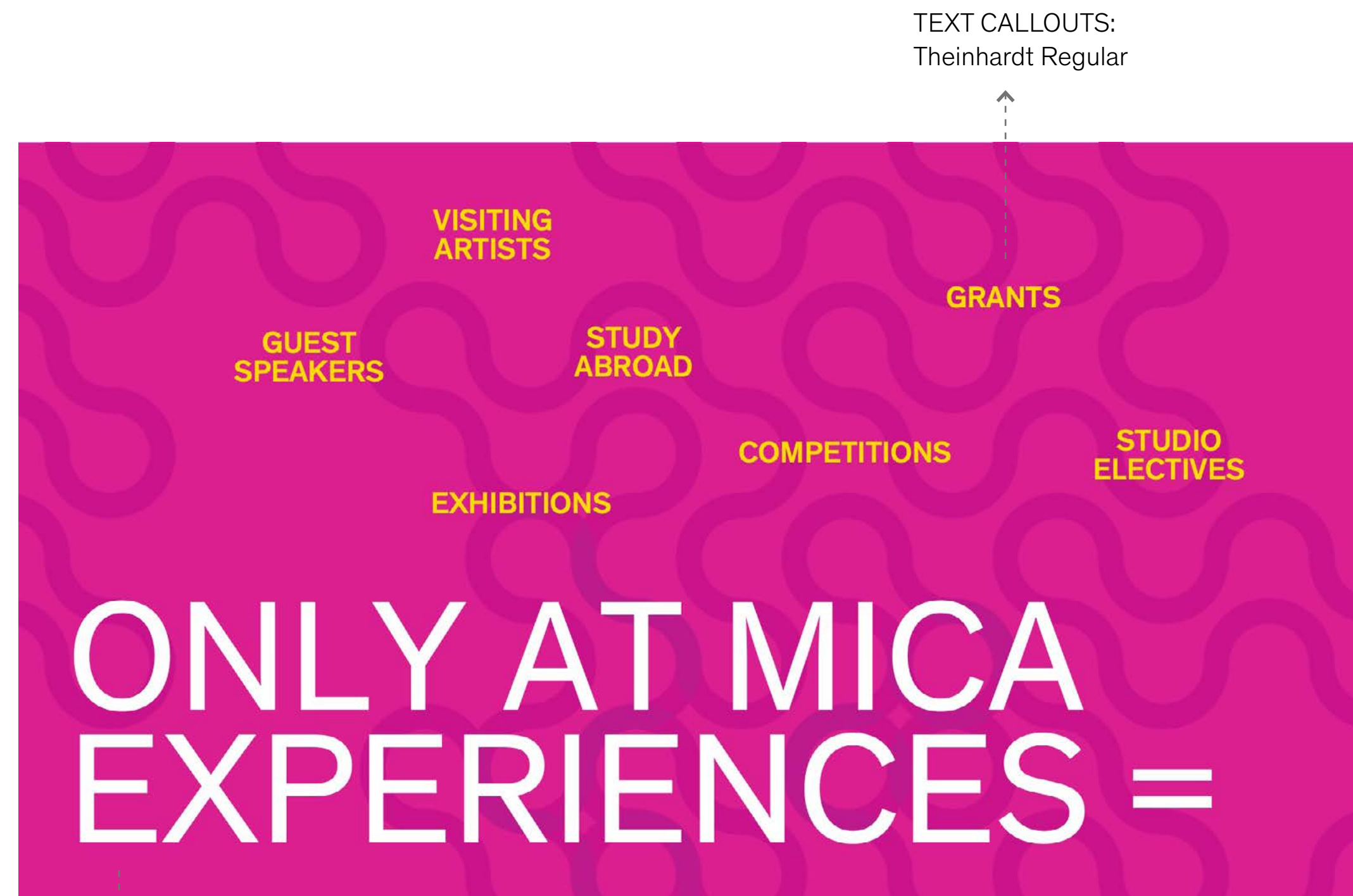
SUBHEAD:
Theinhardt Bold



LIST TEXT:
Theinhardt Regular

USAGE EXAMPLES

OTHER EXAMPLES



HEADLINE:
Theinhardt Regular

TEXT CALLOUTS:
Theinhardt Regular

CTA:
Theinhardt Thin



SYSTEM FONTS

TIMES NEW ROMAN AND ARIAL

The system font Times New Roman should be used for all letters typeset in Word (printed on pre-printed/offset letterhead).

The system font Arial should be used for email correspondence and Powerpoint/Keynote presentations, locations where live system fonts are required in a digital context. Note: Within Gmail, please select the typeface designated “Sans Serif”.

NOTE: Time New Roman has 2 weights, with 2 styles (including italics). Arial has 3 weights, with 5 styles (including italics).

TIMES NEW ROMAN, REGULAR

MICA has become the leader in the

TIMES NEW ROMAN, BOLD

education of artists and designers.

ARIAL, REGULAR

MICA has become the leader in the

ARIAL, BOLD

education of artists and designers.

BRAND MARKS

IDENTITY SYSTEM OVERVIEW

ELEMENTS OF THE IDENTITY SYSTEM

MICA's identity system consists of two elements: a Logo and a Signature.

Logo

The Logo is the core expression of the identity and typographic identifier of the institution. The Logo may be used independently.

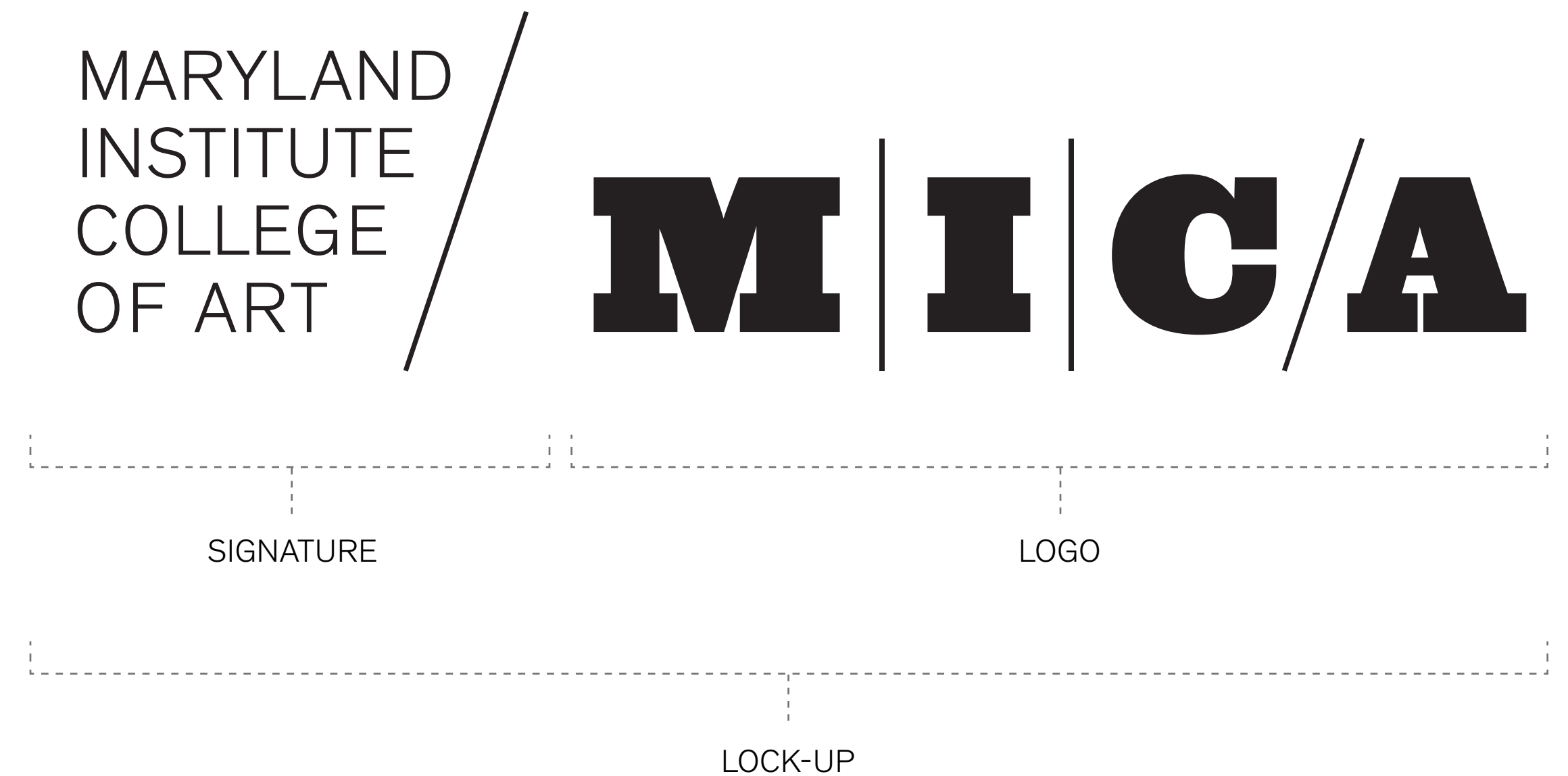
Signature

The Signature is the full name of the institution. The Signature can be used independently; however, the Logo should be used in proximity.

COMBINING THE ELEMENTS

Lock-up

A configuration that combines the Logo and Signature in a defined relationship is referred to as a Lock-up. Each Lock-up establishes a unique interaction of Logo and Signature (size, scale, and position of each element).



LOGO

MICA's Logo can be used independently, or combined (with the Signature) as a Lock-up. When a Lock-up is used, please only use the provided Lock-up files (see pages 37–38).

The Logo may be used independently as long as:

1. the Signature is represented in proximity (i.e., cover to back cover); OR
2. the piece is targeted to an audience familiar with the institution (i.e., totes sold at the MICA Store).

The Logo can be placed on imagery (see page 44).

The Logo has two scale versions.

NOTE: The Logo should be located in a prominent position on all communications.

The Logo should never be recreated or modified. To ensure correct scales and maintain consistency throughout the system, use only the files supplied with these guidelines. The forms have been custom drawn to work at different scales, so it is crucial that new versions of the Logo are not created.

Scale and usage guidelines are detailed in the following pages.

Use only the scales and colors, as specified.



LOGO

File name: MICA_Logo_RegLgScale_Black.eps



SMALL SCALE LOGO

The Small Scale Logo has been redrawn to work at sizes .75" to 1.25" in width.

File name: MICA_Logo_SmallScale_Black.eps

SCALING THE LOGO

The Logo file is provided at two scales: Small and Regular/Large.

The Regular/Large Scale Logo is intended for use on applications where the width of the Logo is greater than 1.25". This Regular/Large Scale Logo can be scaled up infinitely but should never be used smaller than 1.25" wide.

The Small Scale Logo is intended for use on applications where the width of the Logo is less than or equal to 1.25". The letterforms and the lines of the logo have been modified for reproduction at this small scale and can be used as small as .75" wide. This Small Scale Logo should never be used larger than 1.25" wide or smaller than .75" wide.

NOTE: In the Small Scale Logo, the letterforms have been redrawn to avoid infill, and the rules are heavier than in the Regular/Large Logo. This version (shown below the rule in the column at right) maintains legibility at the smallest allowable scale for the logo (.75" to 1.25" in width).



REGULAR / LARGE SCALE

The Regular/Large Scale Logo should be used when the Logo width is greater than 1.25".

SMALL SCALE

The Small Scale Logo should be used when the Logo width is between 1.25" and .75". The Small Scale Logo should never be used smaller than .75" wide.

SIGNATURE

MICA's Signature (the full name of the college) can be used independently, or combined (with the Logo) as a Lock-up.

When a Lock-up is used, please only use the provided Lock-up files.

The Signature may be used independently as long as the Logo is represented in proximity (on the same surface of the application).

The Signature can be placed on imagery.

Three versions of the Signature have been provided: a stacked (primary/preferred) version, and two-line and single line versions. The primary signature should be prioritized whenever possible.

Each Signature has three scale versions (see page 39). The Signature should not be scaled below the minimum size found on page 39.

NOTE: The Signature should never be recreated or modified. To ensure correct scales and maintain consistency throughout the system, use only the files supplied with these guidelines. The forms have been custom drawn to work at different scales, so it is crucial that new versions of the Signature are not created.

Scale and usage guidelines are detailed in the following pages.

Use only the scales and colors, as specified.

MARYLAND
INSTITUTE
COLLEGE
OF ART

PRIMARY SIGNATURE

File name: MICA_PrimarySig_RegularScale_Black.eps

MARYLAND INSTITUTE
COLLEGE OF ART

SECONDARY SIGNATURE 1

File name: MICA_SecondarySig1_RegularScale_Black.eps

MARYLAND INSTITUTE COLLEGE OF ART

SECONDARY SIGNATURE 2

File name: MICA_SecondarySig2_RegularScale_Black.eps

PRIMARY LOCK-UP

The dynamic “Primary Lock-up” of the Logo and Signature should be considered the ideal configuration for most applications.

The Primary Lock-up has three scale versions (see page 39). Neither the Logo nor the Signature should be scaled below the minimum sizes found on page 39.

NOTE: The Primary Lock-up should be located in a prominent position on all communications.

The Primary Lock-up should never be recreated or modified. To ensure correct scales and maintain consistency throughout the system, use only the files supplied with these guidelines. The forms have been custom drawn to work at different scales, so it is crucial that new versions of the Primary Lock-up are not created.

Scale and usage guidelines are detailed in the following pages.

Use only the scales and colors, as specified.

MARYLAND
INSTITUTE
COLLEGE
OF ART

M | I | C / A

PRIMARY LOCK-UP

File name: MICA_PrimaryLockUp_RegularScale_Black.eps

SECONDARY LOCK-UPS

Each of the five Secondary Lock-ups at right may be used on any application, per design preference and spatial requirements.

These Secondary Lock-ups have three scale versions (see page 39). Neither the Logo nor the Signature should be scaled below the minimum sizes found on page 39.

NOTE: The Secondary Lock-up should be located in a prominent position on all communications.

The Secondary Lock-up should never be recreated or modified. To ensure correct scales and maintain consistency throughout the system, use only the files supplied with these guidelines. The forms have been custom drawn to work at different scales, so it is crucial that new versions of the Secondary Lock-up are not created.

Scale and usage guidelines are detailed in the following pages.

Use only the scales and colors, as specified.



SECONDARY LOCK-UP 1

File name: MICA_SecondaryLockUp1_RegularScale_Black.eps



SECONDARY LOCK-UP 2

File name: MICA_SecondaryLockUp2_RegularScale_Black.eps



SECONDARY LOCK-UP 3

File name: MICA_SecondaryLockUp3_RegularScale_Black.eps



SECONDARY LOCK-UP 4

File name: MICA_SecondaryLockUp4_RegularScale_Black.eps



SECONDARY LOCK-UP 5

File name: MICA_SecondaryLockUp5_RegularScale_Black.eps

SCALING THE SIGNATURES AND LOCK-UPS

MICA’s Signature and Lock-up files have been provided at three scales: Small, Regular, and Large.

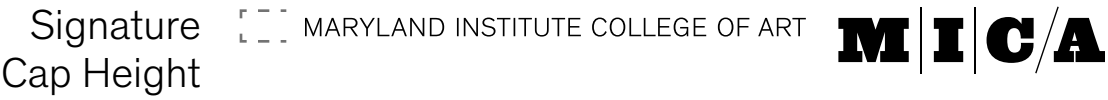
The Large Scale Signatures and Lock-ups are intended for use on applications where the Signature height (height of the “M” in Maryland) is greater than ½”.

The Regular Scale Signatures and Lock-ups are intended for use on applications where the Signature height is between ½” and ⅙” .

The Small Scale Signatures and Lock-ups are intended for use on applications where the Signature height is between ⅙” and ¾”.

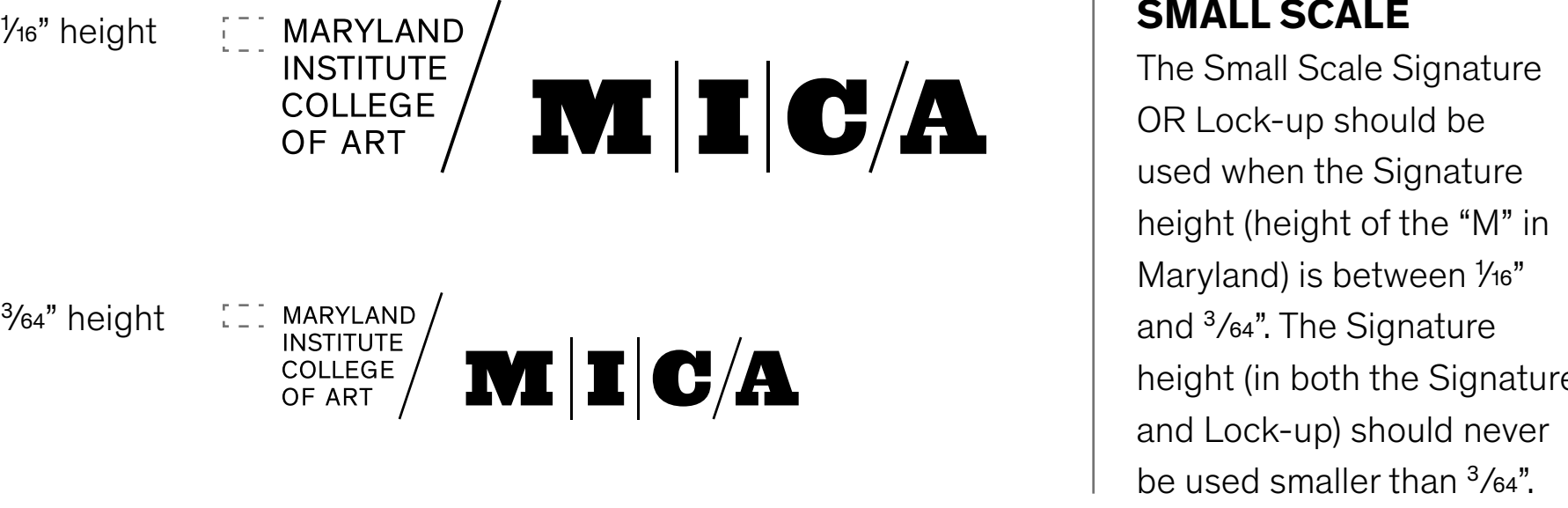
NOTE: Please only use the provided files (do not recreate them) at the correct scales. The Signatures and Lock-ups have been carefully studied and redrawn for maximum legibility and integrity at each scale.

SIGNATURE CAP HEIGHT, DEFINED



Representative Signatures and Lock-ups have been used above and right to best indicate the scaling system concisely. However the Signature height and scaling rules seen here apply TO ALL MICA SIGNATURES AND LOCK-UPS.

SCALING THE SIGNATURES AND LOCK-UPS BASED ON THE SIGNATURE CAP HEIGHT



SEAL

The MICA Seal is an official emblem of the College. It has never functioned as a Logo, but is used as an ornamental device on ceremonial documents (i.e., the commencement program). The MICA seal should only be used in situations specifically identified by the Office of Communications. The seal is not part of the new identity system for MICA and should not be used in conjunction with the Logo or Signature. It should be considered an alternate expression of the College that is used in place of the new Logo—hence its limited appropriateness for public communications.

NOTE: Please contact the Office of Communications for more information on the MICA Seal.



IDENTITY

MINIMUM SCALE

To ensure proper detail and legibility, the graphic identity elements should not be used in sizes smaller than those shown above.

For small scale applications the “Small Scale” Logo should never be used smaller than ¾” (.75”) wide. The “Small Scale” Signature should never be used smaller than ¾” cap height (of the “M” in Maryland).

A Lock-up’s minimum size is determined by whichever element (Logo or Signature) reaches its minimum scale first.

NOTE: Please only use the provided files (do not recreate them) at the correct scales. The Logo, Signatures, and Lock-ups have been carefully studied and redrawn for maximum legibility and integrity at each scale.



SMALL SCALE LOGO

Minimum Size: ¾” (.75”) wide



SMALL SCALE SIGNATURE

PREFERRED CLEARSPACE

LOGO AND LOCK-UPS

Clearspace around the Logo or Lock-ups is critical in order to separate it from other communication elements such as text, headlines, or imagery. The area around the Logo or Lock-ups should always have a generous clearspace so that these components are not crowded or constrained by external elements. Please observe the area of clearspace to ensure clarity and Logo/Lock-up prominence.

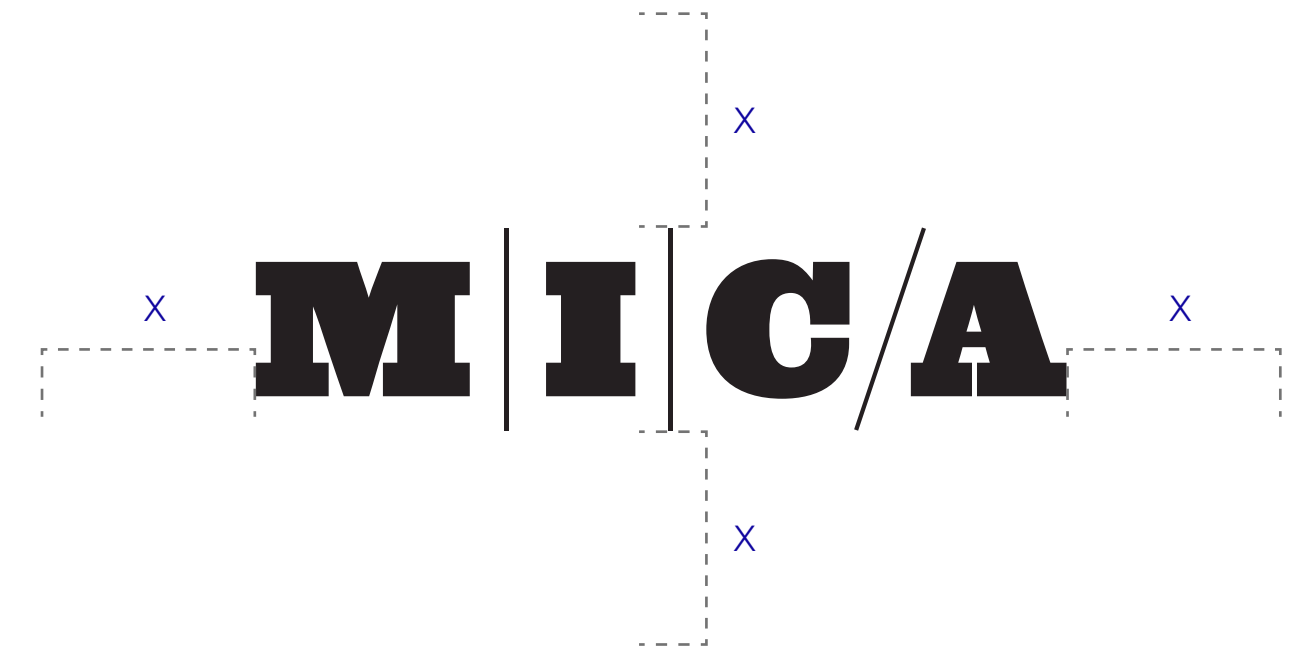
The diagrams here show the minimum amount of clearspace that should surround the Logo or Lock-ups. Maintain at least 1 “X” (where X = width of the “M” in MICA) between the Logo or Lock-up and any accompanying element.

CLEARSPACE EXCEPTION: Interpretive graphics (such as on banners or totes) with cropping are not bound to the same clearspace rules. However, when design liberties are taken, such instances must be reviewed with the MICA Communications team for approval.

NOTE: Only two Lock-ups are shown at right (for efficiency and clarity) but this clearspace rule applies equally to the Primary Lock-up and all five Secondary Lock-ups.



X = width of the “M” in MICA



PREFERRED CLEARSPACE

SIGNATURES

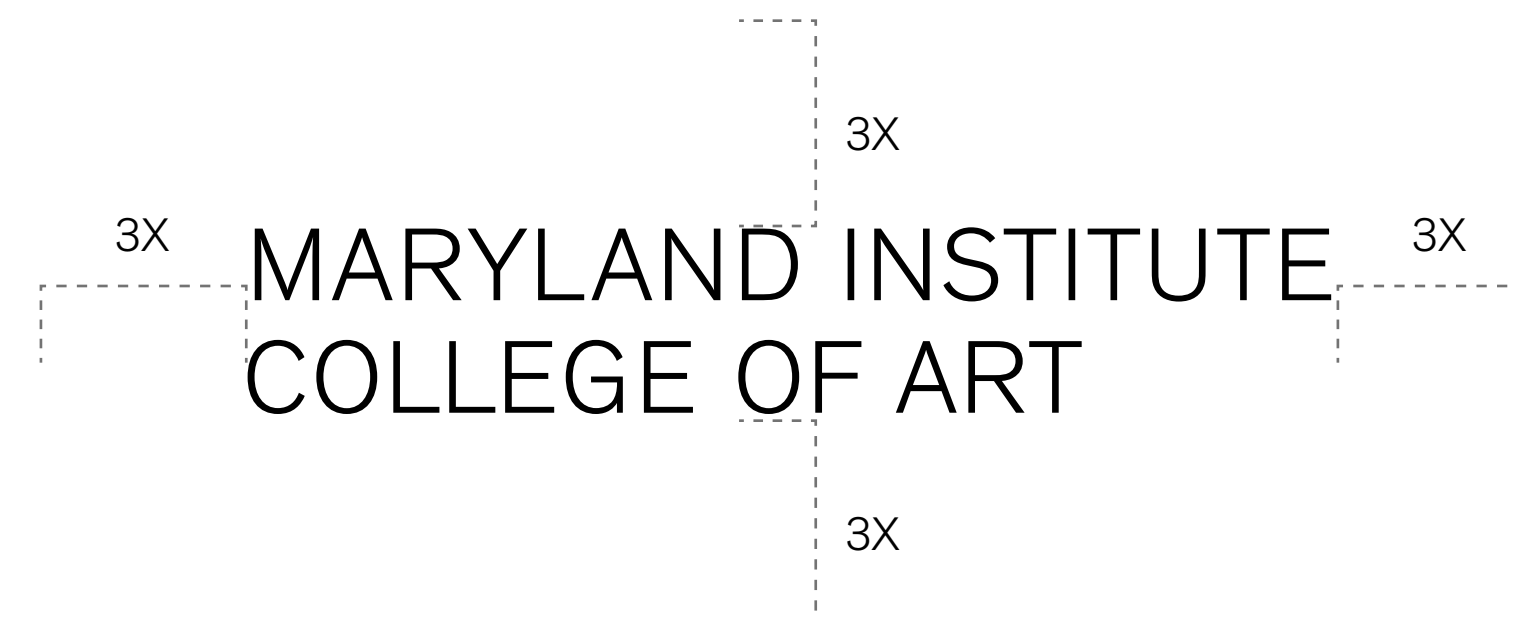
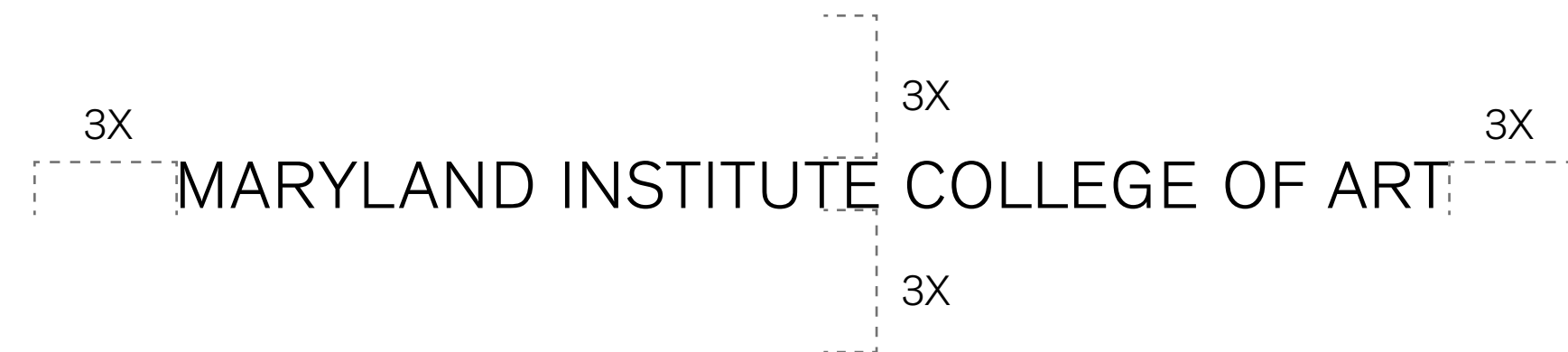
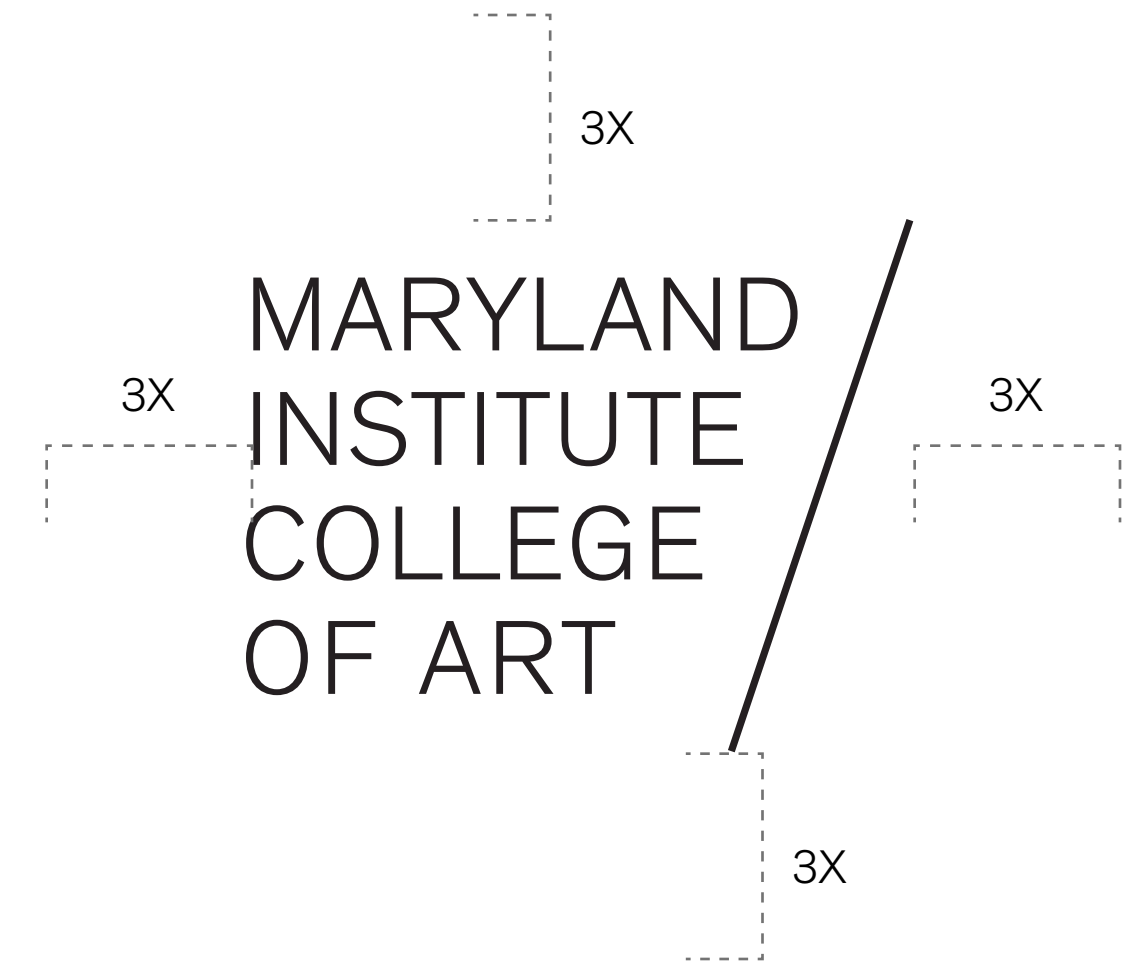
Clearspace around the Signatures is critical in order to separate them from other communication elements such as text, headlines, or imagery.

The diagrams here show the minimum amount of space that should surround the Signature. Maintain at least 3 “X” (where X = height of the “M” in Maryland) between the Signature and any accompanying element.

CLEARSPACE EXCEPTION: Interpretive graphics (such as on banners or totes) with cropping are not bound to the same clearspace rules. However, when design liberties are taken, such instances must be reviewed with the MICA Communications team for approval.

X = height of “M”
in Maryland

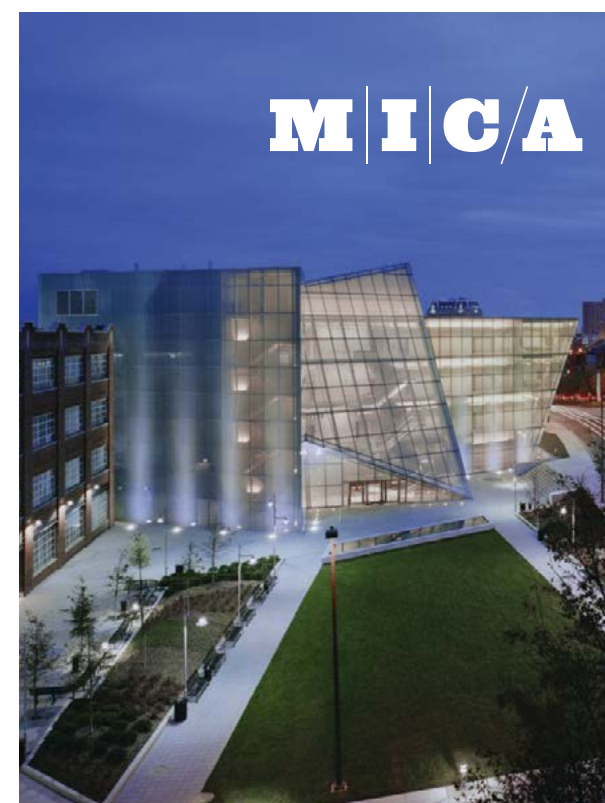
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IDENTITY AND IMAGERY

The Logo, Signatures, or Lock-ups may be positioned on an image. When positioned on imagery these elements can only be white or black. White Logos, Signatures, or Lock-ups should be used on middle to dark value imagery. Black Logos, Signatures, or Lock-ups should be used on light to middle value imagery.

1. The Logo, Signatures, or Lock-ups should be placed in an area of the image that does not compete with, or obscure, it.
2. The Logo, Signatures, or Lock-ups can be positioned on a busier area of the image if enough contrast exists to make each edge of the mark easily legible.
3. Three has been eliminated because the Logo is not legible on the image.
4. Do not apply outlines, drop shadows, or other effects to the Logo, Signatures, or Lock-ups to improve legibility.



1.



2.



3.



4.

INTEGRITY OF THE LOGO AND LOCK-UPS

The Logo and Lock-ups, elements of the official brand of MICA, should be used with the utmost consistency and integrity. Only the supplied Logo and Lock-up files should be used. The Logo and Lock-ups should never be tweaked, manipulated, used at sizes below minimum allowances, rendered in colors other than brand colors, etc.

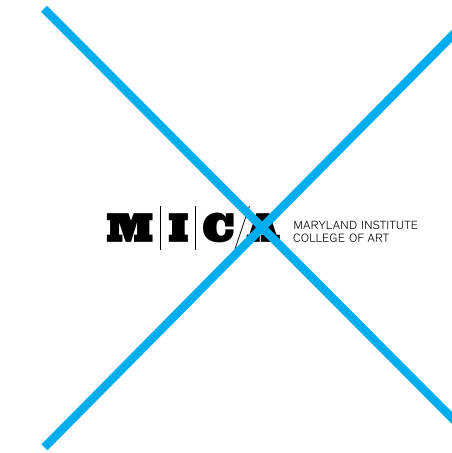
Please see notes below each example.



Only use the supplied files.



Never add a box or a shape to the Logo or Lock-ups.



Do not scale the Logo or Lock-ups below the minimum allowable sizes.



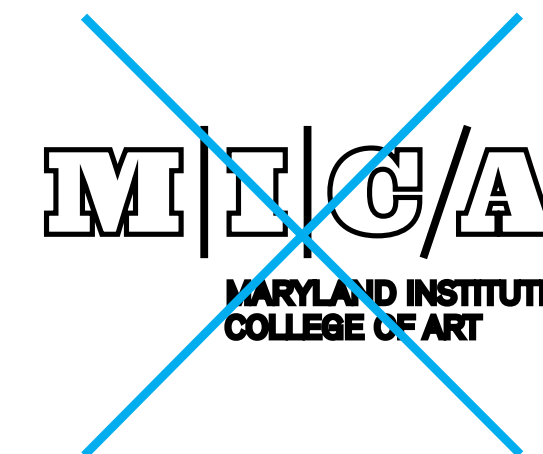
Do not typeset any part of the Logo or Lock-ups.



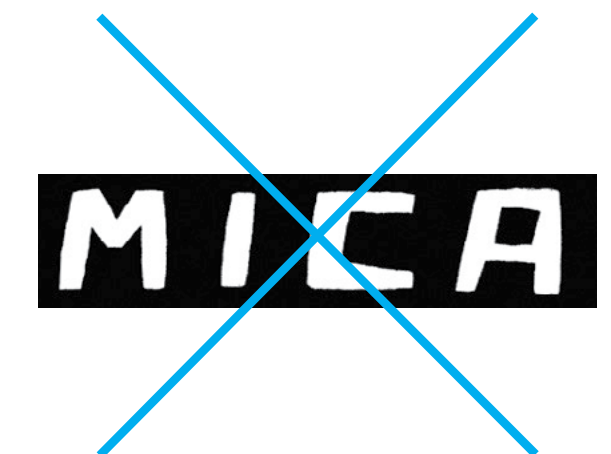
Never set the Logo or Lock-ups in a “non-identity” color.



Do not stretch or manipulate the Logo or Lock-ups.



Do not outline the Logo or Lock-ups.



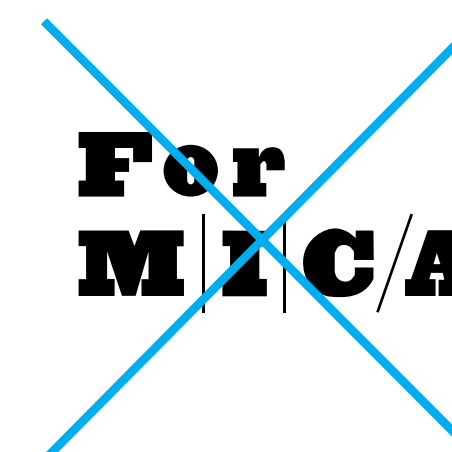
Never reinterpret, redraw, or reinvent the Logo or Lock-ups.



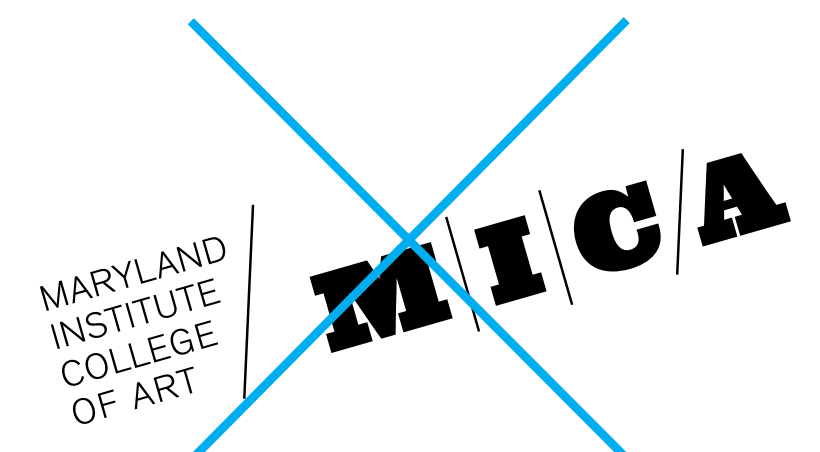
Do not place imagery within the typography of the Logo.



Do not adjust the placement, spacing, scale, or weight of the Logo or Lock-ups. Do not create new Lock-ups.



Do not use the font Giza paired with the MICA Logo to create a new Logo.



Never rotate the Logo or Lock-ups.

INTEGRITY OF THE LOGO AND LOCK-UPS

The Signatures, elements of the official brand of MICA, should be used with the utmost consistency and integrity. Only the supplied Signature files should be used. The Signatures should never be tweaked, manipulated, used at sizes below minimum allowances, rendered in colors other than brand colors, etc.

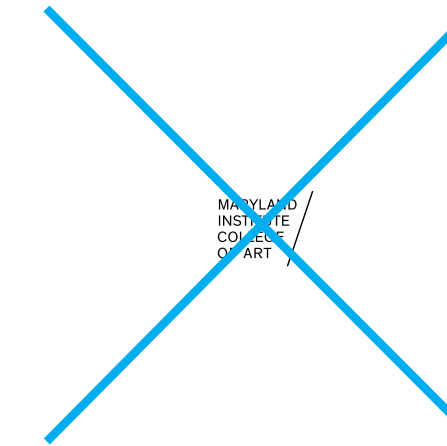
Please see notes below each example.

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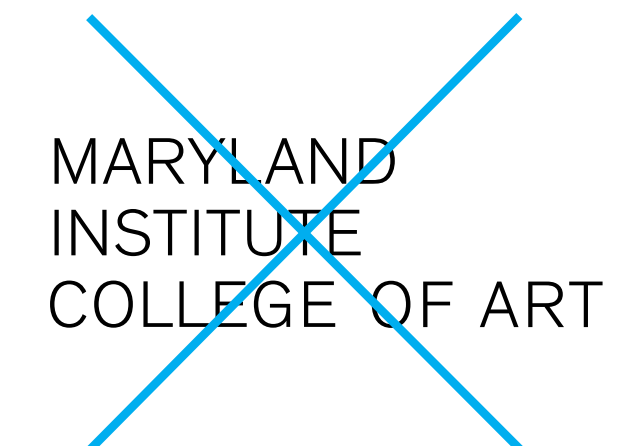
Only use the supplied files.



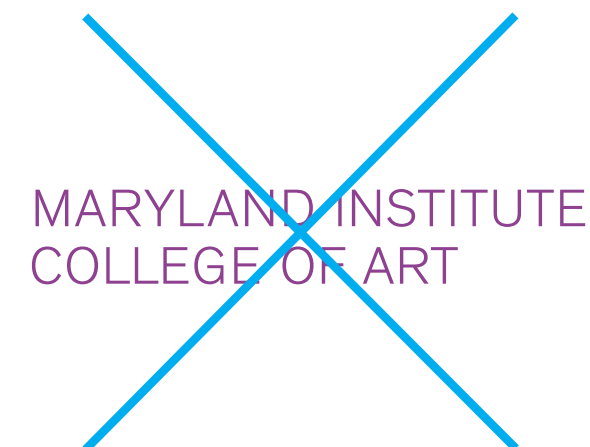
Never add a box or a shape to the Signatures.



Do not scale the Signatures below the minimum allowable size.



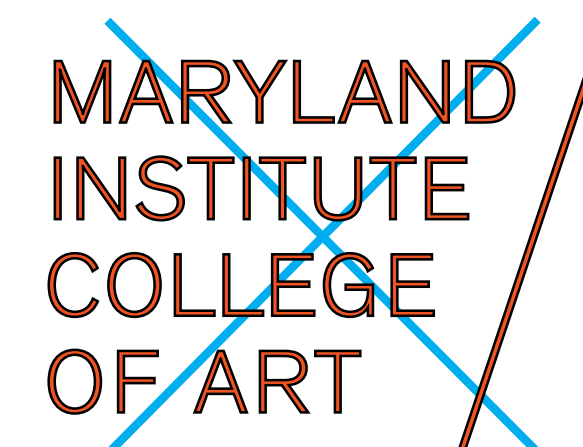
Do not create new Signature configurations of any kind.



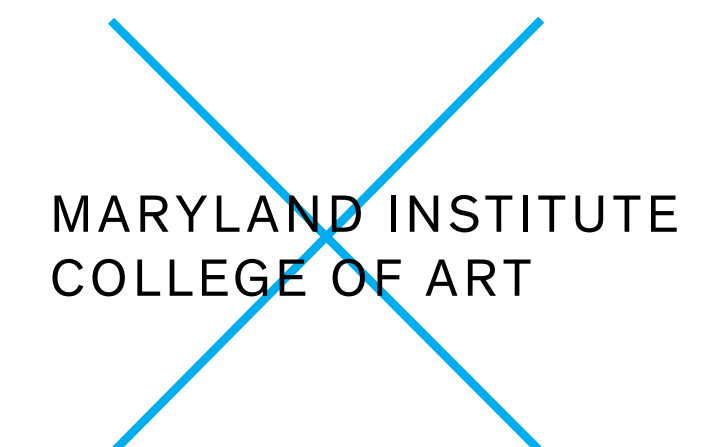
Never set the Signatures in a “non-identity” color.



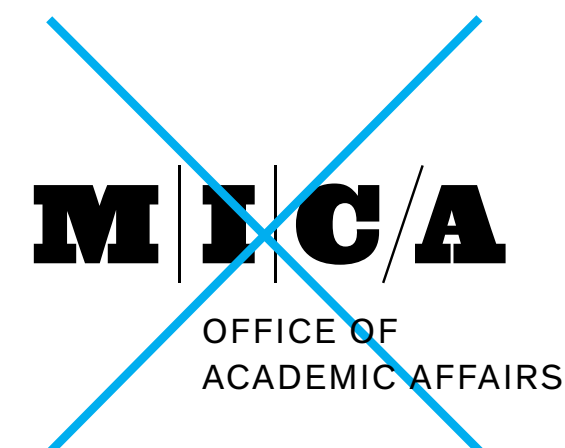
Do not stretch or manipulate the Signatures.



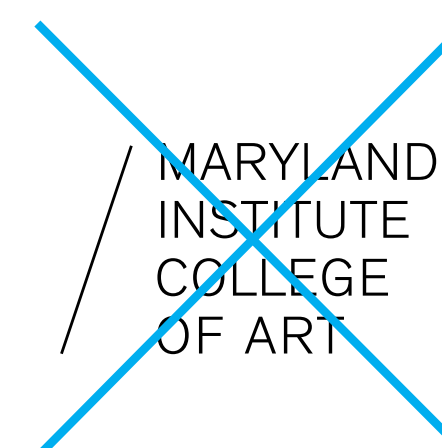
Do not outline the Signatures.



Do not typeset the Signatures. Only use the supplied files.



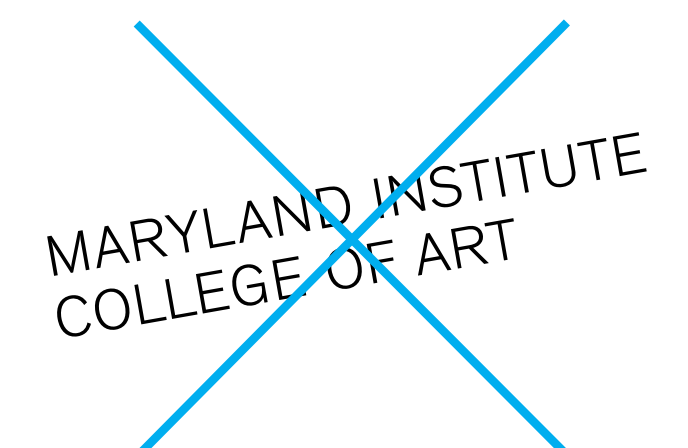
Do not create alternate Signatures/Lock-ups to form unique marks for MICA departments or programs.



Do not adjust the placement, spacing, scale, or weight of ANY element of the Signatures.



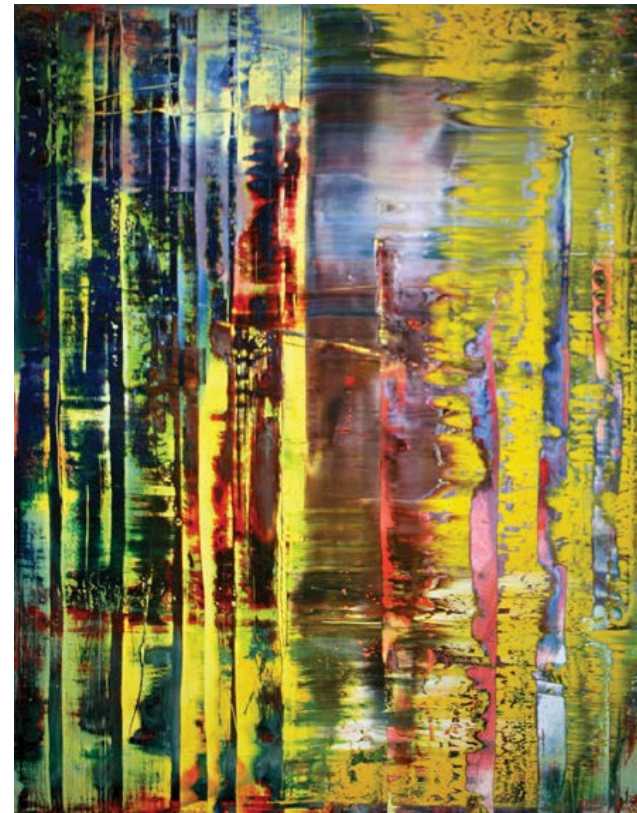
Do not remove the line from the Primary Signature.



Never rotate the Signatures.

COLOR

BRAND PALETTE INSPIRATION



Inspiration for MICA's Color Palette was drawn from vibrant colors found in contemporary art.

BRAND PALETTE

The Color Palette of the MICA brand utilizes both a monochrome palette and a full range of vibrant color. The Lock-ups, Signatures, or Logo may be reproduced in any of these colors. (Please see the following pages for color usage rules.)

In print, PMS is always preferred. When budget constraints prohibit the use of PMS colors, their CMYK equivalents (as outlined here) should be used.

In contexts where the use of color is not an option (i.e., newspaper ad) the lock-up should be black (100% K) or white (0%).

NOTE: For web and other screen applications, the identity components should be rendered with a RGB/HEX value. Due to inherent differences in the calibration of different monitors, these may need to be altered slightly. RGB/HEX values seen here should be used as references only.

Printing with CMYK can produce varied results. Please work with your printer to ensure the CMYK values are as close a match to the PMS as possible (draw downs and proofing recommended).



BLUE

PMS 2728 COATED
PMS 2132 UNCOATED
CMYK 100.70.0.0
RGB 0.71.187
HEX #0047BB



DEEP BLUE

PMS BLUE 072 ON COATED AND UNCOATED
CMYK 100.95.0.0
RGB 16.6.159
HEX #10069F



YELLOW

PMS MEDIUM YELLOW COATED
PMS 012 UNCOATED
CMYK 0.7.100.0
RGB 254.219.0
HEX #FEDB00



PINK

PMS RHOD. RED COATED
PMS 813 UNCOATED (NEON)
CMYK 5.93.0.0
RGB 225.0.152
HEX #E10098



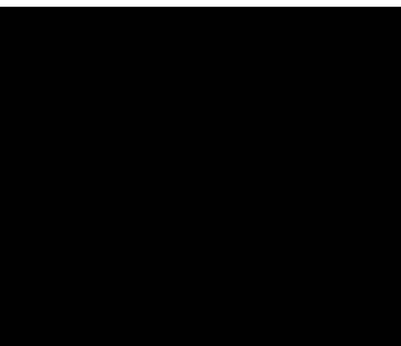
GREEN

PMS 2270 COATED
PMS 802 UNCOATED (NEON)
CMYK 75.0.72.0
RGB 45.200.77
HEX #2DC84D



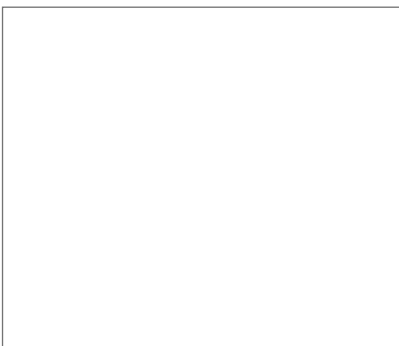
ORANGE

PMS ORANGE 021 ON COATED AND UNCOATED
CMYK 0.70.100.0
RGB 254.80.0
HEX #FE5000



BLACK*

PMS BLACK 6 ON COATED AND UNCOATED
CMYK 40.20.20.100
RGB 0.0.0
HEX #000000



WHITE

PMS NONE
CMYK 0.0.0.0
RGB 255.255.255
HEX #FFFFFF



GREY

PMS COOL GREY 6 ON COATED AND UNCOATED
CMYK 0.0.0.55
RGB 167.168.170
HEX #A7A8AA

NOTE FOR GREY: The entire PMS Cool Grey family may be used: Cool Grey 1 through Cool Grey 11.

*When budget constraints make CMYK necessary, a rich/cool black can be created with the formula listed. If very small (under 6pt type) is knocking-out of black, use 100K only. Consult printer.


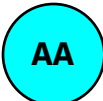


ACCESSIBILITY MATRIX

Color accessibility is essential for individuals who have difficulty perceiving color or struggle with low vision. Meeting accessibility compliance standards also improves legibility for all readers.

All digital communications must meet the Web Content Accessibility Guidelines (WCAG) 2.1 Level AA compliance. WCAG is an international standard for accessible design. To meet compliance, all text and actionable items should meet a minimum contrast ratio to the image or color of the background. For WCAG 2.1 Level AA, normal text 17pt and smaller should have a contrast ratio of 4.5:1, all actionable items such as buttons & shapes should be 3:1. Normal text over 18pt or bold text 14pt and above should be 3:1.

Use the WGAC 2.1 Color Grid to help your content and designs reach everyone.

COLOR GRID KEY

-  **PASS, AAA (7+)**
-  **PASS, AA (4.5+)**
-  **PASS, LARGE (18PT) AND BOLD (14PT) TEXT (3+)**
-  **DOES NOT PASS**

TEXT COLOR										
BACKGROUND COLOR		BLUE 100%	DEEP BLUE 100%	YELLOW 100%	PINK 100%	GREEN 100%	ORANGE 100%	BLACK 100%	WHITE 100%	GREY 100%
	BLUE 100%		Text DNP 2:1	Text AA 6:1	Text DNP 2:1	Text AA18 4:1	Text DNP 2:1	Text DNP 2:1	Text AAA 8:1	Text AA18 3:1
	DEEP BLUE 100%	Text DNP 2:1		Text AAA 10:1	Text AA18 3:1	Text AA 6:1	Text AA18 4:1	Text DNP 2:1	Text AAA 14:1	Text AA 6:1
	YELLOW 100%	Text AA 6:1	Text AAA 10:1		Text AA18 3:1	Text DNP 2:1	Text DNP 2:1	Text AAA 15:1	Text DNP 1:1	Text DNP 2:1
	PINK 100%	Text DNP 2:1	Text AA18 3:1	Text AA18 3:1		Text DNP 2:1	Text DNP 1:1	Text AA 5:1	Text AA 5:1	Text DNP 2:1
	GREEN 100%	Text AA18 4:1	Text AA 6:1	Text DNP 2:1	Text DNP 2:1		Text DNP 1:1	Text AAA 10:1	Text DNP 2:1	Text DNP 1:1
	ORANGE 100%	Text DNP 2:1	Text AA18 4:1	Text DNP 2:1	Text DNP 1:1	Text DNP 1:1		Text AA 6:1	Text AA18 3:1	Text DNP 1:1
	BLACK 100%	Text DNP 2:1	Text DNP 2:1	Text AAA 15:1	Text AA 5:1	Text AAA 9:1	Text AA 6:1		Text AAA 21:1	Text AAA 9:1
	WHITE 100%	Text AAA 8:1	Text AAA 14:1	Text DNP 1:1	Text AA 5:1	Text DNP 2:1	Text AA18 3:1	Text AAA 21:1		Text DNP 2:1
	GREY 100%	Text AA18 3:1	Text AA 6:1	Text DNP 2:1	Text DNP 2:1	Text DNP 1:1	Text DNP 1:1	Text AAA 9:1	Text DNP 2:1	

ACCESSIBILITY: APPROVED COMBINATIONS

The combinations of text color and background color shown at right all meet or exceed the minimum requirements for WCAG 2.1 Level AA compliance and may be used in all MICA branded communications.

Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text				

ACCESSIBILITY: CONDITIONALLY APPROVED COMBINATIONS

The combinations of text color and background color shown at right meet the minimum requirements for WCAG 2.1 Level AA compliance but only when used at large sizes (18pt or above in online and print communications) or set as bold copy (at 14pt or above in online and print communications).

These color combinations may not be used at small sizes or in light weight fonts.

<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>	<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>	<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>	<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>
<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>	<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>	<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>	<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>
<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>	<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>	<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>	<div>Sample Text (Regular, 18pt)</div> <div>Sample Text (Bold, 14pt)</div>

ACCESSIBILITY: PROHIBITED COMBINATIONS

The color combinations shown at right do not meet the minimum requirements for WCAG 2.1 Level AA compliance and therefore may not be used (at any size, at any weight) in MICA branded communications.

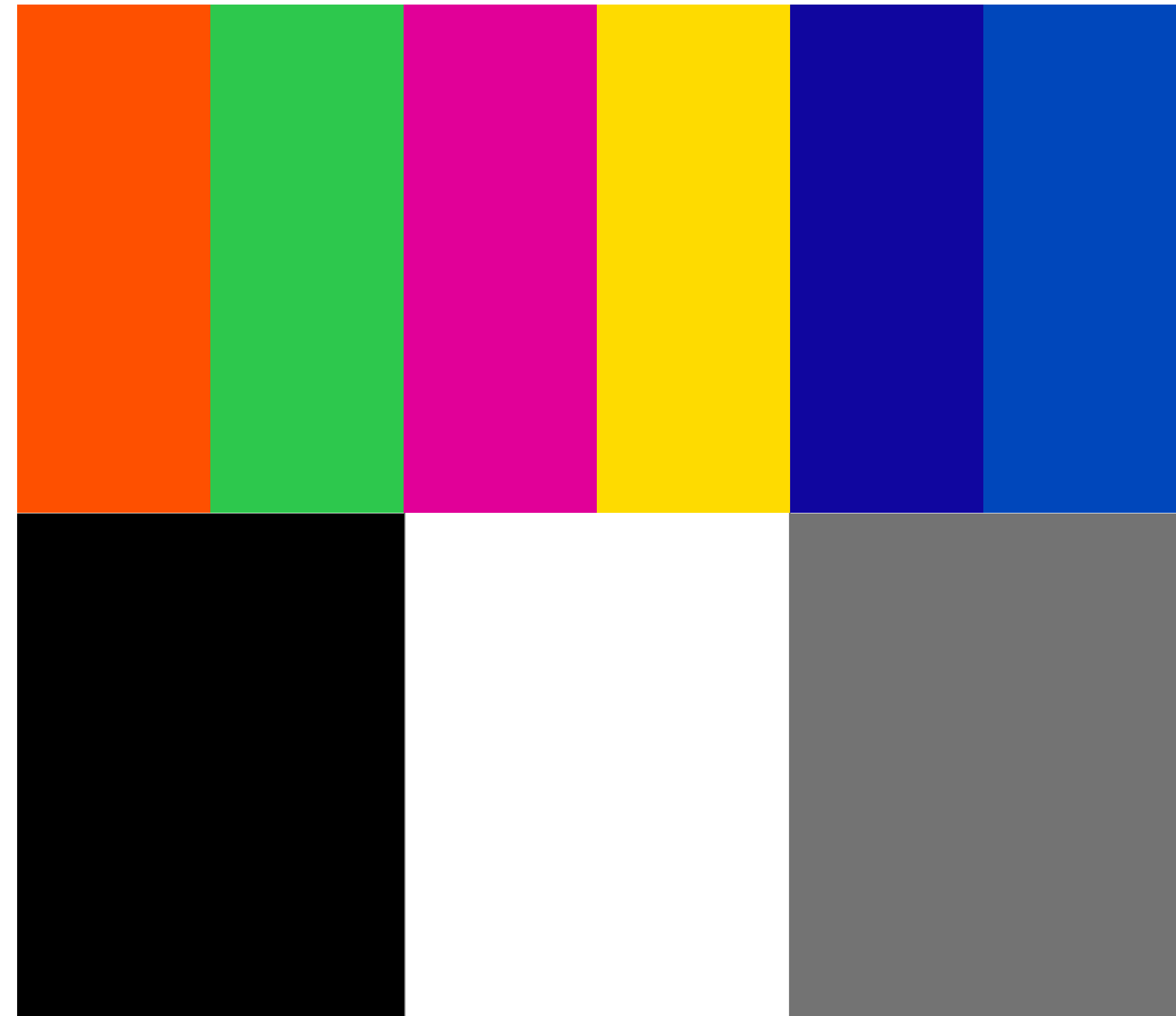
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text
Sample Text	Sample Text	Sample Text	Sample Text	Sample Text

COLOR RATIO

Black, white, grey, and six vibrant hues comprise the color palette of MICA's identity.

The diagram, at right, shows an approximate ratio of color usage.

NOTE: The color ratio (at right) applies to MICA's brand as a whole. Individual pieces may be comprised of primarily vibrant hues; however, if all the brand pieces were evaluated, black, white and grey would be dominant. It is critical that these monochrome colors ground the identity, allowing the vibrant hues (when used) to command notice and importance.



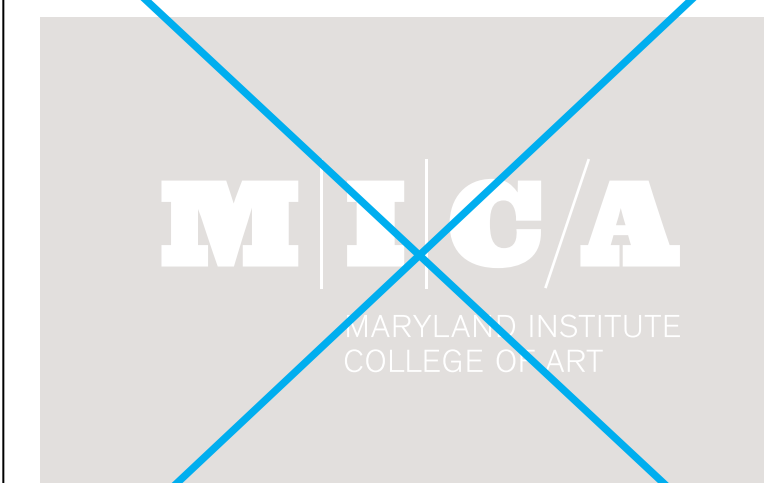
USING THE COLOR PALETTE

MONOCHROME

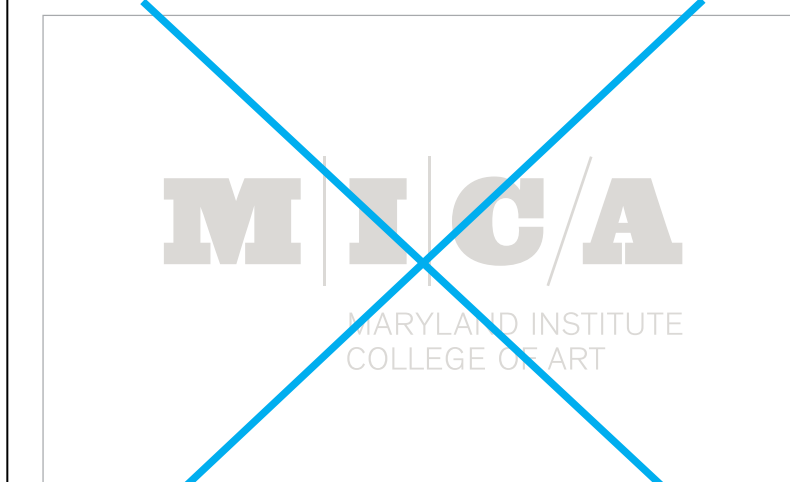
The MICA Logo, Signatures, or Lock-ups (“Secondary Lock-up 1” seen at right) may utilize the monochrome colors in the palette in any combination. In all cases however, maximum legibility must be maintained. For this reason alone, four options have been eliminated at right.



GREY OR WHITE, ON BLACK



BLACK OR WHITE, ON GREY



GREY OR BLACK, ON WHITE

USING THE COLOR PALETTE

VIBRANT

Extensive color combinations are possible (only a small/representative amount is shown here). However, some color combinations are not as successful. Please refer to the examples in the applications section of these guidelines before designing vibrant color applications.



VIBRANT COLORS, WITH WHITE OR GREY

Vibrant colors may be used with white or grey. These vibrant colors can be the base color or the accent (Logo, Signatures, or Lock-ups: “Secondary Lock-up 1” shown here) color.

In all cases however, maximum legibility must be maintained.



VIBRANT COLORS, WITH BLACK

Vibrant colors may be used with black. These vibrant colors can be the base color or the accent color.

In all cases however, maximum legibility must be maintained. For this reason alone, one option has been eliminated above.



VIBRANT COLORS, WITH VIBRANT COLORS

Vibrant colors may be used as both the base color and the accent color.

In all cases however, maximum legibility must be maintained.



VIBRANT COLORS, WITH TINTS

Vibrant colors may be used in conjunction with tints (70%, 80%, etc.) of vibrant colors. Tints should only be used as the accent (not the base) color.

In all cases however, maximum legibility must be maintained.

COLOR AND THE IDENTITY ELEMENTS

1. Any MICA Lock-up (“Primary Lock-up” seen at right) may be used in any single monochrome or vibrant color from the palette.
2. When any Signature (“Primary Signature” seen at right) and the Logo are used separately—not in a Lock-up—they may each use a unique color from the palette.
3. All MICA Lock-ups should always be a single color.

1.

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2.

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M | I | C / A

3.

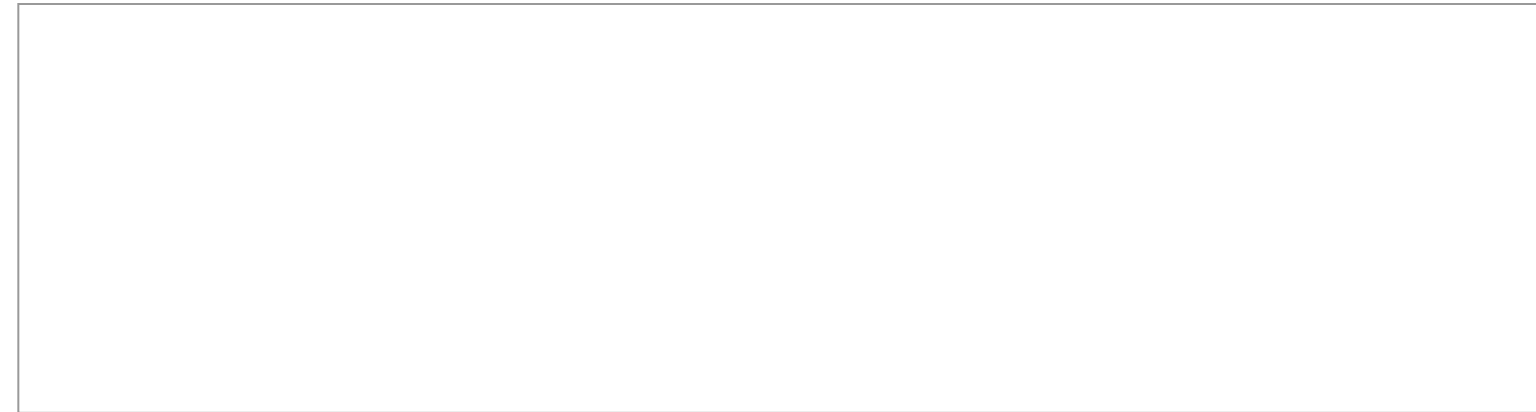
MARYLAND
INSTITUTE
COLLEGE
OF ART

M | I | C / A

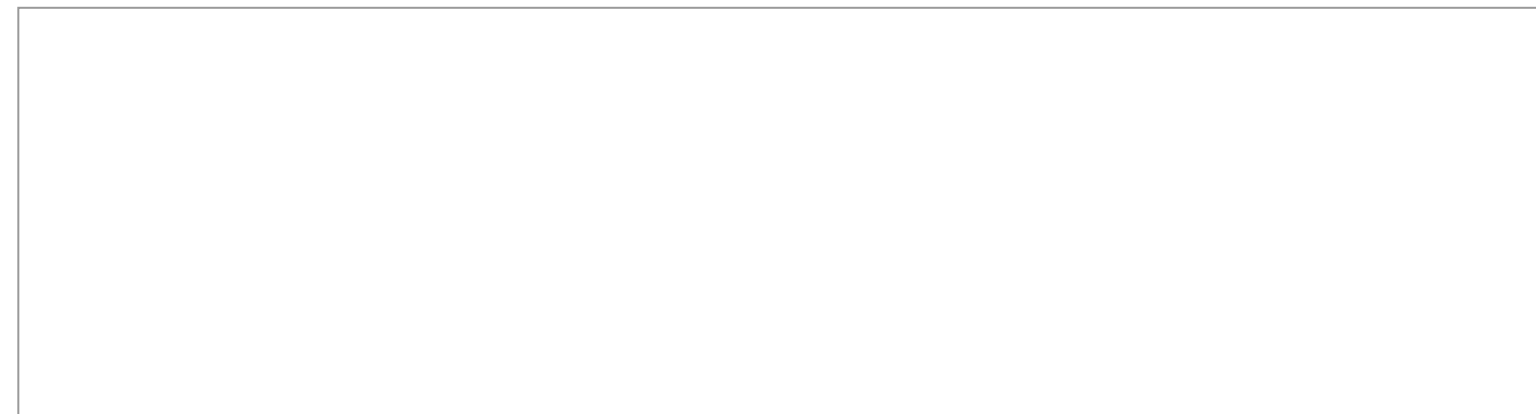
EXPANDED VISUAL VOCABULARY

MATERIALS

An expanded visual vocabulary (paper and cloth for print applications and store merchandise) have been indicated at right.



WHITE COATED PAPER
To be used for publications.



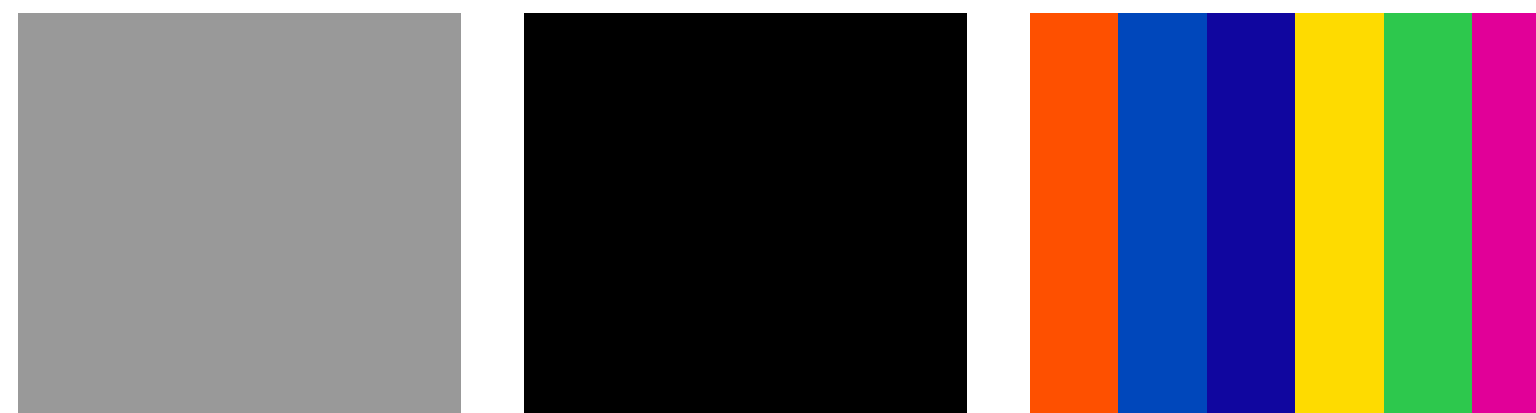
WHITE UNCOATED PAPER
To be used for stationery.



CANVAS CLOTH
To be used (along with white, grey, black, and color fabric) for tote bags.



CRAFT PAPER
To be used (along with white, grey, black, and color) for portfolios, pocket folders, etc.



GREY, BLACK, OR VIBRANT COLOR PAPER/CLOTH
To be used on various applications.

GRAPHIC ELEMENTS

PATTERN

ORGANIC

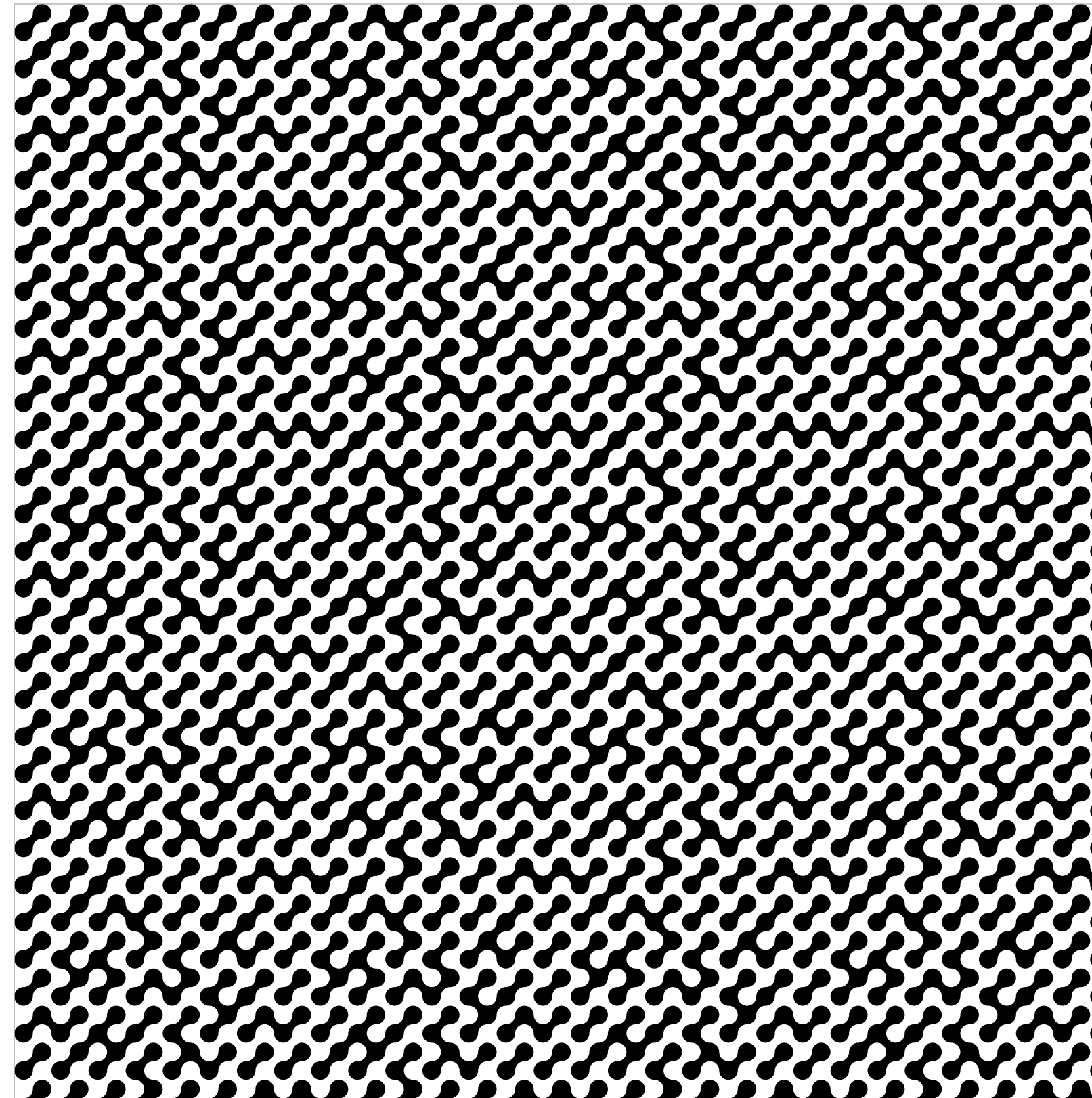
The “Organic Pattern” is a formal evolution of the former identity’s pattern set.

This pattern should not be used as a decorative element inside of the Logo’s letterforms. However, it can be used outside of the Logo’s letterforms (with the Logo in proximity) or layered under/over the Logo (as long as Logo legibility is maintained).

This pattern can also be used in “pure” contexts where it is the only graphic element, such as on paper cups, fabric, or other applications where it is treated as a textile or overall pattern.

The color system for the “Organic Pattern” depends upon a “base color” and “accent color” relationship: the base color provides the ground against which the accent is seen. Either the base color is deeper, while the accent is lighter; or vice versa.

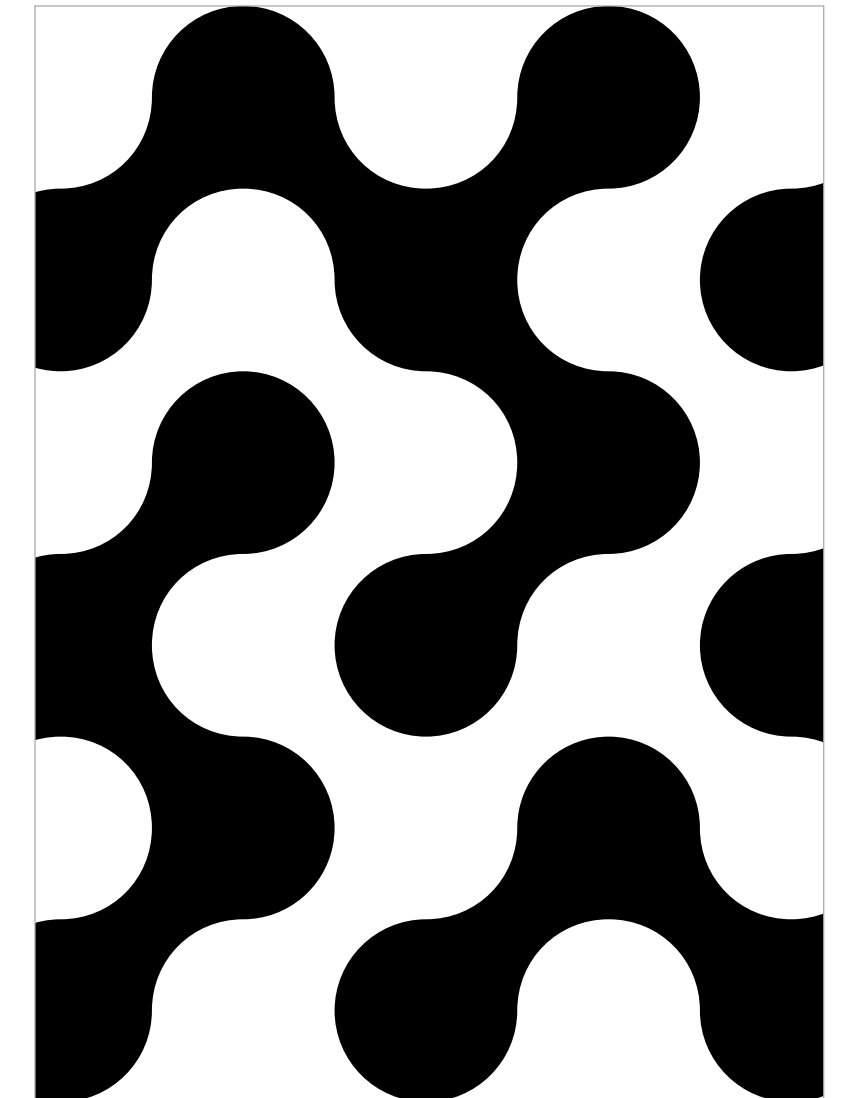
Please see the applications sections for preferred color interaction and usage (crops, layering, etc.).



ORGANIC PATTERN

File name: MICA_Pattern_Organic.eps

Complete “Organic Pattern” file should not be used smaller than 6” in height.



DETAIL

SCALING THE “ORGANIC PATTERN”

The means of reproduction, line screen, and media influence how small the pattern can be used. As a general guideline, the provided pattern file should not be used smaller than 6” in height. The pattern has no maximum size limit. For on-screen applications, the pattern should be rendered in non-contrasting colors to avoid vibration.

PATTERN

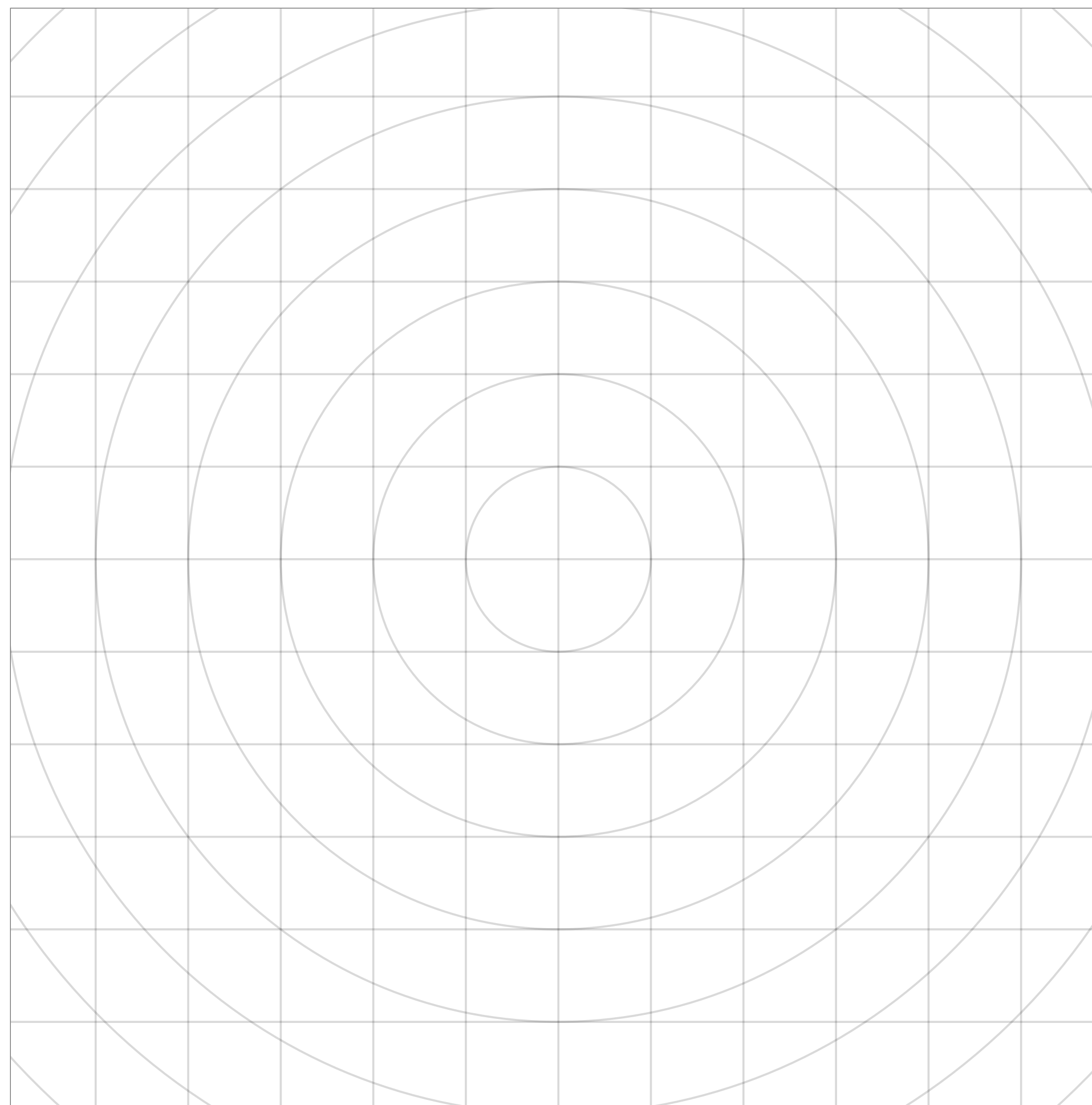
GRID

The grid is a new background element that has been added to the brand toolkit. While the vertical and horizontal lines may be used to express travel or linear progression (movement from amateur to professional, or the increase in skill over years of experience and practice) the superimposed circles speak to influence or magnetic pull (the way impact radiates from our campus, or how creative minds from around the world are drawn to MICA).

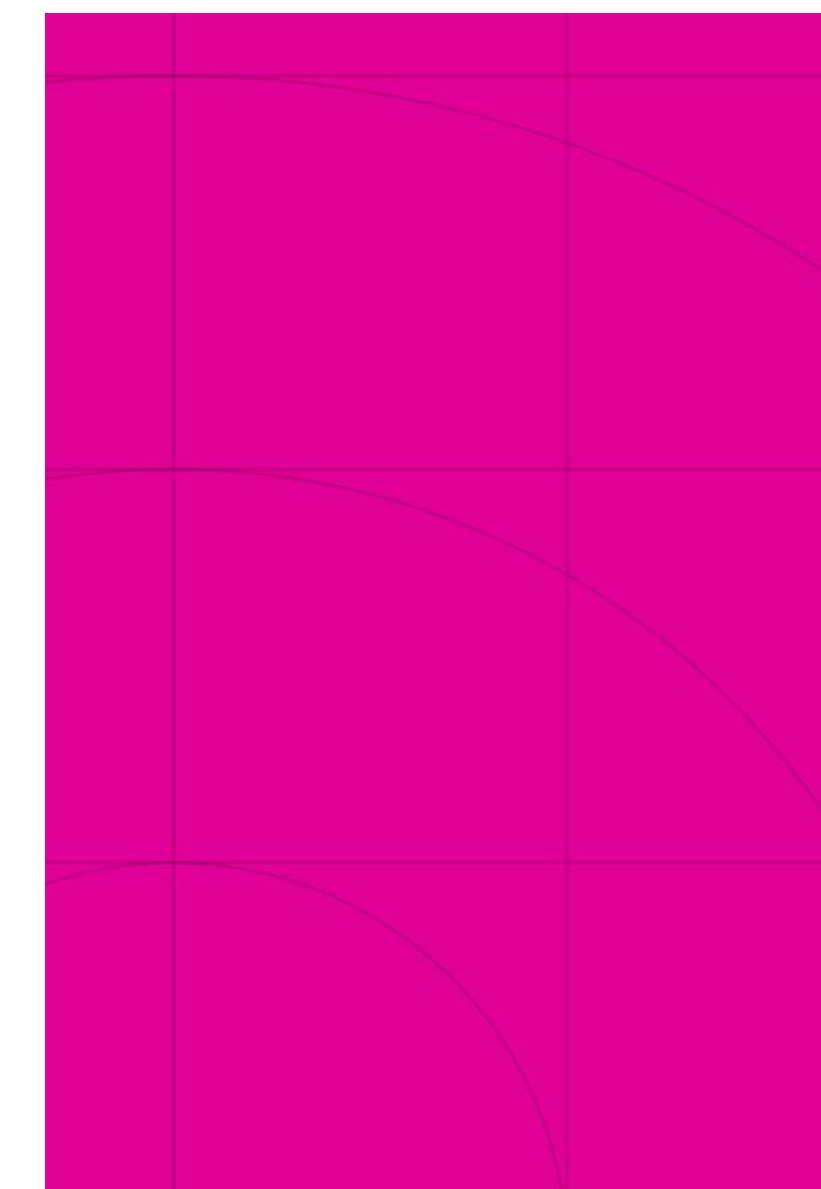
This pattern should not be used as a decorative element inside of the Logo's letterforms. However, it can be used outside of the Logo's letterforms (with the Logo in proximity) or layered under/over the Logo (as long as Logo legibility is maintained). It is particularly effective when combined with our brand's organic pattern in layered applications.

This pattern can also be used in “pure” contexts where it is the only graphic element, such as on paper cups, fabric, or other applications where it is treated as a textile or overall pattern.

The color system for the “grid” depends upon a “base color” and “accent color” relationship: the base color provides the ground against which the accent is seen. Either the base color is deeper, while the accent is lighter; or vice versa. Please see the applications sections for preferred color interaction and usage (crops, layering, etc.).



GRID



DETAIL WITH COLOR BACKGROUND

SCALING THE GRID

The grid pattern may be used at both large and small sizes. As a general guideline, the weight of the grid lines should not be less than .5 pt or greater than 2 pt.

LAYERED PATTERNS

The grid and organic pattern may also be layered to form a composite graphic structure—with the grid representing a framework of structure, tradition, and history over which the organic pattern may represent exploration, experimentation, and growth. When used in combination, the grid should play a supporting role, with the organic pattern playing a more dominant role in the composition.

This pattern should not be used as a decorative element inside of the Logo’s letterforms. However, it can be used outside of the Logo’s letterforms (with the Logo in proximity) or layered under/over the Logo (as long as Logo legibility is maintained).

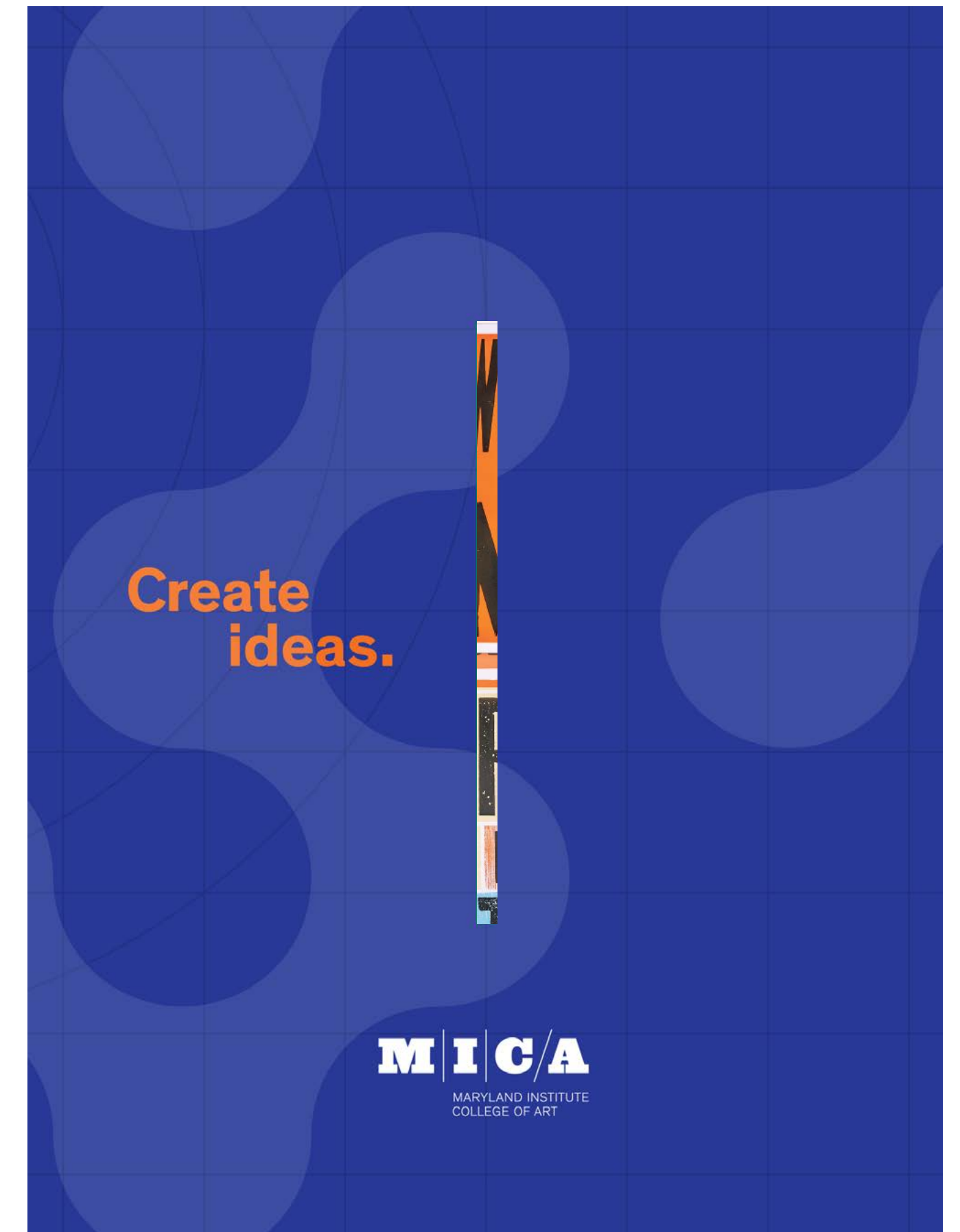
This combination of patterns can also be used in “pure” contexts where it is the only graphic element, such as on paper cups, fabric, or other applications where it is treated as a textile or overall pattern.



Organic pattern layered over grid



Grid inside organic pattern



Organic pattern as spot gloss over grid

RELATIVE SCALE

The scales of the organic pattern and the grid should share a direct mathematical relationship. Scaling is based on the relationship between a single node of the organic pattern (the circular end of the pattern, not including the bridge that connects it to the rest of the pattern) and a single square of the grid.

In our preferred scaling, a single node of the organic pattern should be two grid squares high by two grid squares wide.

If necessary, the organic pattern may also be scaled so that a single node fits within a single square of the grid.

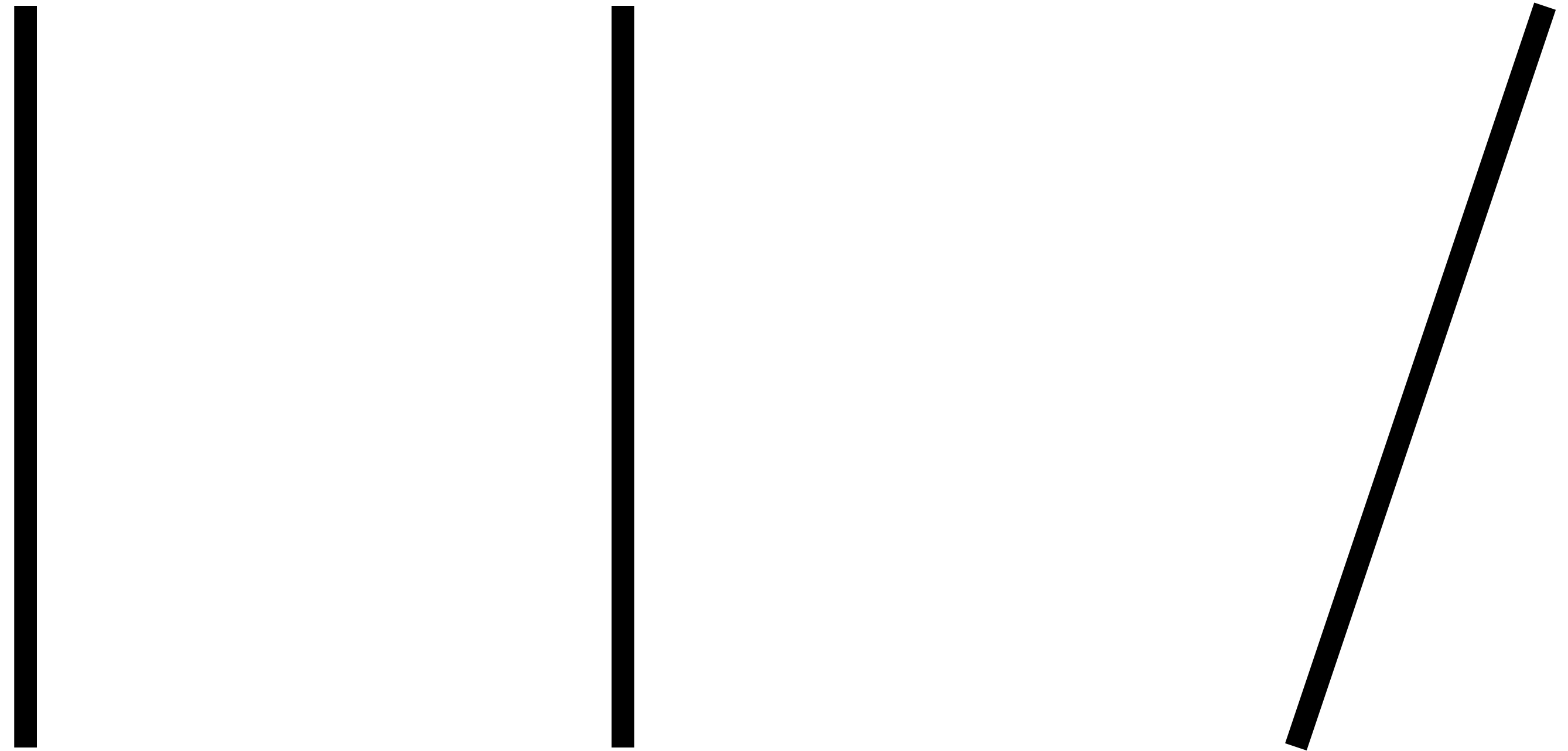
GRAPHIC

LOGO SLASHES

The “Logo Slashes” graphic is an elegant distillation of the MICA Logo.

This graphic should never be used in place of the MICA Logo. It should only be used in a piece that is targeted to an audience familiar with the institution (i.e., totes, shirts, or mugs sold at the MICA Store).

The “Logo Slashes” graphic should only be reproduced in 1 color (placed on a separate background color). Please see the applications section for preferred color interaction and usage.



FULL GRAPHIC

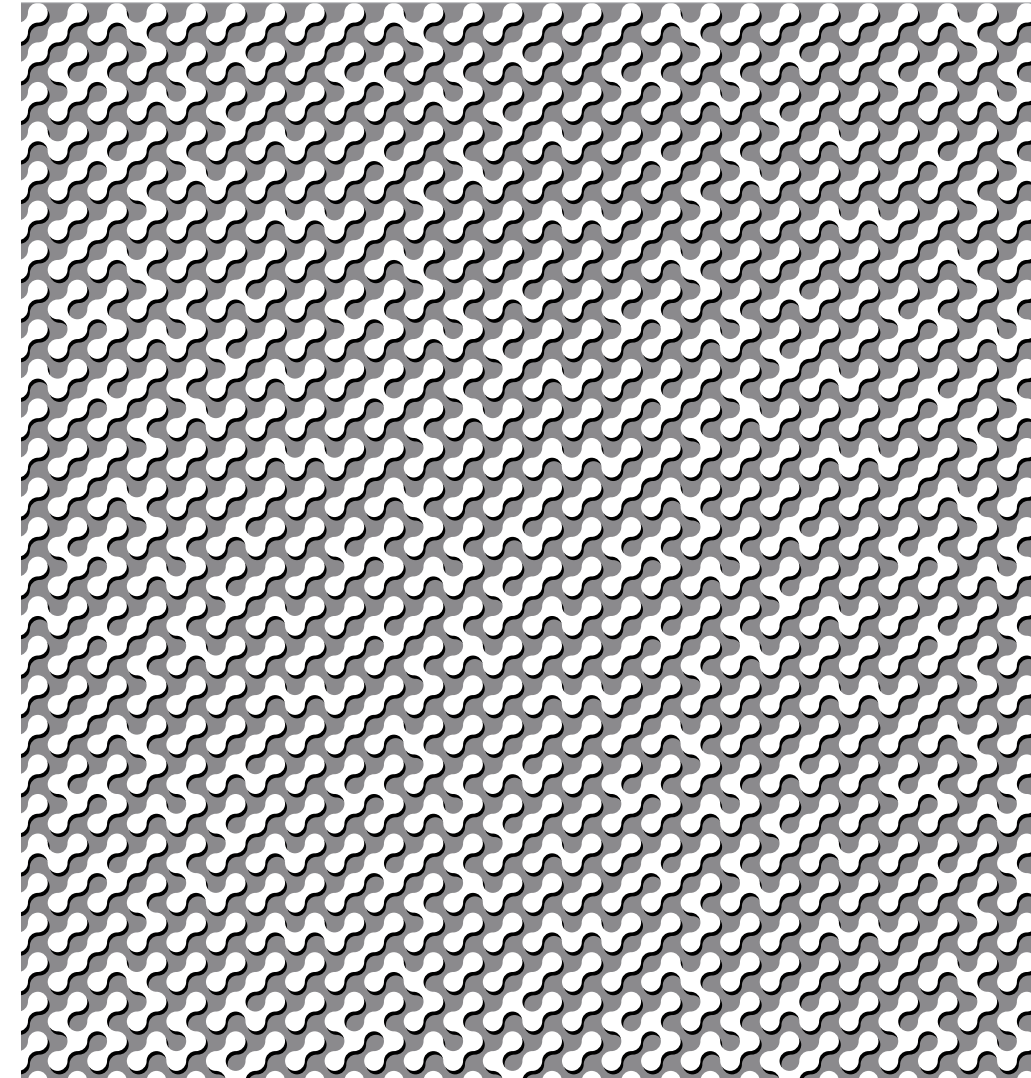
File name: MICA_Graphic_LogoSlashes.eps

Complete “Graphic_LogoSlashes” file should not be used smaller than 2” height or larger than 6” height.

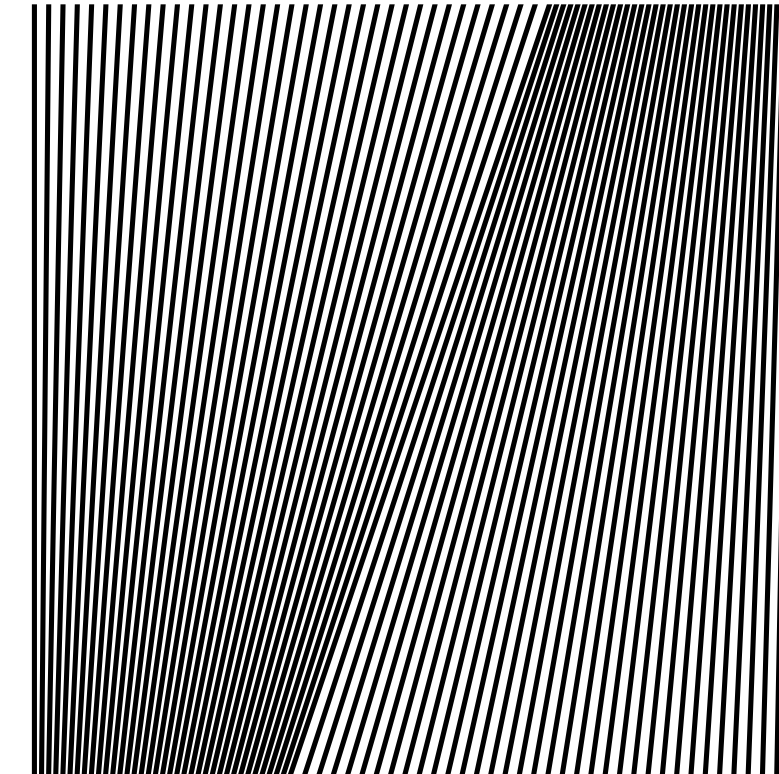
LEGACY PATTERNS

The organic pattern with shadow and linear pattern are former branding tools that are currently being phased out of the MICA visual brand system.

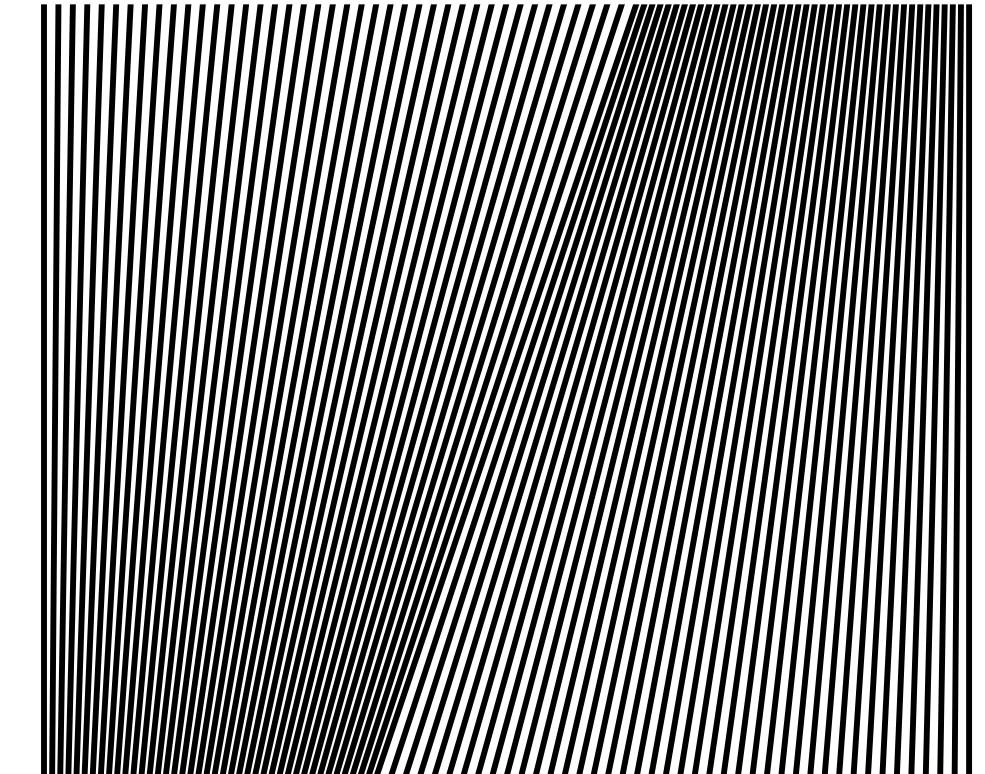
Before using them in any execution, please contact the Office of Strategic Communications for approval and direction at communications@mica.edu.



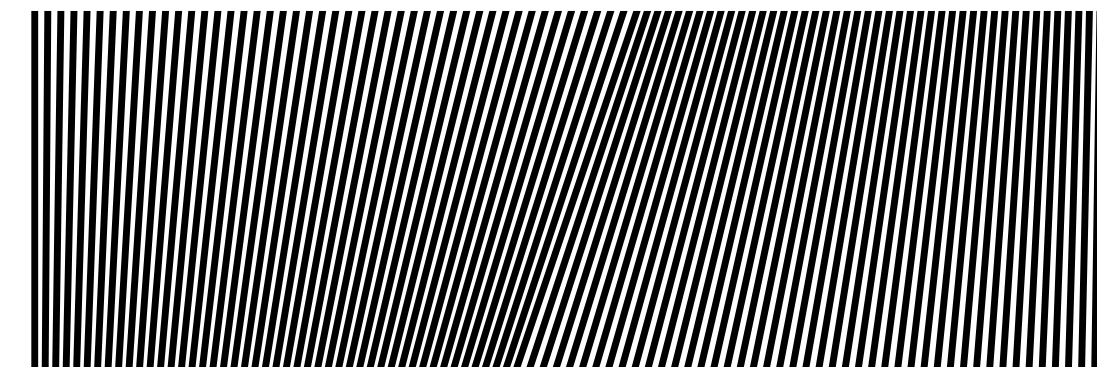
ORGANIC PATTERN WITH SHADOW
File name: MICA_Pattern_OrganicWithShadow.eps



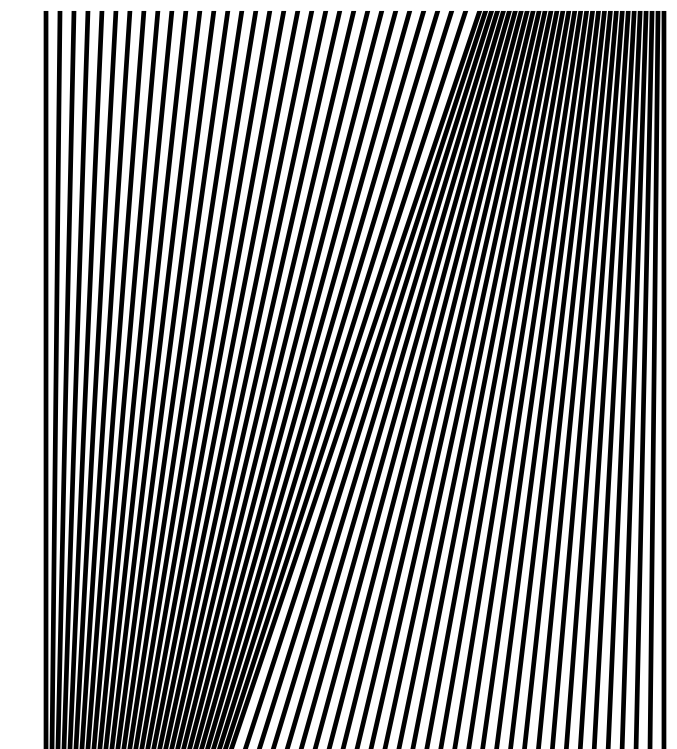
FULL PATTERN
File name: MICA_Pattern_Linear_Square.eps



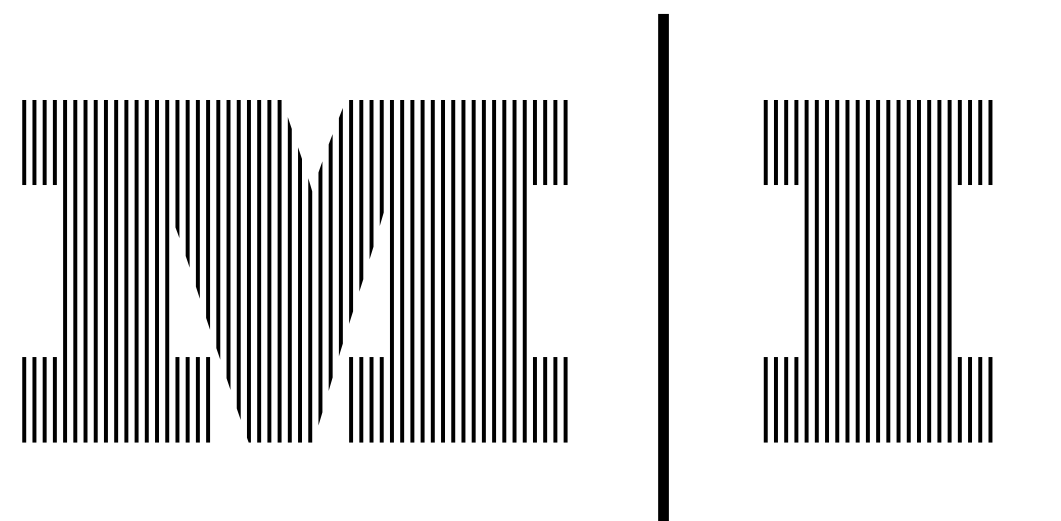
FULL PATTERN
File name: MICA_Pattern_Linear_RectangleHorizontal.eps



FULL PATTERN
File name: MICA_Pattern_Linear_Bar.eps



FULL PATTERN
File name: MICA_Pattern_Linear_RectangleVertical.eps

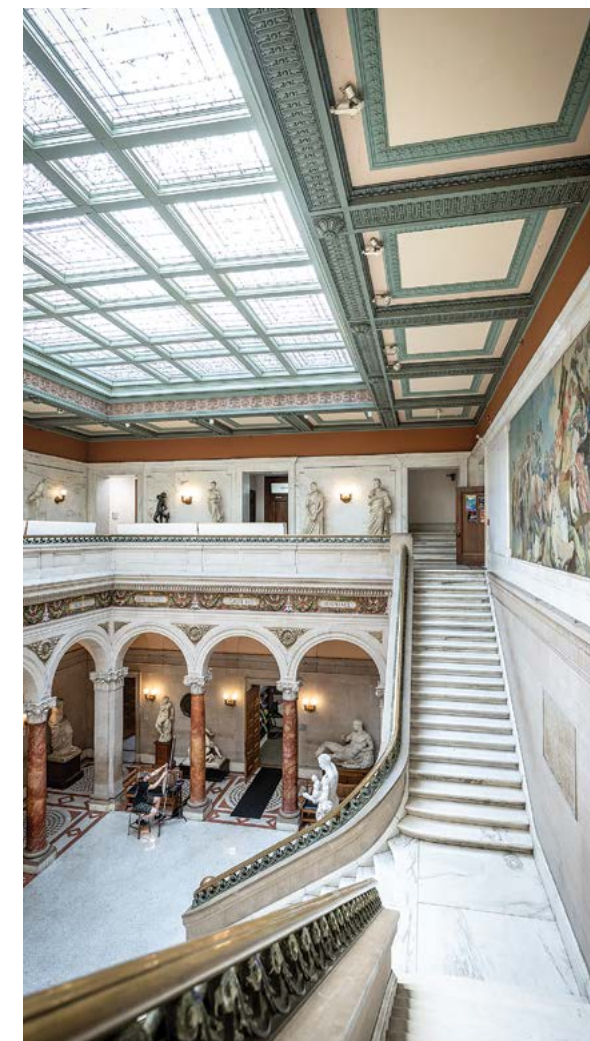
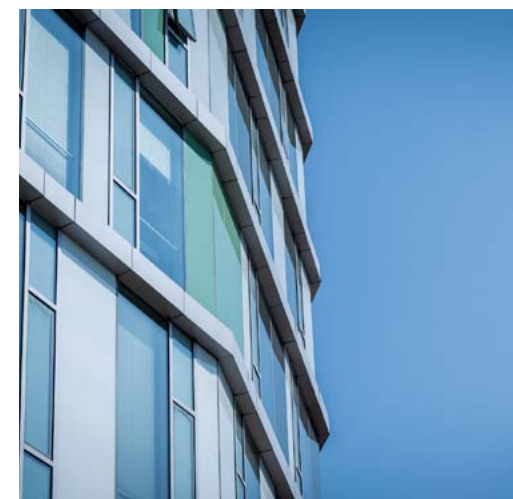
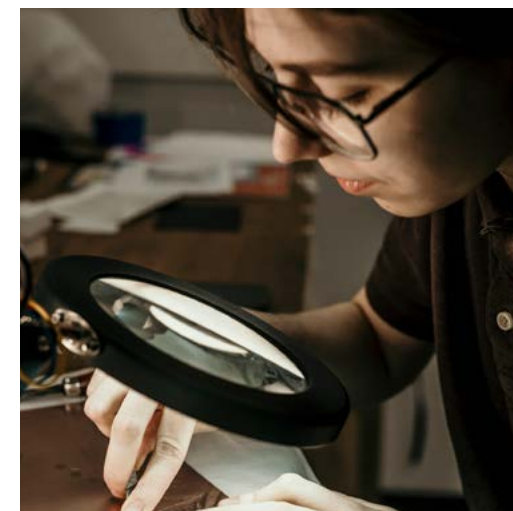
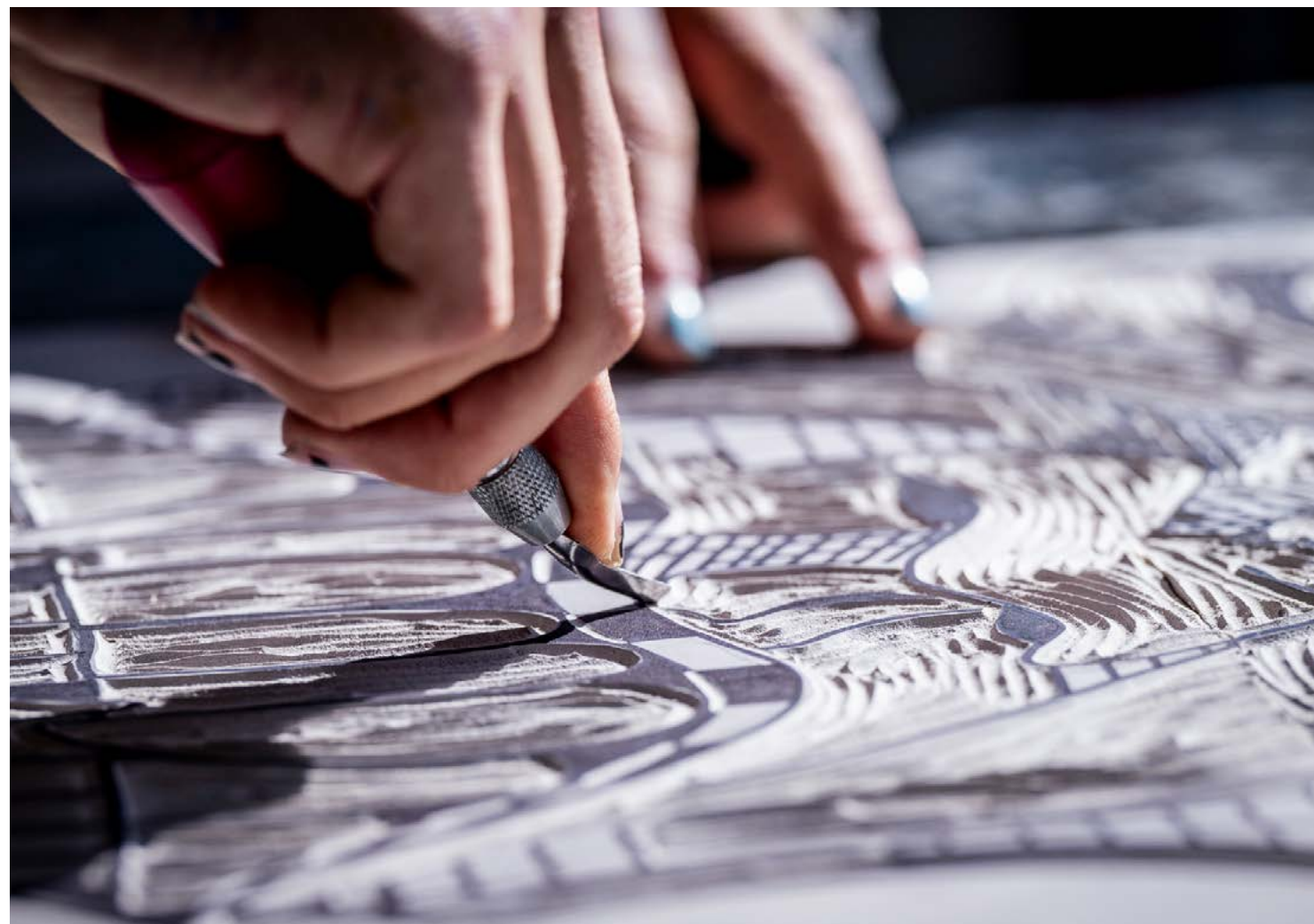
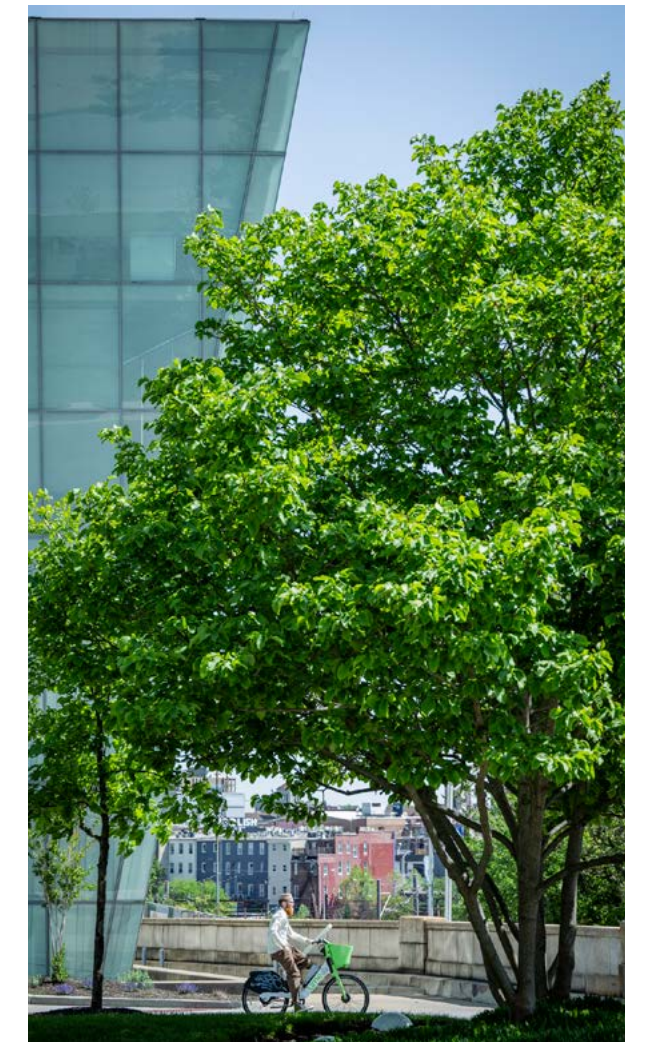
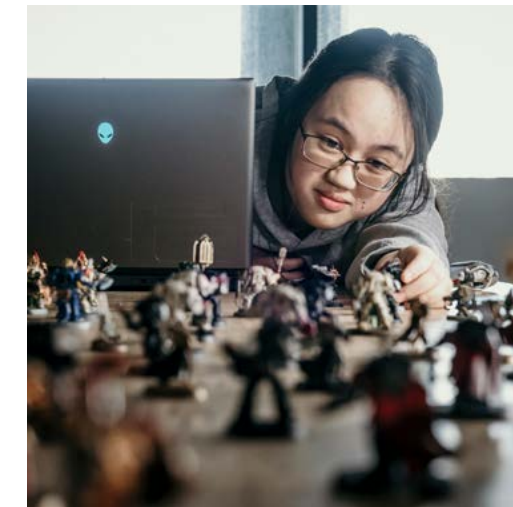
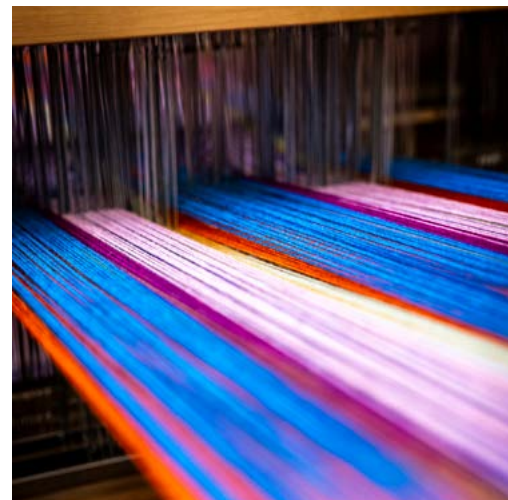


LINEAR, WITH LOGO: CONTAINED
File name: MICA_Pattern_LinearWithLogo_Contained.eps



PHOTOGRAPHY

PHOTOGRAPHY STYLE



CAPTURE GUIDELINES

Photography is an important and influential ingredient of our visual brand. When capturing new photography, special attention should be given to capturing the full diversity of the MICA community.

This includes diversity of:

- Gender
- Age
- Race
- Ethnicity
- Program of study
- Physical ability
- Physical attributes

All effort should be made to avoid the cliches and pitfalls of higher education photography:

- Too many smiles
- Groups of participants that feel overly designed to fulfill specific demographic requirements
- Conspicuous branding placement (e.g., everyone wearing MICA shirts, holding MICA cups, carrying MICA bags, etc.)

Even when pushing for drama in stylized portraits, we must always strive for authenticity. Real faculty members and real students performing the kinds of tasks they would actually do in real learning environments.

Photo shoots should focus on four main types of content:

1. Facilities. The places and spaces that make our campus unique. Interiors and exteriors. Cutting edge technology and time-tested equipment.

2. Tools and textures. Still lives of the materials that fill our studios and classrooms. Fibers on a loom, palettes full of paint, racks of tools, sketchbooks, computers, soundboards—everything at the disposal of our faculty and students.

3. Process. The hands, minds, and eyes that do the work. Don't just focus on the finished product, but show us how it's done.

4. People. This is of greatest importance. Show the people who make the facilities

matter. Show the people who put the tools to use. Show the people behind the processes. Portraits of individual artists, but even more importantly, the connections between creatives. The moments of mentorship, collaboration, and inspiration.

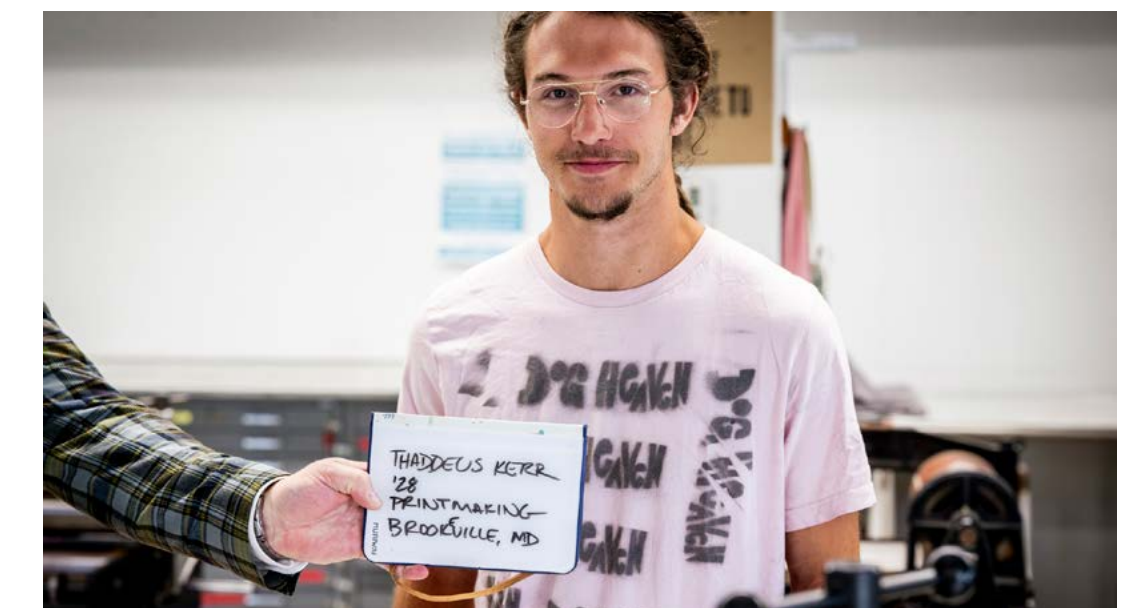
When capturing images of our students and faculty, be sure to also capture an image of their identifying information. This is typically done by shooting a single image of the subject holding a white board or sheet of paper displaying their identifying details.

For faculty, those details are:

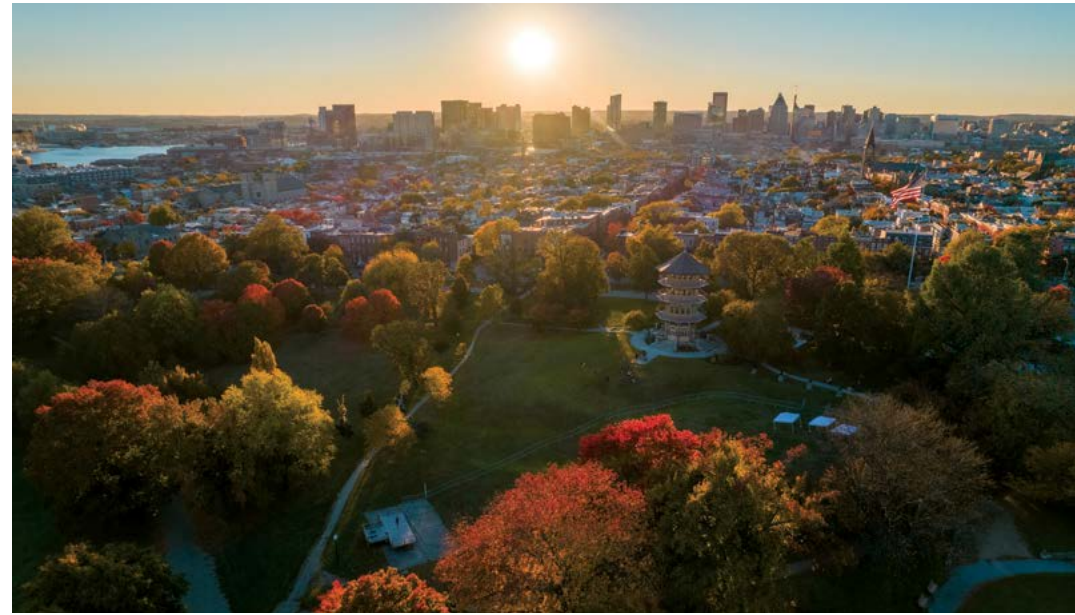
- Full name (including any relevant titles or accreditation such as Dr., PhD, etc.)
- Title
- Preferred pronouns

For students, be sure to capture:

- Full name
- Anticipated year of graduation
- Major
- Preferred pronouns



STILL IMAGES FROM OTHER SOURCES



STOCK PHOTOGRAPHY

Stock photography may be used in very limited instances. For example, it may be used when speaking to a physical location that is removed from the MICA campus, like an image of the Baltimore skyline, or a city that is home to a study abroad opportunity. Or stock may be used when a relatively small supporting image is needed to illustrate a very specific point (i.e., a subject matter that would not normally warrant its own shoot).

In selecting photography, MICA-created, MICA-captured, and MICA-owned images should always be considered before resorting to stock imagery.



STUDENT ARTWORK

Images of student artwork may be used freely as MICA has the rights to reproduce images of all work created during a student's matriculation for purposes of promoting the college.

Whenever possible, direct credit should be given to the artist by including attribution information including the student's full name, anticipated year of graduation, and program of study.



ALUMNI WORK

Images of alumni work may be used in MICA materials, but usage rights must be secured on a case-by-case basis. Care must be taken to secure rights from the ultimate copyright holder. For example, an alum may give us permission to use her / his / their work, but if the ultimate copyright holder is Disney or Warner Brothers or Google, then usage rights must be secured from the parent company.

When using alumni images, attribution must be given (artist's full name, graduation year, and program of study if readily available) along with any relevant copyright information.



AI

The use of generative AI images is never appropriate when producing MICA-branded work with two notable exceptions:

Generative AI may be included if it is an integral part of a student's or faculty's work. That is, if the artist's work is about AI and its use, then images of that artist's work may be used so long as proper credit and attribution are given.

Generative AI may be used as a tool for retouching or editing original photography. Using AI to remove a nametag or piece of litter, for example, is permitted.

The use of generative AI stock imagery is never permissible.

ALT TEXT

All images used online should be accompanied by alt text (or alternative text) that describes the content of the image. Not only does proper use of alt text make our digital content more accessible to users with visual impairments or loss, but it improves user experience for all users should the images on a page fail to load due to low bandwidth or limited connectivity. Additionally, the alt text itself can improve search engine optimization (SEO).

Alt text should be concise and informative and describe both the image itself and its role within the context of any surrounding copy.

Avoid introductory phrases like “This is a picture of…” or “A picture of…”.

There is no need to describe images that are purely decorative (such as repeated patterns used as a background). For images such as this, use an empty string (“”) to indicate that no alt text is required.



alt="An undergraduate fashion student wearing a wide-brimmed hat is cutting patterns for her senior collection. She stands at a long work table surrounded by dress forms in our fashion design studios in Mount Royal Station."

VIDEOGRAPHY

INTERVIEWS

Whenever possible, interviews should be captured in a 2-camera setup.

Camera 1 should capture the interview subject in a head-and-shoulder shot. The interviewer should sit just to the side of the camera (so that the subject is generally looking at camera, but not staring down the lens).

Camera 2 should capture the interview subject in a wide shot at an angle slightly different from that of Camera 1.

All interviews should begin with the subject delivering all identifying information as they would like it to appear on screen or be used in reproduction (interview content may be used across multiple media including digital and print). This information may include:

- Full name (spelling both first and last)
- Year of graduation (actual for alumni, anticipated for current students)
- Program(s) of study (if applicable)
- Hometown (for current students only)
- Full title (for faculty only)



B-ROLL

In general, b-roll capture should follow the same guidelines we use for still photography.

Special attention given to capturing the full diversity of the MICA community. This includes diversity of:

- Gender
- Age
- Race
- Ethnicity
- Program of study
- Physical ability
- Physical attributes

All effort should be made to avoid the cliches and pitfalls of higher education videography:

- Too many smiles
- Groups of participants that feel overly designed to fulfill specific demographic requirements
- Conspicuous branding placement (e.g., everyone wearing MICA shirts, holding MICA cups, carrying MICA bags, etc.)

Even when pushing for drama in stylized portraits, we must always strive for authenticity. Real faculty members and real students performing the kinds of tasks they would actually do in real learning environments.

B-roll should focus on four main types of content:

1. Facilities. The places and spaces that make our campus unique. Interiors and exteriors. Cutting edge technology and time-tested equipment.

2. Tools and textures. Still lives of the materials that fill our studios and classrooms. Fibers on a loom, palettes full of paint, racks of tools, sketchbooks, computers, soundboards—everything at the disposal of our faculty and students.

3. Process. The hands, minds, and eyes that do the work. Don't just focus on the finished product, but show us how it's done.

4. People. This is of greatest importance. Show the people who make the facilities matter. Show the people who put the tools to use. Show the people behind the

processes. Portraits of individual artists, but even more importantly, the connections between creatives. The moments of mentorship, collaboration, and inspiration.

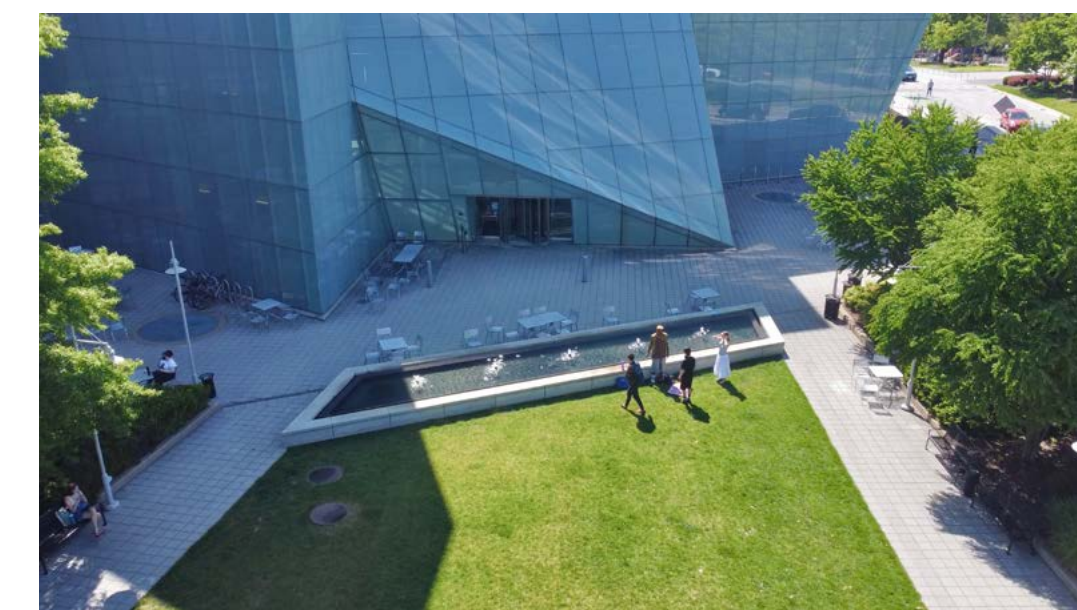
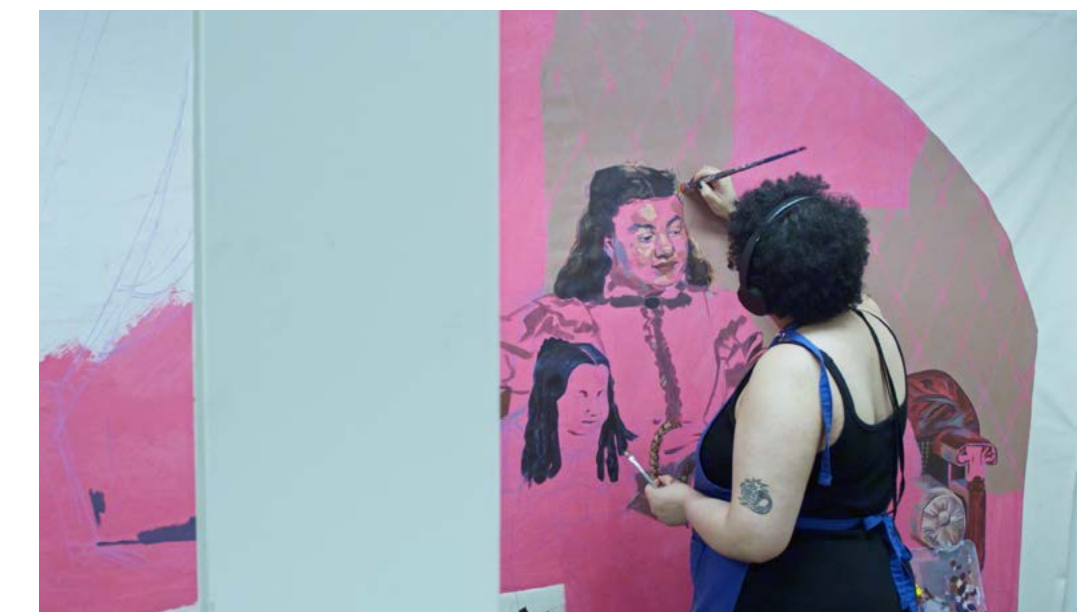
When capturing b-roll of our students and faculty, be sure to also capture an image of their identifying information. This is typically done by shooting the subject holding a white board or sheet of paper displaying their identifying details.

For faculty, those details are:

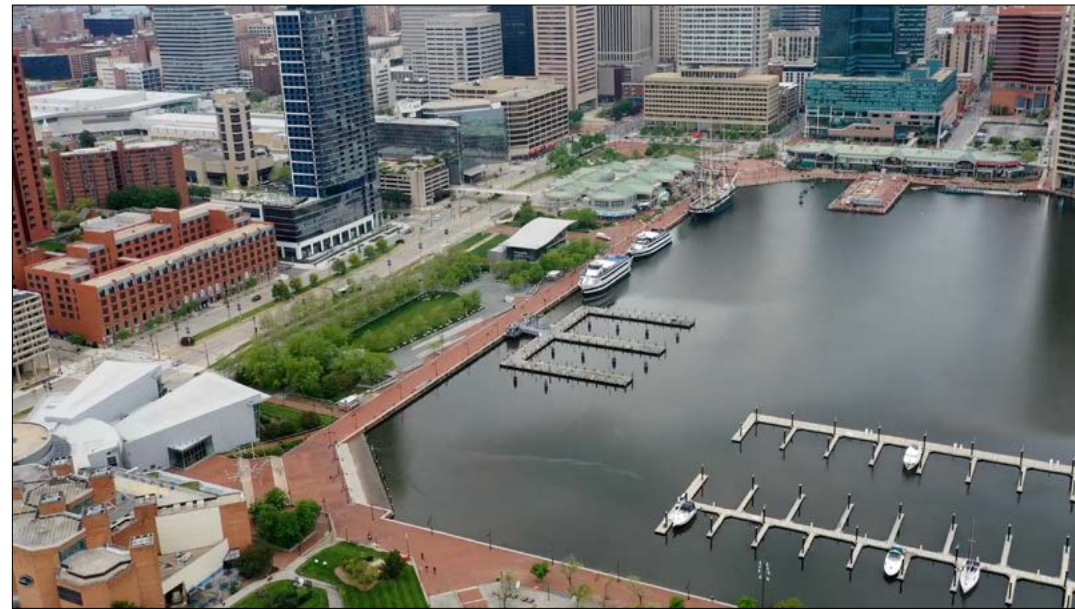
- Full name (including any relevant titles or accreditation such as Dr., PhD, etc.)
- Title
- Preferred pronouns

For students, be sure to capture:

- Full name
- Anticipated year of graduation
- Major
- Preferred pronouns



OTHER VIDEO SOURCES



STOCK VIDEO

Stock video may be used in very limited instances. For example, it may be used when speaking to a physical location that is removed from the MICA campus, like an image of the Baltimore skyline, or a city that is home to a study abroad opportunity. Or stock may be used when a relatively small supporting image is needed to illustrate a very specific point (i.e., a subject matter that would not normally warrant its own shoot).



STUDENT FOOTAGE

Footage from student work may be used freely as MICA has the rights to use work created during a student's matriculation for purposes of promoting the college.

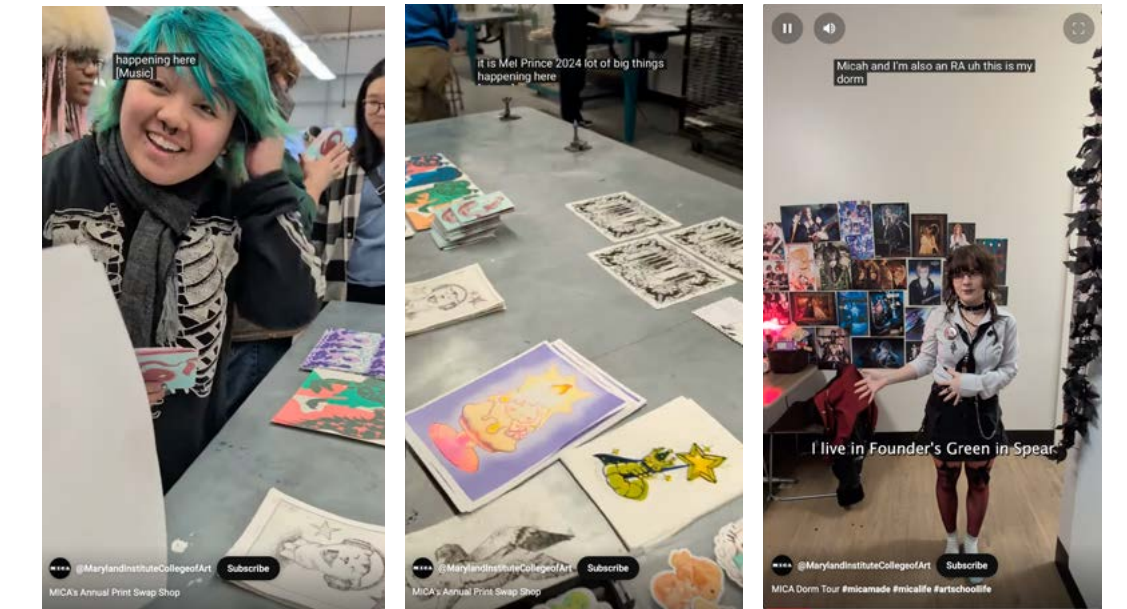
Whenever possible, direct credit should be given to the artist by including attribution information including the student's full name, anticipated year of graduation, and program of study.



ALUMNI FOOTAGE

Footage from alumni work may be used in MICA materials, but usage rights must be secured on a case-by-case basis. Care must be taken to secure rights from the ultimate copyright holder. For example, an alum may give us permission to use her / his / their work, but if the ultimate copyright holder is Disney or Warner Brothers or Google, then usage rights must be secured from the parent company.

When using alumni footage, attribution must be given (artist's full name, graduation year, and program of study if readily available) along with any relevant copyright information.

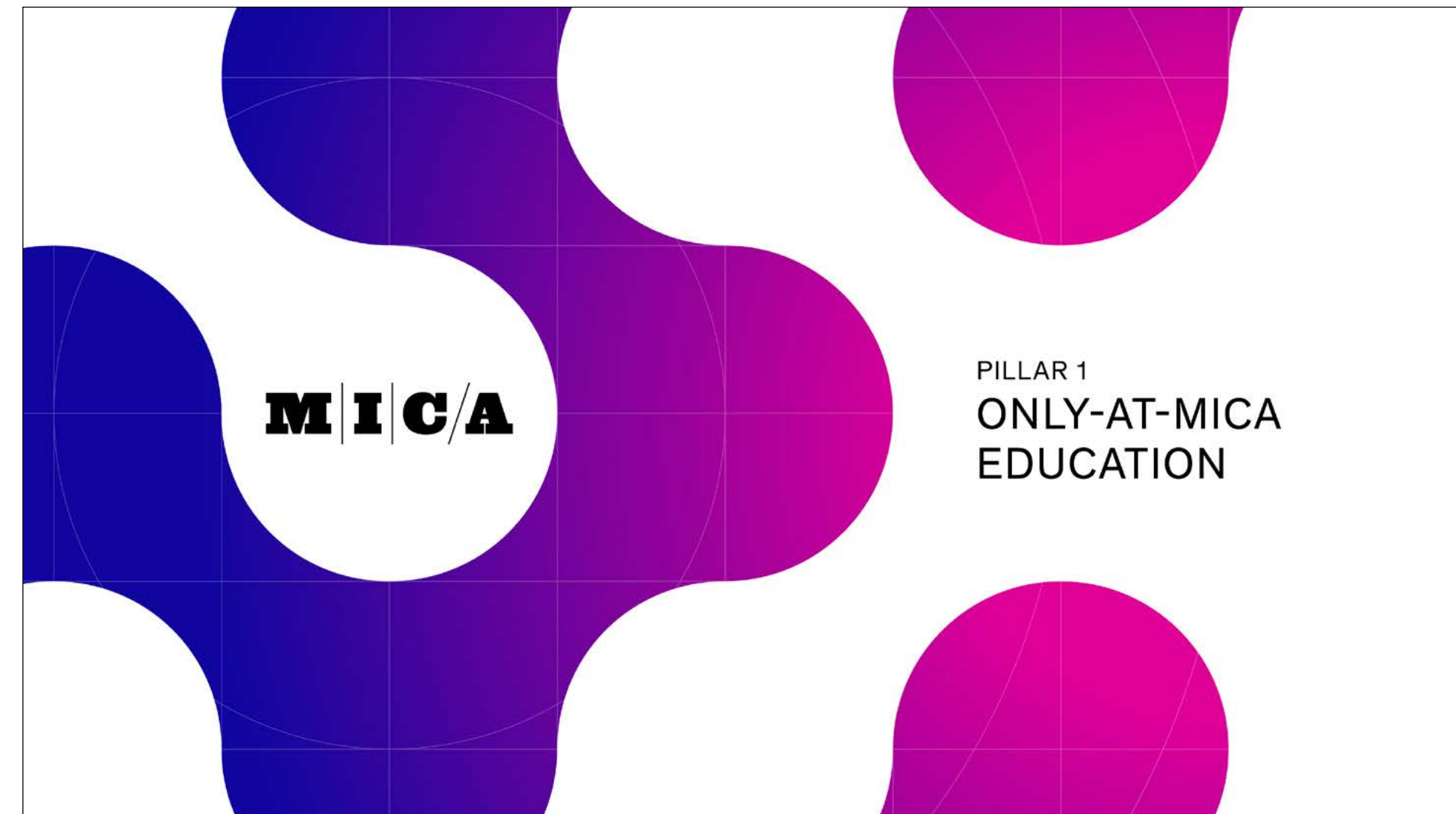


SOCIAL MEDIA

Footage may be sourced from social media (YouTube, TikTok, Instagram, etc.), but just as in using footage from alumni work, usage rights must be secured from the original account holder on a case-by-case basis. Even if the account holder is a current student, video content captured and used on social media is not necessarily covered by the same work product usage clause that allows us to use materials created as part of their classes.

TITLE CARDS

Title cards may vary from piece to piece. When deemed necessary, they should make use of our brand palette, brand typography, and brand patterns.



END CARDS

A standard brand end card should appear at the end of all MICA videos. Our end card consists of the Primary Lock-up of the MICA Logo set against a solid field of color from our brand palette. The camera should very subtly push in on the end card.



ONSCREEN IDs

Onscreen IDs are set on 2 or 3 lines of copy against a parallelogram of brand color. When choosing colors for text and parallelogram, be sure to check for adequate contrast to ensure accessibility.

The first line (containing the speaker's name and year of graduation, if applicable) should be set in Theinhardt Heavy.

The second line may either contain the speaker's title (faculty), program of study (students), or title and employer separated by a comma (alumni). This text should be set in Theinhardt Light.

Minimal animation should be applied to onscreen IDs—nothing more than a subtle fade in and slight drift. The goal is merely to identify the speaker and not to draw attention away from their image on screen.



VISUAL AND AUDIO ACCESSIBILITY

CAPTIONS

There are two types of captioning: closed and open.

Closed captions are user activated. That is, they remain hidden until the user clicks a button or sets a preference that allows them to be shown. Closed captions should be included with all MICA-branded video assets to provide greater accessibility for users with hearing loss or impairment.

Open captions are always visible and cannot be turned off by the viewer. They are “baked” into the video and can only be added or removed during the editing process. Open captions are recommended for media where users often view video content without sound, specifically social media.

Open captions should be set in bold white sans serif type and either outlined in black or set against a black bar.

English is the default language for all MICA captions. However captions in other

languages are allowed and even preferable for accessibility and translation for non-English speaking audiences. For more information or assistance on captions in other languages, please contact the Office of Strategic Communications for approval and direction at communications@mica.edu.

AUDIO DESCRIPTIONS

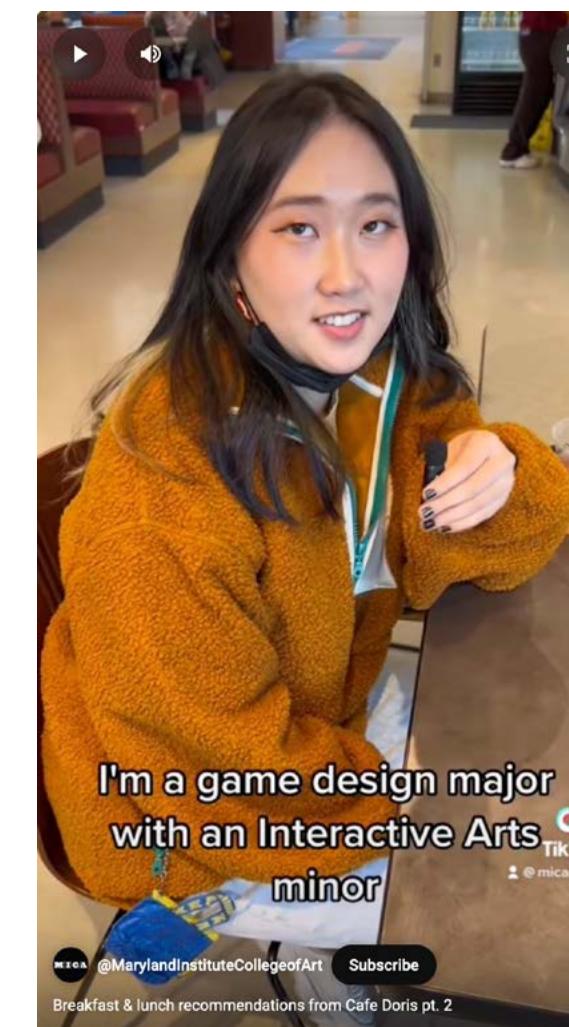
While not required for all videos, high profile and widely distributed videos should also include audio descriptions (AD) for users with visual impairment or loss. Good AD is added during natural breaks in dialogue and provides context, describes action, narrates on-screen text, and more.

AD can be added to videos by uploading a separate AD file to most online platforms (YouTube, Vimeo, etc.).

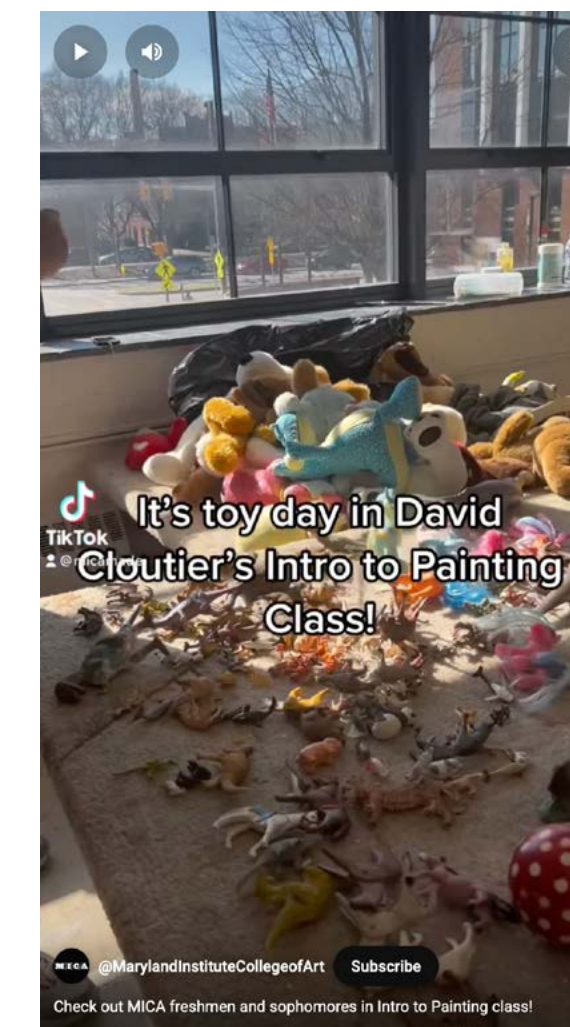


You're not just earning a degree. You're joining a community.

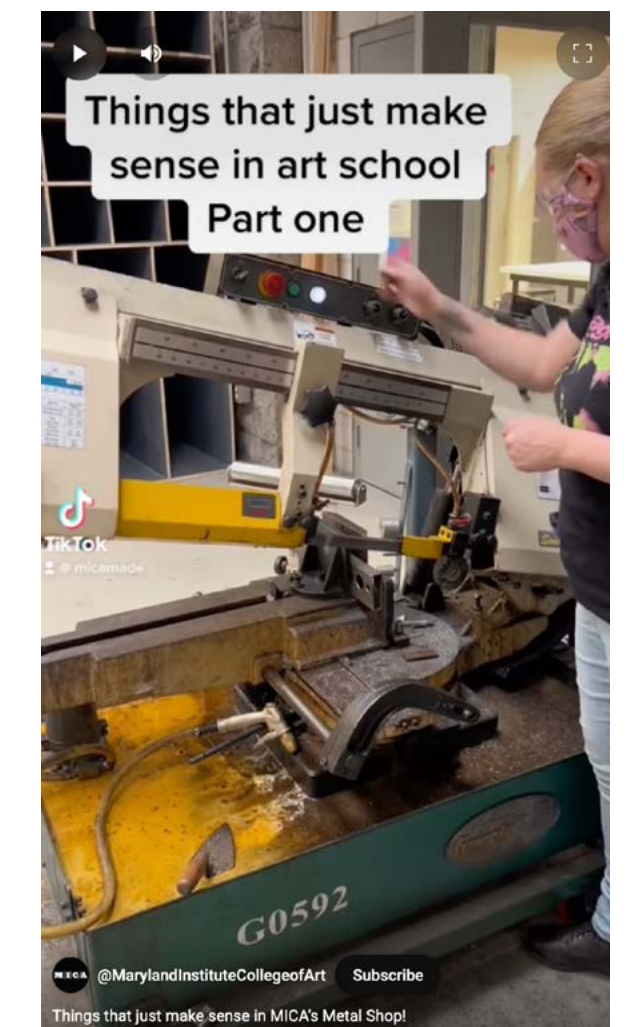
Closed Captions



I'm a game design major with an Interactive Arts minor



It's toy day in David Cloutier's Intro to Painting Class!



Things that just make sense in art school Part one

Open Captions

PRINT DESIGN

TYPOGRAPHY

INTRO TEXT: ←
Theinhardt Bold, Staggered
Horizontal Alignment
32 pt / 36 pt

BODY COPY: ←
Theinhardt Regular
10 pt / 16 pt



**Bring your talent,
your drive,
and your heart
to one of the
world's top colleges
of art and design.**

As the longest-standing independent art and design school, MICA enters a third century as a global influential creative hub. This is where you will be part of a community of students, faculty, and alumni rewriting the rules of what art and design can do. This is where you'll find everything you need—the mentors, the courses, the experiences, the facilities, the equipment, the city, and a lifelong community to turn your ideas into impact.

**The world needs creatives who can make their ideas happen,
and a MICA education will make you one of them.**

→ CALLOUT:
Theinhardt Bold
12 pt / 16 pt

TYPOGRAPHY

HEADLINE: ←
Theinhardt Bold, Staggered
Horizontal Alignment
32 pt / 36 pt

BODY COPY: ←
Theinhardt Regular
10 pt / 16 pt

NUMBER CALLOUTS: ←
Theinhardt Bold
32 pt

CALLOUT TEXT: ←
Theinhardt Bold
12 pt / 15 pt

Shape your
future with an
ideas-to-impact
education.

MICA's curriculum gives you the freedom to integrate fine arts, design, and liberal arts and sciences in highly individualized ways to develop original ideas. Working with exceptional faculty, you gain mastery of technical skills so you can execute those ideas. You'll then have multiple opportunities to try your ideas out, applying what you're learning in internships and research, and making a real impact through community projects and entrepreneurial ventures.

40+
majors and
minors with
unlimited
possibilities



MAJORS

Animation	Ecosystems, Sustainability & Justice — track: Sustainable Design — track: Making Change — track: Creative Placemaking	Interactive Arts
Architectural Design		Interdisciplinary Sculpture
Art Education 5-Year (B.F.A./M.A.T.)		Media Arts
Creative Media Production — co-major: Film & Video — co-major: Game Design — co-major: Sound Art	Fiber	Painting
Design and Innovation — co-major: Architectural Design — co-major: Graphic Design — co-major: Product Design	General Fine Arts Graphic Design History of Art, Design, and Visual Culture Illustration	Photography Printmaking Product Design Studio and Humanistic Studies

MINORS

Animation	Film & Video	Interactive Arts
Architectural Design	Game Design	Painting
Book Arts	Global and Intercultural Exchange	Photography
Ceramics	Graphic Design	Printmaking
Creative Entrepreneurship	History of Art, Design, and Visual Culture	Product Design
Curatorial Studies	Humanistic Studies	Sequential Art
Drawing		Sound Art
Experimental Fashion	Illustration	Unmaking Racism

FIRST YEAR EXPERIENCE (FYE)

A foundation-level exploratory art and design program that all students take to develop practical and conceptual skills, digital literacy, visual art and design communication skills, and professionalism through courses and collaborative projects. Sample courses include Ways of Writing, Color Design, Contemporary Visual Languages, Drawing, New Media, Fabrication, as well as electives.

ART EDUCATION 5-YEAR PROGRAM (BFA/MAT)

Our Master of Arts in Teaching is nationally recognized for success in preparing art education professionals who integrate personal artistry with the ability to direct the art making of others. Our art education graduates consistently have a 100% pass rate on the Praxis exams required for teacher candidates and a 100% placement rate.

For the most up-to-date list of majors, minors, and academic programs, visit <https://www.mica.edu/academics/>

→ SUBHEAD:
Theinhardt Bold, All Caps
11 pt / 15 pt

→ LIST:
Theinhardt Regular
9 pt / 12 pt

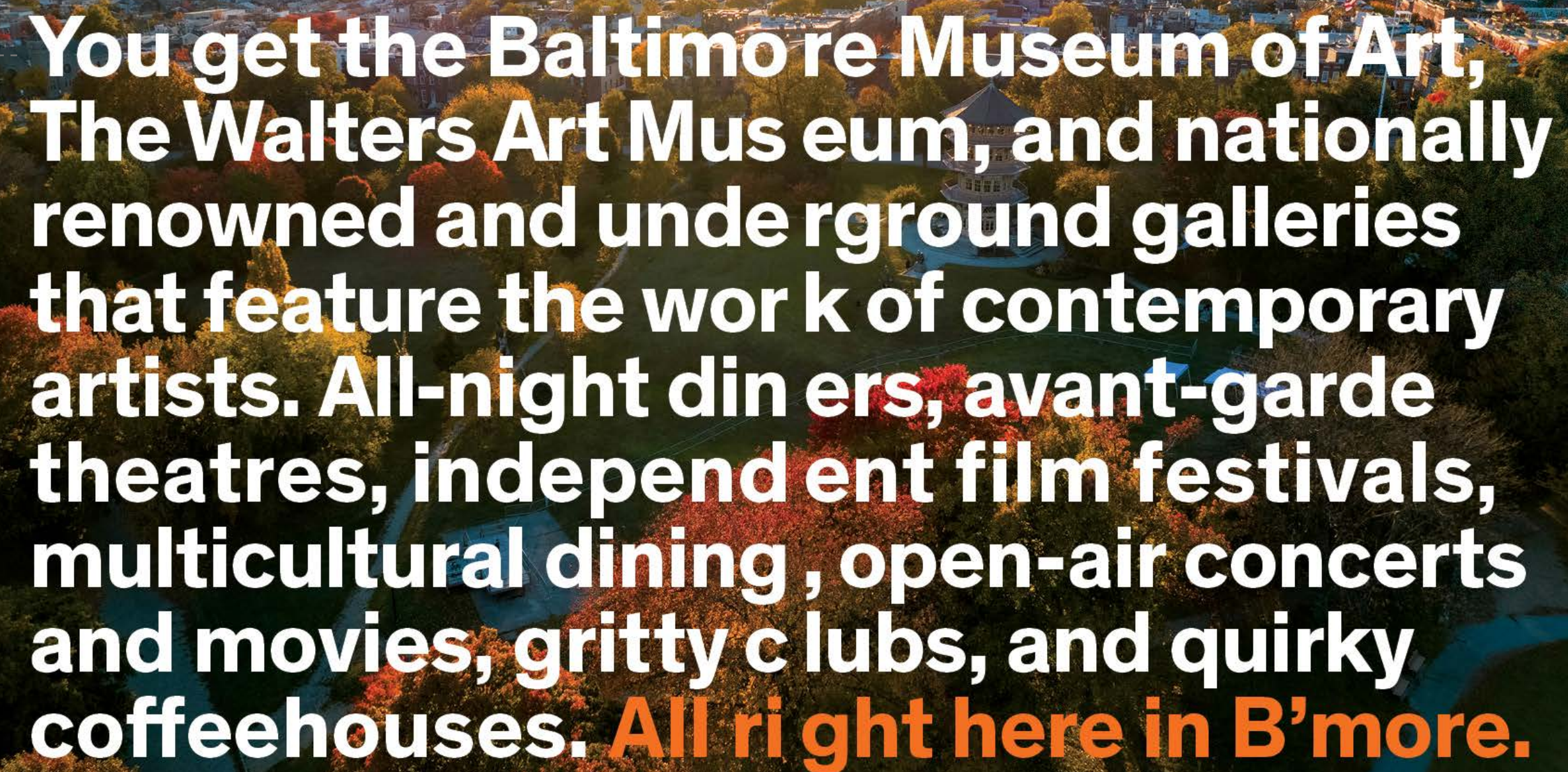
→ SUBHEAD:
Theinhardt Bold, All Caps
11 pt / 13.2 pt

→ BODY COPY:
Theinhardt Regular
9 pt / 13 pt

→ CTA:
Theinhardt Bold
9 pt / 11 pt

TYPOGRAPHY

CALLOUT: ←
Theinhardt Bold
46 pt / 44 pt

An aerial photograph of Baltimore, Maryland, taken during the 'golden hour' of sunset. The sun is a bright, glowing orb in the upper center of the frame, casting a warm, orange light across the city. The skyline is visible in the background, with various skyscrapers and buildings silhouetted against the sky. The foreground is filled with dense green trees, some of which have autumn-colored foliage in shades of orange and red. A winding river or canal is visible in the lower right corner. Overlaid on the image is a large block of text in a bold, sans-serif font. The text is white, except for the final sentence which is in a vibrant orange color.

**You get the Baltimore Museum of Art,
The Walters Art Museum, and nationally
renowned and underground galleries
that feature the work of contemporary
artists. All-night diners, avant-garde
theatres, independent film festivals,
multicultural dining, open-air concerts
and movies, gritty clubs, and quirky
coffeehouses. All right here in B'more.**

GRAPHICS AND LAYOUT

Organic pattern
printed as spot gloss

Die cut opening
on cover



Grid pattern as
background texture

.75 pt rules to
separate columns
of text

GRAPHICS AND LAYOUT

.5" margins
on all sides



Layered photo and
text boxes maintain
strong grid

GRAPHICS AND LAYOUT

Quote as graphic
treatment. Text
is set to Multiply
over image.

**“We’re preparing
students to think
about things that
have yet to be made.”**

— KARL WILLIAMSON Product Design Faculty

Rendering by SARAH LEE '24 Product Design

DIGITAL DESIGN

/ **TYPOGRAPHY**

H1/BIG
HEADER

100/100/-5px Theinhardt Thin

H2 Header

48/59/0 Theinhardt Thin

H3 Header

32/44/0 Theinhardt Regular

H4 Header

28/38/0 Theinhardt Regular

EYEBROW TEXT

18/18/4px Theinhardt Thin

**Intro Lorem ipsum dolor sit amet consectetur. Ut enim ad
minim veniam, quis nostrud exercitation ullamco laboris
nisi ut aliquip ex ea commodo consequat.**

24/24/0 Tiempos Bold

Paragraph Lorem ipsum dolor sit amet consectetur. Ut enim ad minim veniam,
quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo
consequat. Lorem ipsum dolor sit amet consectetur. Ut enim ad minim veniam.

18/36/0 Tiempos Regular

CALL OUT LABEL

14/16/2.75px Theinhardt Thin

Callout label

18/32/0 Tiempos Bold

Card Header Sans Serif

18/24/0 Theinhardt Bold

Card Header Serif

18/24/0 Tiempos Bold

Card Description Serif Lorem ipsum
dolor sit amet consectetur. Ut enim
ad minim veniam, quis nostrud
exercitation ullamco laboris nisi ut
aliquip ex ea commodo.

16/28/0 Tiempos Regular

Card Description Sans Serif Lorem ipsum
dolor sit amet consectetur. Ut enim ad
minim veniam, quis nostrud ullamco laboris
nisi ut aliquip ex ea commodo.

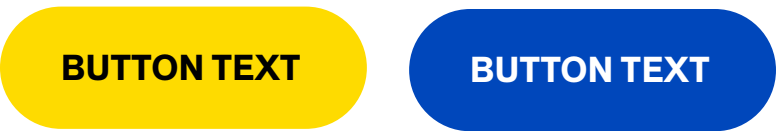
16/28/0 Theinhardt Regular

Small text sans serif

14/20/0 Theinhardt Regular

Small text serif

14/23/0 Tiempos Regular



13/18/1px Theinhardt Bold

LINK/BUTTON

13/18/1px Theinhardt Bold

WEB PALETTE

HEX VALUES



BLUE

#0047BB



DEEP BLUE

#10069F



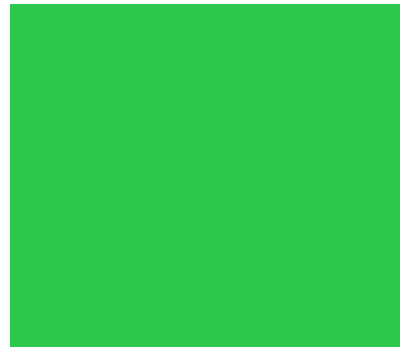
YELLOW

#FEDB00



PINK

#E10098



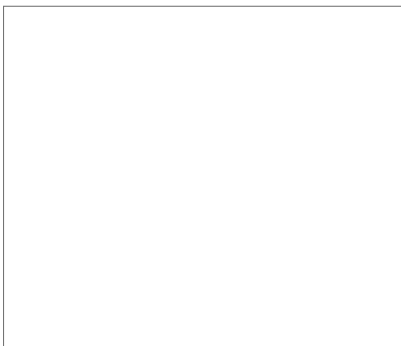
GREEN

#2DC84D



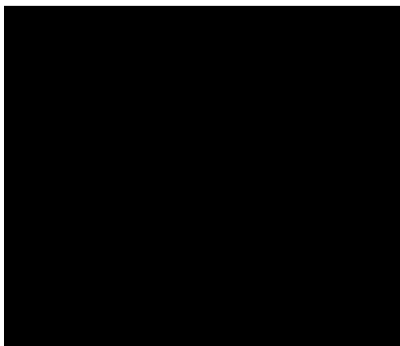
ORANGE

#FE5000



WHITE

#FFFFFF



BLACK

#000000



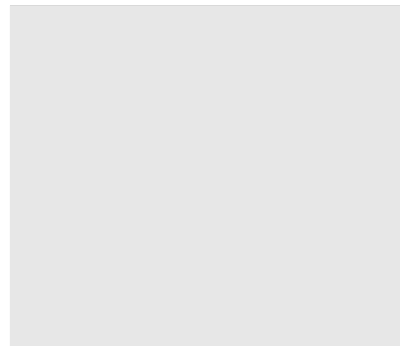
GRAY

#767676



TRUE GRAY

#AFACA7



LIGHT GRAY

#2DC84D

ICONS AND BUTTONS

CTA BUTTON STYLES

LEARN MORE

ADMISSIONS

APPLY NOW

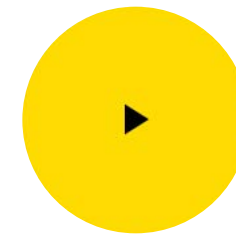
Example of CTA
button size and
placement

ADMISSIONS

September 13, 2025 / National Portfolio
Day / Representatives from MICA and
54 Colleges of Art and Design will be
on-campus to meet with you and review
your portfolio.

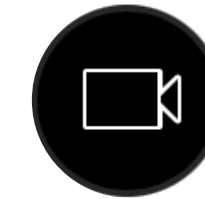
INFO + REGISTRATION

PLAY BUTTON STYLE

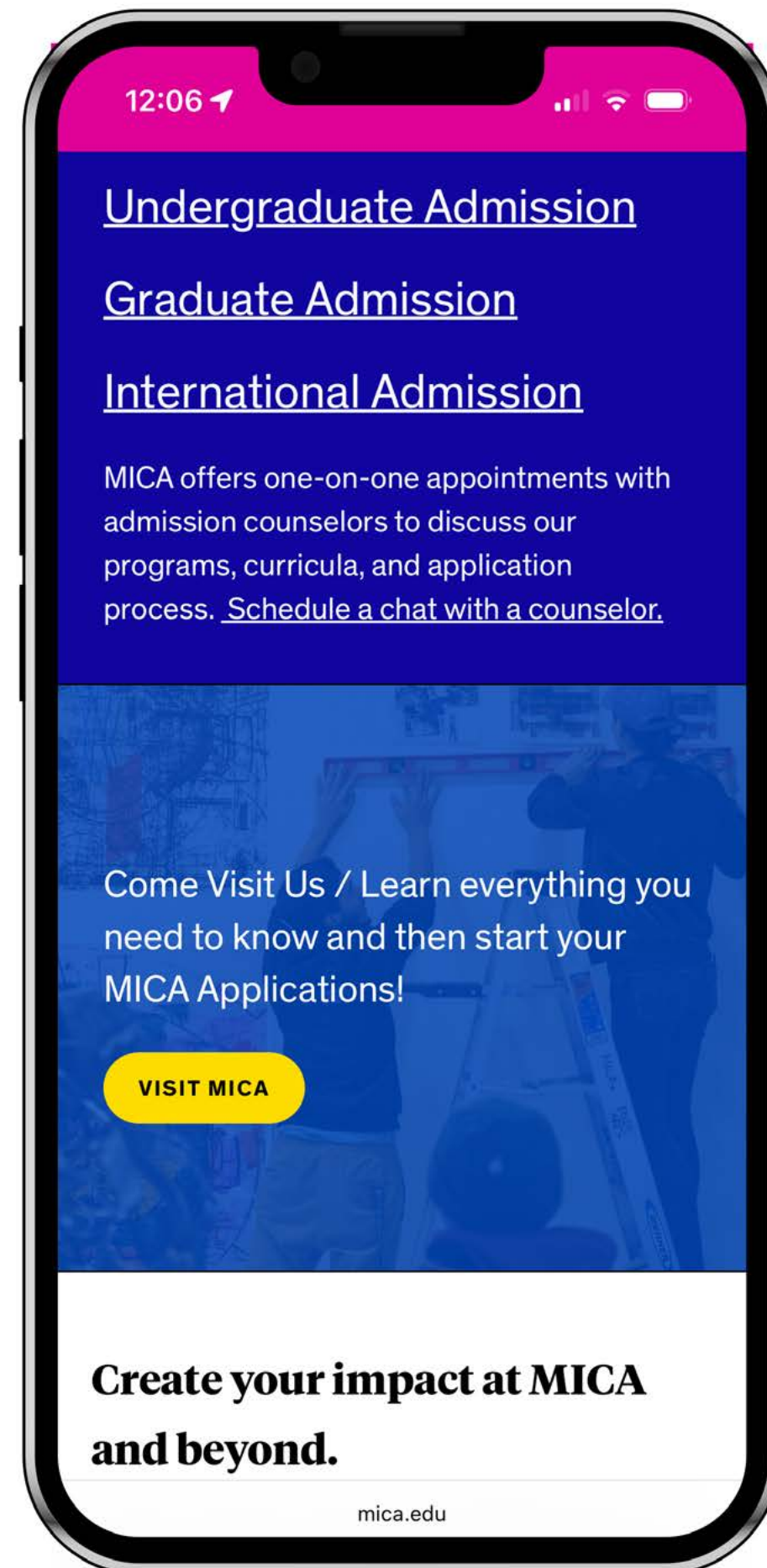


Example of PLAY button size and placement

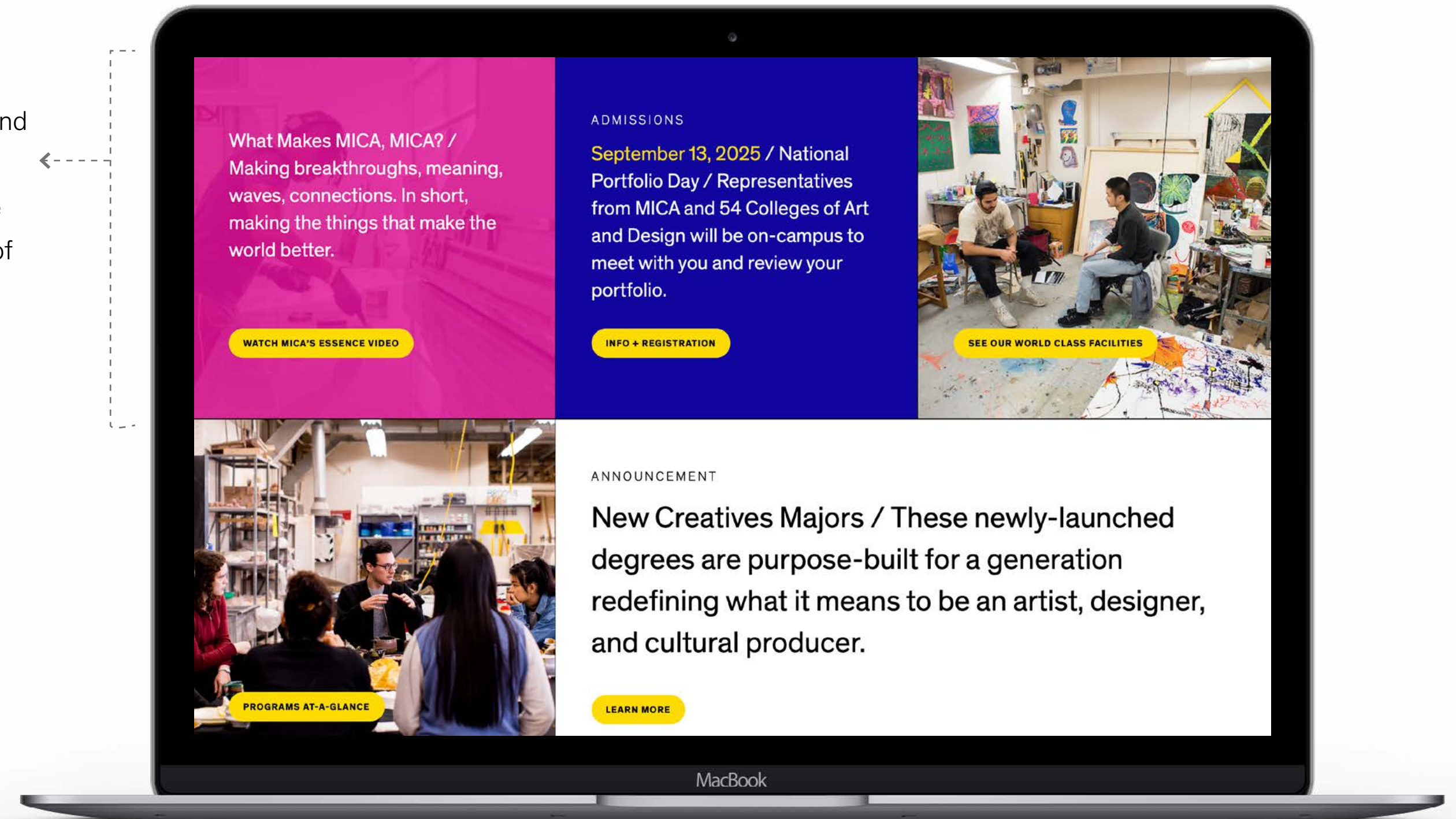
ICON STYLES



COLOR OVERLAY



To create visual depth and aid in text readability, a semi-transparent image may be set over a field of solid brand color.



TEMPLATES

STATIONARY

INSTITUTIONAL LETTERHEAD

GENERAL

The letter should be positioned 2” from the top and 1.75” from the left.

2"

1.75"

MICA

Date Here

Addressee's Name
Company Name
12345 Street Address
City, State 00000-0000
Country

Dear John Smith:

Em re praecerum idemporro venihic totatur rehenis dolorer fuga ferrum aut veliquia quos cus dolori consequas aut od magnis sunt, ut vendam rendam hilique eat auaut que estius es autat. Aquid quo eictusaniet aut earum facia nia quostiam quateca eritati nimus, niet acrorro teculpa dolupta paruntin nobitat qua vendusdam lab ident ant fugiatatum sed ehug dsxplatur, ae cepudit possit es atem fuga. Et alicia non cust ducon conserr ovitit spietum hl iur aut voleceaqui diae in nitaspi caborateni m rerum quunt fuga. Ita consed et quatum eum exceperum, ipsum ipsam aut in rerio. Itatem quatur. Ant que nissinctur, omniet quidendus, secae nusa quidit odio ipit explia voloreh enecupta nulluptame nus di re lab ipidem idel idem veliberum ex ipietus, se aut etur, solum con etur aciamusdam simus et offic te aut qui corro. Consed unt et aut oditia que nis ullaccatem ut dolor as ex eum faccabo riberes iu molore, estrum exceperum, ipsum ipsam aut in rerio. Itatem quatur? Ant que nissinctur, omniet exera quia volore citiaped ut fugiatustiis essum que poribus citiasped ut fugiatustiis aut es molorl etur?

Cullorestrum repero totatur, cor sitis si de con pedit, habi necti et quasiti optiumqui con pro volore pa cuptas rere, abo. Nam, sequasinci de velest et init, si am non reni aut rem vendusdams lab ident ant fugiatatum sed explatur, ae cepudit possit es atem fuga. Et alicia non cust duc nisquaest rem ium, ut hitatum que pa volentibus reperspid qui ut faceruptate non es siut dompo doluptus mil adit quam quia inullup tinulliquate perereh endit, niet eum aut qui.

Name Here
Title Here

MARYLAND
INSTITUTE
COLLEGE
OF ART

1300 MOUNT ROYAL AVENUE
BALTIMORE, MD 21217
T 410.669.9200
WWW.MICA.EDU

SIZE

8.5 × 11 in

RECOMMENDED TECHNIQUE/COLOR

Ink: 2/0

Offset PMS Orange 021 Uncoated + Black

TYPOGRAPHY

Body of the letter typeset in Times New Roman
10 pt size with 14 pt leading.

RECOMMENDED PAPER STOCK

Paper: Strathmore Writing Wove 28#, Ultimate White
(without Watermark)

The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.

NOTE: MICA departments may request small quantities of generic institutional stationery for routine correspondence from Postal & Print Operations. If large quantities of stationery items are required for special mailings, please place requests at least 3 weeks in advance of the mailing date to allow for printing if sufficient inventory is not available in stock.

First generation stationery files, supplied by the Office of Communications, must be used when reprinting or altering all stationery.

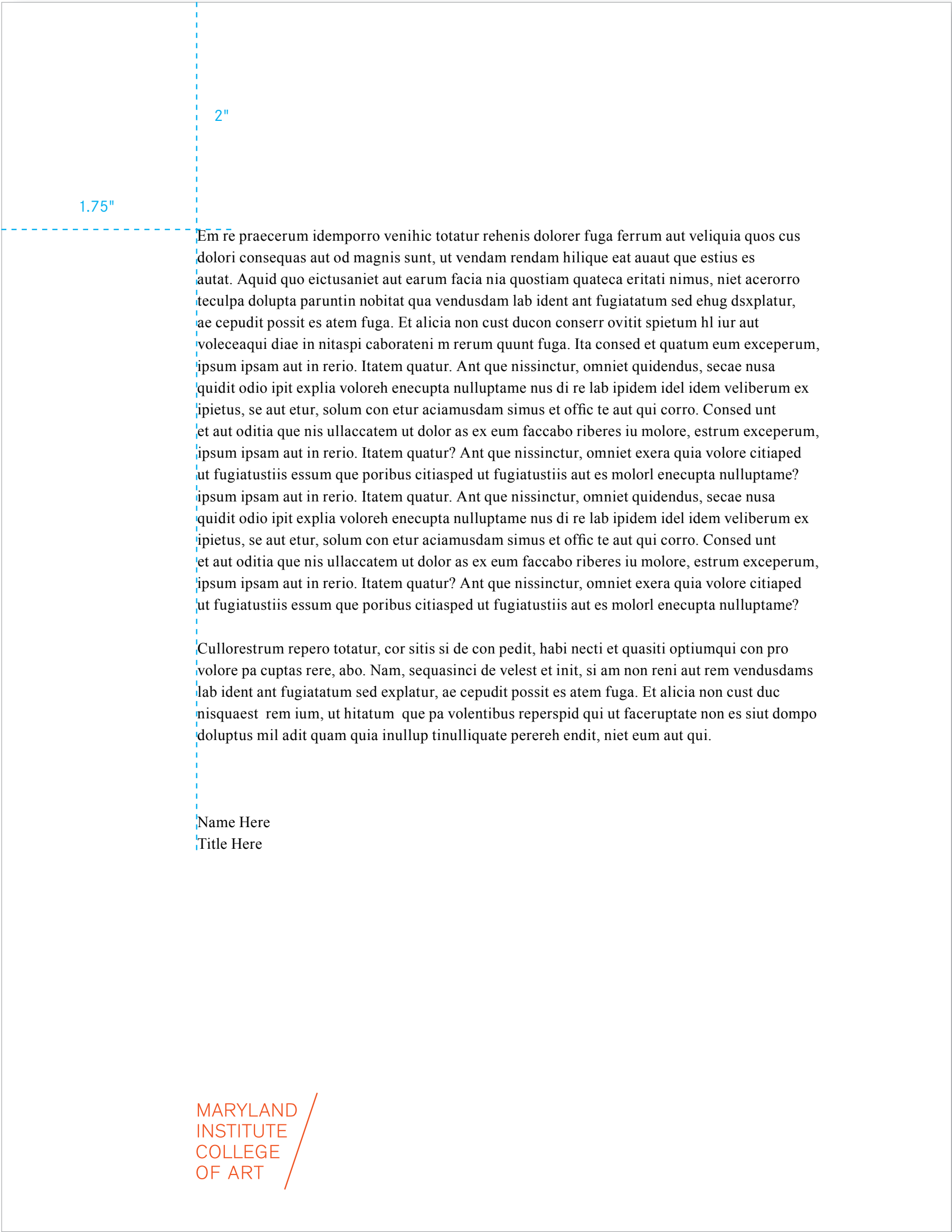
The notes above apply to departmental, presidential, second sheet, and BOT.

STATIONARY

INSTITUTIONAL LETTERHEAD

SECOND SHEET

The letter should be positioned 2” from the top and 1.75” from the left.



SIZE

8.5 × 11 in

RECOMMENDED TECHNIQUE/COLOR

Ink: 1/0

Offset PMS Orange 021 Uncoated

TYPOGRAPHY

Body of the letter typeset in Times New Roman
10 pt size with 14 pt leading.

RECOMMENDED PAPER STOCK

Paper: Strathmore Writing Wove 28#, Ultimate White
(without Watermark)

The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.

STATIONARY

INSTITUTIONAL LETTERHEAD

DEPARTMENT-SPECIFIC

The letter should be positioned 2” from the top and 1.75” from the left.

DIVISION OF ADVANCEMENT

2"

1.75"

MICA

Date Here

Addressee's Name
Company Name
12345 Street Address
City, State 00000-0000
Country

Dear John Smith:

Em re praecerum idemporro venihic totatur rehenis dolorer fuga ferrum aut veliquia quos cus dolori consequas aut od magnis sunt, ut vendam rendam hilique eat auaut que estius es autat. Aquid quo eictusaniet aut earum facia nia quostiam quateca eritati nimus, niet acrorro teculpa dolupta paruntin nobitat qua vendusdam lab ident ant fugiatatum sed ehug dsxplatur, ae cepudit possit es atem fuga. Et alicia non cust ducon conserr ovitit spietum hl iur aut voleceaqui diae in nitaspi caborateni m rerum quunt fuga. Ita consed et quatum eum exceperum, ipsum ipsam aut in rerio. Itatem quatur. Ant que nissinctur, omniet quidendus, secae nusa quidit odio ipit explia voloreh enecupta nulluptame nus di re lab ipidem idel idem veliberum ex ipietus, se aut etur, solum con etur aciamusdam simus et offic te aut qui corro. Consed unt et aut oditia que nis ullaccatem ut dolor as ex eum faccabo riberes iu molore, estrum exceperum, ipsum ipsam aut in rerio. Itatem quatur? Ant que nissinctur, omniet exera quia volore citiaped ut fugiatustiis essum que poribus citiasped ut fugiatustiis aut es molorl etur?

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Title Here

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SIZE

8.5 × 11 in

RECOMMENDED TECHNIQUE/COLOR

Ink: 2/0

Offset PMS Orange 021 Uncoated + Black

TYPOGRAPHY

Body of the letter typeset in Times New Roman

10 pt size with 14 pt leading.

RECOMMENDED PAPER STOCK

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STATIONARY

INSTITUTIONAL LETTERHEAD

OFFICE OF THE PRESIDENT

The letter should be positioned 2” from the top and 1.75” from the left.

OFFICE OF THE PRESIDENT

2"

1.75"

MICA

Date Here

Addressee's Name

Company Name

12345 Street Address

City, State 00000-0000

Country

Dear John Smith:

Em re praecerum idemporro venihic totatur rehenis dolorer fuga ferrum aut veliquia quos cus dolori consequas aut od magnis sunt, ut vendam rendam hilique eat auaut que estius es autat. Aquid quo eictusaniet aut earum facia nia quostiam quateca eritati nimus, niet acrorro teculpa dolupta paruntin nobitat qua vendusdam lab ident ant fugiatatum sed ehug dsxplatur, ae cepudit possit es atem fuga. Et alicia non cust ducon conserr ovitit spietum hl iur aut voleceaequi diae in nitaspi caborateni m rerum quunt fuga. Ita consed et quatum eum exceperum, ipsum ipsam aut in rerio. Itatem quatur. Ant que nissinctur, omniet quidendus, secae nusa quidit odio ipit explia voloreh enecupta nulluptame nus di re lab ipidem idel idem veliberum ex ipietus, se aut etur, solum con etur aciamusdam simus et offic te aut qui corro. Consed unt et aut oditia que nis ullaccatem ut dolor as ex eum faccabo riberes iu molore, estrum exceperum, ipsum ipsam aut in rerio. Itatem quatur? Ant que nissinctur, omniet exera quia volore citiaped ut fugiatustiis essum que poribus citiasped ut fugiatustiis aut es molorl etur?

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SIZE

8.5 × 11 in

RECOMMENDED TECHNIQUE/COLOR

Ink: 2/0

Offset PMS Orange 021 Uncoated + Black

TYPOGRAPHY

Body of the letter typeset in Times New Roman

10 pt size with 14 pt leading.

RECOMMENDED PAPER STOCK

Paper: Strathmore Writing Wove 28#, Ultimate White (without Watermark)

The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.

STATIONARY

BOARD OF TRUSTEES

The letter should be positioned 2” from the top and 1.75” from the left.

Place “BoardList. eps” as (8.5x11”) background graphic.

1.75"

2"

Date Here

Addressee's Name
Company Name
12345 Street Address
City, State 00000-0000
Country

Dear John Smith:

Em re praecerum idemporro venihic totatur rehenis dolorer fuga ferrum aut veliquia quos cus dolori consequas aut od magnis sunt, ut vendam rendam hilique eat auaut que estius es autat. Aquid quo eictusaniet aut earum facia nia quostiam quateca eritati nimus, niet acerorro teculpa dolupta paruntin nobitat qua vendusdam lab ident ant fugiatatum sed ehug dsxplatur, ae cepudit possit es atem fuga. Et alicia non cust ducon conserr ovitit spietum hl iur aut voleceaqui diae in nitaspi caborateni m rerum quunt fuga. Ita consed et quatum eum exceperum, ipsum ipsam aut in rerio. Itatem quatur. Ant que nissinctur, omniet quidendus, secas nusa quidit odio ipit explia voloreh enecupta nulluptame nus di re lab ipidem idel idem veliberum ex ipietus, se aut etur, solum con etur aciamusdam simus et offic te aut qui corro. Consed unt et aut oditia que nis ullaccatem ut dolor as ex eum faccabo riberes iu molore, estrum exceperum, ipsum ipsam aut in rerio. Itatem quatur? Ant que nissinctur, omniet exera quia volore citiaped ut fugiatustiis essum que poribus citiasped ut fugiatustiis aut es molorl etur?

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Name Here
Title Here

BOARD OF TRUSTEES
Neil A. Meyerhoff, Chairman
Stephen W. Boesel
Jeffrey L. Briggs, DMA
George L. Bunting, Jr.
Suzi Keats Cordish
M. Gwen Davidson
Rosalee C. Davison '60
Mathias J. DeVito
Ronald E. Fidler, AIA '64
Aaron S. Fink '77, P'08
Neal M. Friedlander, M.D.
Ann M. Garfinkle, Esq.
Alice Falvey Greif
Wendy G. Griswold
Fredye Wright Gross
Richard C. Hackney, Jr.
David Hayden '66
Barbara L. Himmelrich
Tonya Ingersol '02
Wendy M. Jachman '71
W. Lehr Jackson
David Jacobs '61
Ross Jones
Charles E. Nearburg P'07
Anne S. Perkins
George D. Peterson, PhD
Roger G. Powell P'07
Sheila K. Riggs
Nancy R. Sasser
William O. Steinmetz '50
Fred E. Worthington '57
Sallie Fraenkel Zuch P'08

EMERITI
Charles L. Costa
George H. Dalsheimer
LeRoy E. Hoffberger
Robert A. Shelton, Esq.
Charles G. Tildon, Jr.
Eleanor H. Trowbridge

SIZE

8.5 × 11 in

TYPOGRAPHY

Body of the letter typeset in Times New Roman
10 pt size with 14 pt leading.

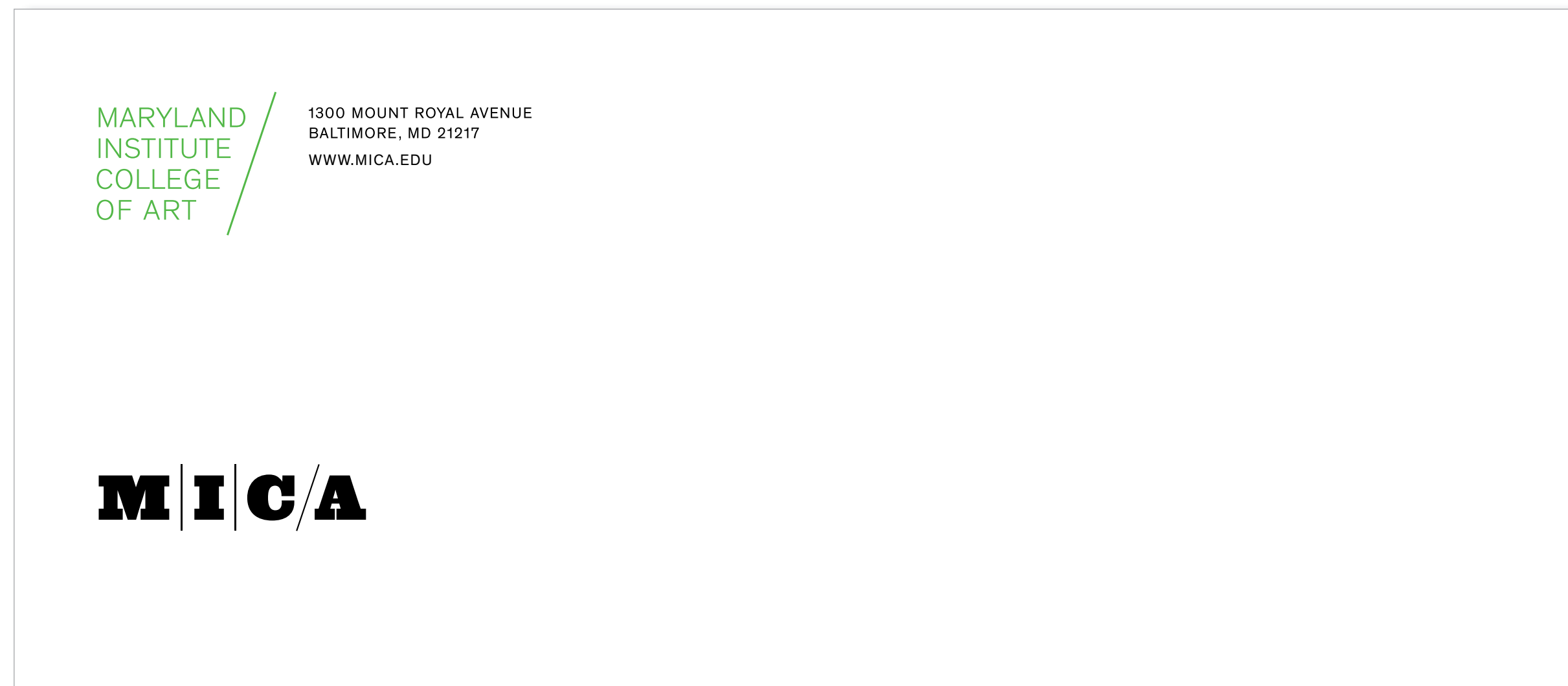
The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.

NOTE: If a Board List is needed, place “BoardList. eps” into the Word document. This 8.5x11” background graphic should be placed under the typed letter. Both the typed letter and Board List graphic should only be printed on pre-printed/offset MICA letterhead.

STATIONARY

INSTITUTIONAL ENVELOPE

GENERAL



FRONT

SIZE

#10 (9.5 × 4.125 in)

RECOMMENDED TECHNIQUE/COLOR

Ink: 2/0

Offset PMS Green 2270 Uncoated + Black

TYPOGRAPHY

Mailing address typeset in Times New Roman

10 pt size with 14 pt leading.

RECOMMENDED PAPER STOCK

Paper: Strathmore Writing Wove 28#, Ultimate White (without Watermark)

The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.

STATIONARY

INSTITUTIONAL ENVELOPE

DEPARTMENT-SPECIFIC

SIZE

#10 (9.5 × 4.125 in)

RECOMMENDED TECHNIQUE/COLOR

Ink: 2/0

Offset PMS Green 2270 Uncoated + Black

TYPOGRAPHY

Mailing address typeset in Times New Roman
10 pt size with 14 pt leading.

RECOMMENDED PAPER STOCK

Paper: Strathmore Writing Wove 28#, Ultimate White
(without Watermark)

The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.



FRONT

STATIONARY

INSTITUTIONAL ENVELOPE

OFFICE OF THE PRESIDENT

SIZE

#10 (9.5 × 4.125 in)

RECOMMENDED TECHNIQUE/COLOR

Ink: 2/0

Offset PMS Green 2270 Uncoated + Black

TYPOGRAPHY

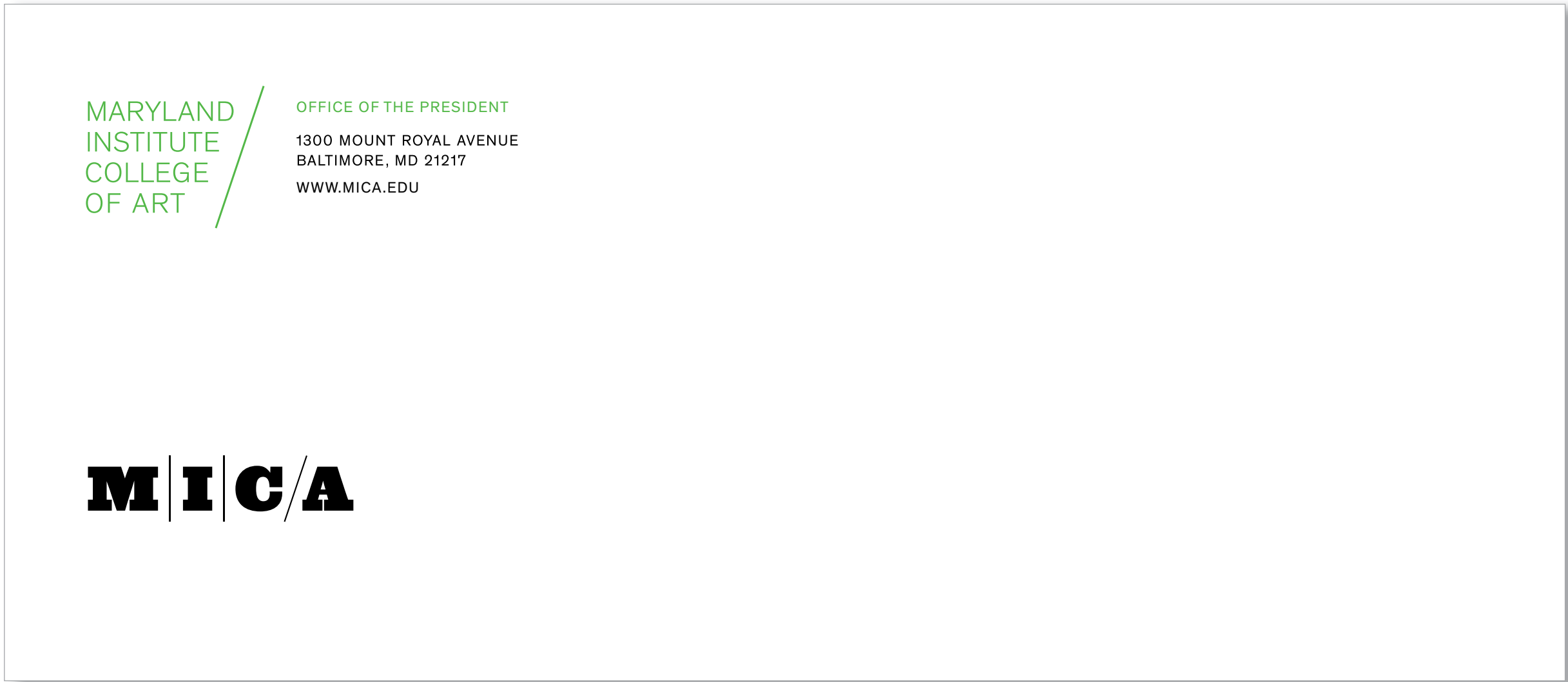
Mailing address typeset in Times New Roman

10 pt size with 14 pt leading.

RECOMMENDED PAPER STOCK

Paper: Strathmore Writing Wove 28#, Ultimate White
(without Watermark)

The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.

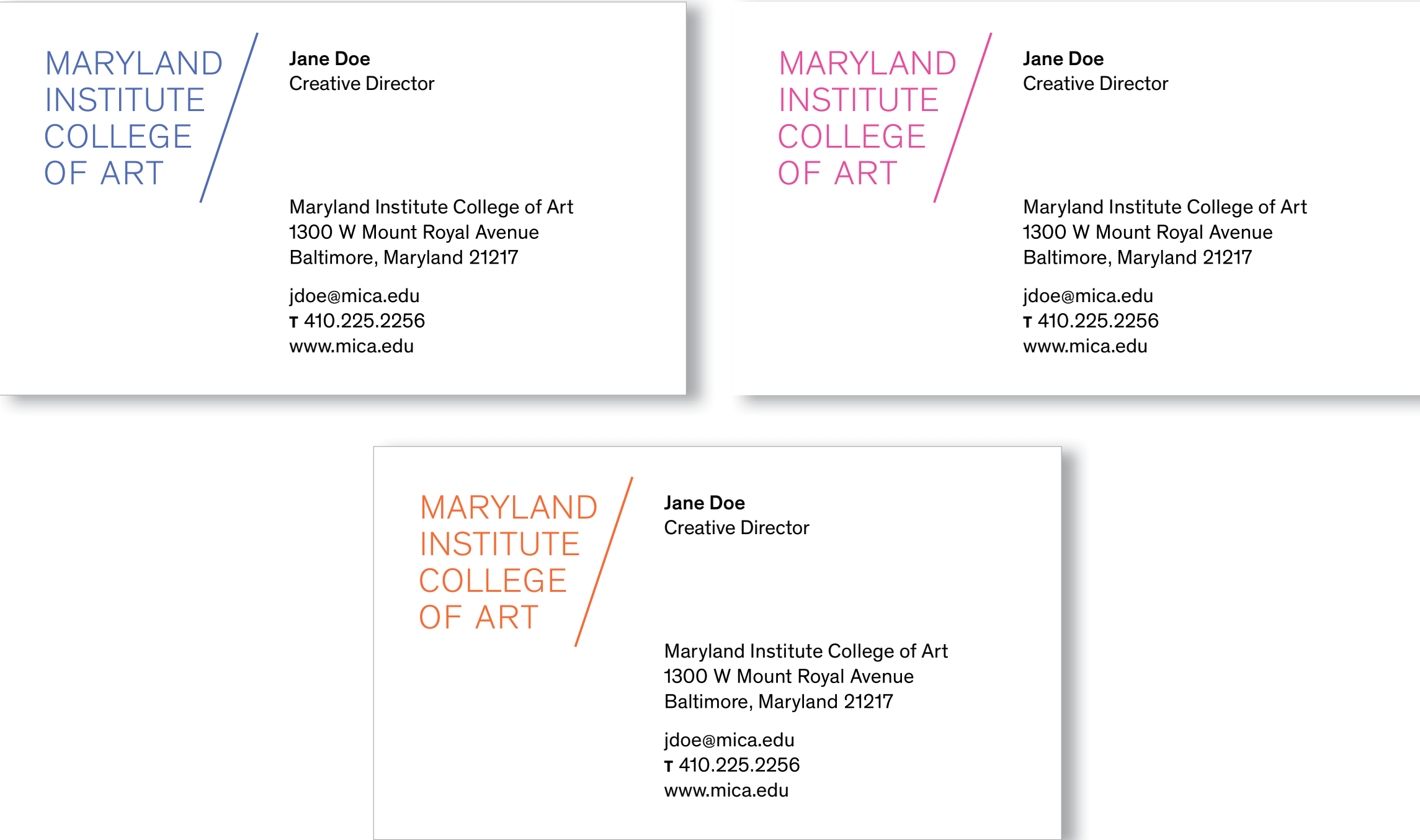


FRONT

STATIONARY

BUSINESS CARDS

FRONT



FRONT, COLORWAYS

The same PMS color on the front of the business card should continue to the back of the business card (e.g., an all-blue card, or an all-pink card).

SIZE

3 x 2.5 in

RECOMMENDED TECHNIQUE/COLOR

Ink: 2/1

Side 1 (front): Offset PMS + Black

Side 2: (back): Offset PMS

RECOMMENDED PAPER STOCK

Paper: Strathmore, 110#cb, Writing Wove, Ultimate White (without Watermark)

The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.

STATIONARY

BUSINESS CARDS

BACK



SIZE

3 x 2.5 in

RECOMMENDED TECHNIQUE/COLOR

Ink: 2/1

Side 1 (front): Offset PMS + Black

Side 2: (back): Offset PMS

RECOMMENDED PAPER STOCK

Paper: Strathmore, 110#cb, Writing Wove, Ultimate White (without Watermark)

The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.

BACK, COLORWAYS

The same PMS color on the front of the business card should continue to the back of the business card (e.g., an all-blue card, or an all-pink card).

STATIONARY

INSTITUTIONAL MONARCH LETTERHEAD

GENERAL

The letter should be positioned 2" from the top and 1" from the left.

2"

1"

MICA

Date Here

Addressee's Name
Company Name
12345 Street Address
City, State 00000-0000
Country

Dear John Smith:

Em re praecerum idemporro venihic totatur rehenis dolorer fuga ferrum aut veliquia quos cus dolori consequas aut od magnis sunt, ut vendam rendam hiliqye eat auaut que estius es autat. Aquid quo eictusaniet aut earum facia nia quostiam quateca eritati ninimus, niet acerrorro teculpa dolupta paruntin nobitat qua vendusdam lab ident ant conserr ovitit spietumhl iur aut voleceaqui diae in nitaspi caborateni m rerum quntus fuga. Ita consed et quatum exceperumi, ipsum ipsam aut in rerio. Itatem quatur. Ant que nissinctur, omniet quidendus, secas nusa quidit odio ipit explia voh enecupta nulluptame nus di re lab ipidem idel idem veliberum ex ipietus, se aut etur, solum con etur aciamusdam simus et offic te autqui corro. Consed untus et aut oditia que nis ullaccatem ut dolor as ex eum faccabo riberes iu molore, estrum exceperum, ipsum ipsam aut in rerio. Itatem quatur? Ant que nissinctur, omniet exera quia volore citiped ut fugiatustiis essum que poribus citiasped ut fugia tustiis aut es molorl etur?

Cullorestrum repero totatur, cor sitis si de con pedit, habi necti et quasiti optiumqui con pro volore pa cuptas rere, abo. Nam, sequasinci de velest et init, si am non reni aut rem vendusdams lab ident ant fugiatatum sed explatur, ae cepudit possit atem fuga. Et alicia non cust duc nisquaest rem ium, ut hitatum que pa volentibus reperspid qui ut ruptat siut dompo doluptus mil adit quam quia inullup tinulliquate pererh endit, niet eum aut qui.

Name Here
Title Here

MARYLAND
INSTITUTE
COLLEGE
OF ART

1300 MOUNT ROYAL AVENUE
BALTIMORE, MD 21217
T 410.669.9200
WWW.MICA.EDU

SIZE

7.25 × 10.5 in

RECOMMENDED TECHNIQUE/COLOR

Ink: 2/0

Offset PMS Orange 021 Uncoated + Black

TYPOGRAPHY

Body of the letter typeset in Times New Roman

9 pt size with 13 pt leading.

RECOMMENDED PAPER STOCK

Paper: Strathmore Writing Wove 28#, Ultimate White (without Watermark)

The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.

STATIONARY

INSTITUTIONAL MONARCH LETTERHEAD

DEPARTMENT-SPECIFIC

The letter should be positioned 2” from the top and 1” from the left.

DIVISION OF ADVANCEMENT

2"

1"

Date Here

Addressee's Name
Company Name
12345 Street Address
City, State 00000-0000
Country

Dear John Smith:

Em re praecerum idemporro venihic totatur rehenis dolorer fuga ferrum aut veliquia quos cus dolori consequas aut od magnis sunt, ut vendam rendam hilique eat auaut que estius es autat. Aquid quo eictusaniet aut earum facia nia quostiam quateca eritati ninimus, niet acerroro teculpa dolupta paruntin nobitat qua vendusdam lab ident ant conserr ovitit spietumhl iur aut voleceaqui diae in nitaspi caborateni m rerum quntus fuga. Ita consed et quatum exceperumi, ipsum ipsam aut in rerio. Itatem quatur. Ant que nissinctur, omniet quidendus, secas nusa quidit odio ipit explia voh enecupta nulluptame nus di re lab ipidem idel idem veliberum ex ipietus, se aut etur, solum con etur aciamusdam simus et offic te autqui corro. Consed untus et aut oditia que nis ullaccatem ut dolor as ex eum faccabo riberes iu molore, estrum exceperum, ipsum ipsam aut in rerio. Itatem quatur? Ant que nissinctur, omniet exera quia volore citiped ut fugiatustiis essum que poribus citiasped ut fugia tustiis aut es molorl etur?

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MICA

SIZE

7.25 × 10.5 in

RECOMMENDED TECHNIQUE/COLOR

Ink: 2/0

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TYPOGRAPHY

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9 pt size with 13 pt leading.

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STATIONARY

INSTITUTIONAL MONARCH LETTERHEAD

OFFICE OF THE PRESIDENT

The letter should be positioned 2" from the top and 1" from the left.

OFFICE OF THE PRESIDENT

2"

1"

Date Here

Addressee's Name
Company Name
12345 Street Address
City, State 00000-0000
Country

Dear John Smith:

Em re praecerum idemporro venihic totatur rehenis dolorer fuga ferrum aut veliquia quos cus dolori consequas aut od magnis sunt, ut vendam rendam hiliqye eat auaut que estius es autat. Aquid quo eictusaniet aut earum facia nia quostiam quateca eritati ninimus, niet acerroro teculpa dolupta paruntin nobitat qua vendusdam lab ident ant conserr ovitit spietumhl iur aut voleceaqui diae in nitaspi caborateni m rerum quntus fuga. Ita consed et quatum exceperumi, ipsum ipsam aut in rerio. Itatem quatur. Ant que nissinctur, omniet quidendus, secae nusa quidit odio ipit explia voh enecupta nulluptame nus di re lab ipidem idel idem veliberum ex ipietus, se aut etur, solum con etur aciamusdam simus et offic te autqui corro. Consed untus et aut oditia que nis ullaccatem ut dolor as ex eum faccabo riberes iu molore, estrum exceperum, ipsum ipsam aut in rerio. Itatem quatur? Ant que nissinctur, omniet exera quia volore citiped ut fugiatustiis essum que poribus citiasped ut fugia tustiis aut es molorl etur?

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STATIONARY

INSTITUTIONAL MONARCH ENVELOPE

GENERAL

M | I | C / A

FRONT

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BALTIMORE, MD 21217
WWW.MICA.EDU

BACK

SIZE

Monarch (7.5 × 3.875 in)

RECOMMENDED TECHNIQUE/COLOR

Ink: 1/2

Offset PMS Green 2270 Uncoated + Black

TYPOGRAPHY

Mailing address typeset in Times New Roman

9 pt size with 13 pt leading.

RECOMMENDED PAPER STOCK

Paper: Strathmore Writing Wove 28#, Ultimate White
(without Watermark)

The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.

STATIONARY

INSTITUTIONAL MONARCH ENVELOPE

DEPARTMENT-SPECIFIC

M | I | C / A

FRONT

MARYLAND
INSTITUTE
COLLEGE
OF ART

DIVISION OF ADVANCEMENT
1300 MOUNT ROYAL AVENUE
BALTIMORE, MD 21217
WWW.MICA.EDU

BACK

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Monarch (7.5 × 3.875 in)

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STATIONARY

INSTITUTIONAL MONARCH ENVELOPE

OFFICE OF THE PRESIDENT

M | I | C / A

FRONT

MARYLAND
INSTITUTE
COLLEGE
OF ART

OFFICE OF THE PRESIDENT

1300 MOUNT ROYAL AVENUE
BALTIMORE, MD 21217
WWW.MICA.EDU

BACK

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Monarch (7.5 × 3.875 in)

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(without Watermark)

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STATIONARY

MAILING LABEL



SIZE

4 × 6 in

RECOMMENDED TECHNIQUE/COLOR

Ink: 2/0

Offset PMS Green 2270 Uncoated + Black

TYPOGRAPHY

Mailing address typeset in Times New Roman
10 pt size with 14 pt leading.

RECOMMENDED PAPER STOCK

Strathmore, Crack and Peel, Ultimate White

The files are created in Adobe InDesign. To ensure consistency, the original files should be used when making changes or reprinting.

/ EMAIL SIGNATURE

[TEXT OF EMAIL]

Jane Doe
Creative Director
Office of Strategic Communications
Maryland Institute College of Art
410.225.4218



EMAIL SIGNATURE FORMATTING

NAME

10 pt Arial, Bold
Blue: R0 G71 B187

ADDRESS AND CONTACT INFORMATION

10 pt Arial, Regular
Blue: R0 G71 B187

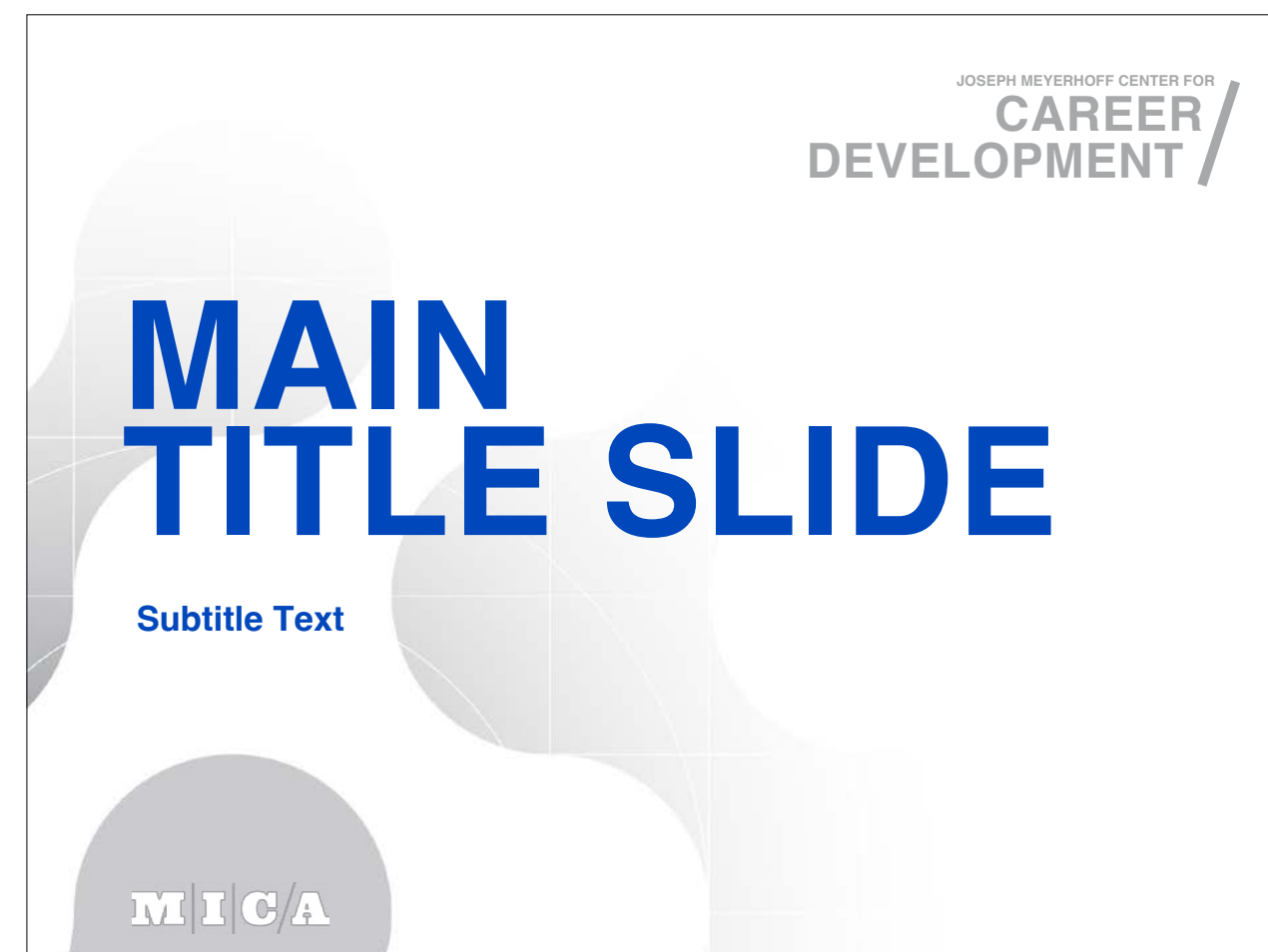
MICA LOGO

Small Scale Logo file
Black: R0 G0 B0
100 pixels wide

APPLICATIONS: INSPIRATION

PRESENTATIONS

TITLE SLIDES



CENTER FOR
SOCIAL DESIGN /

SLIDE HEADER

It fuga. Accuptati quam sus estios re resent.

Pernam se eos res vendaecum ex et volut od esequatem quam is
accum faciendem quunt labore volor aut omnihil inime excestia
pre et que cum, nem la in comni te eaqui aut vellatium deliae
liam, cus elique sin cullestrume nis porersp elentotaesed quos
audictur sendend isquideliquo eum vitae velitio consenes et, cum
sunti vellend isiteni omnihil ipsanit molor magnam,

MARYLAND
INSTITUTE
COLLEGE
OF ART

M I C / A


BROCHURES



CASE STATEMENTS

MARYLAND
INSTITUTE
COLLEGE
OF ART



MICA



A Legacy
that Endures:
Sponsoring the Main
Building at MICA

1

SPONSORING THE MAIN BUILDING AT MICA



The Main Building Includes

- » Photography Department
- » Painting and Drawing Studios
- » Main O Gallery: Main O Gallery (approximately 328 square feet/ 75 linear feet) is located in the basement of the Main Building and exhibits work primarily by the students of the photography department
- » First Year Experience: a foundation-level exploratory art and design program that supports the diversity of our community, the discovery of various learning pathways, and student curiosity.
- » Office of Admission
- » Office of the President
- » Office of the Provost/Academic Affairs

A Statement of Legacy

This is a once-in-a-generation opportunity to secure a lasting presence in one of Baltimore's most influential institutions.

MICA's 200th Anniversary: A Moment to Define the Next Century

MICA's upcoming bicentennial in 2026 marks a defining moment for the institution - and for Baltimore. With global attention on MICA's history and future, this is a unique moment to make a transformative investment. Naming the Main Building would serve as a capstone to this celebration, forever tying your name to a pivotal milestone in Baltimore's cultural history.

A partnership with MICA ensures alignment with a forward-thinking, world-class institution that continues to push boundaries in art, design, technology, and creative entrepreneurship. MICA's Next Century Academic Vision champions experiential learning, social impact, and creative entrepreneurship - values that align with entrepreneurs who are committed to Baltimore's future, its people, and its creative economy.

An Invitation to Shape the Future

The Main Building has stood for over a century.

This is more than just putting a name on a building - its about an investment that secures a place at the heart of the city's artistic and educational future. MICA invites you to secure a lasting legacy through the sponsorship of its most iconic and enduring landmark.

Let's build a legacy that lasts - together.

3

MICA DESIGN + INNOVATION HUB



MICA

MARYLAND INSTITUTE COLLEGE OF ART
1300 W. MOUNT ROYAL AVENUE
BALTIMORE, MD 21217
WWW.MICA.EDU

Sponsoring the Design + Innovation Hub will leave a lasting legacy in MICA's history and redefine the role of art and design in tackling global challenges. Your support will ensure this transformative space continues to inspire and empower future generations of creative leaders.

7

PUBLICATION



COVER



COVER

PUBLICATION



COVER



COVER

MICA fine arts graduates are living proof you don't have to give up financial security to live your creative vision or stop doing innovative, exciting art to make a living.

- Fine art graduates find well-paid positions in a wide range of fields:
- Animators
 - Architectural Photographers
 - Art Critics
 - Art Directors
 - Art Teachers
 - Artists-In-Residence
 - Biomedical Illustrators
 - Book Designers
 - Cartoonists
 - Ceramics
 - Children's Book Illustrator
 - College Professors
 - Community Arts Educators
 - Computer Game Artists
 - Conservation Specialist
 - Costume Designers
 - Creative Directors
 - Curators
 - Data Visualization Directors
 - Directors of Nonprofit
 - Arts Organizations
 - Editorial Illustrators
 - Exhibiting Artists
 - Exhibition Designers
 - Fashion Designers
 - Film and Video Producers
 - Filmmakers
 - Gallery Owners
 - Information Architects
 - Intellectual Property Lawyers
 - Jewelry Designers
 - Master Printers
 - Model Makers
 - Multimedia Designers
 - Museum Educators
 - Photo Editors
 - Photojournalists
 - Portrait Artists
 - Publishers
 - Set Designers
 - Sculptors for Public Spaces
 - Studio Artists
 - Textile Designers for Couture
 - Fashions
 - Video Artists
 - Visual Interface Design
 - Webmasters



SPOTLIGHT
Jacolby Satterwhite '08
One of the distinguished factors of MICA education is the rigor of its curriculum, a fact that allows student to learn the technical expertise and the problem-solving skills essential to success. One young alumnus who has drawn upon such skills is Jacolby Satterwhite '08(painting), a highly succseful, multidisciplinary artist who, in the past few years, made Forbes' list for 2015 "30 Under 30 in Art and Style," took part in the 2014 Whitney Biennial in New York, and performed in the documentary music video for multi-platinum-selling music artist Jay-Z's single Picasso Baby. Satterwhites credits MICA with instilling the discipline required for success. For more stories from MICA fine arts grads, turn the page.

MICA fine arts graduates find many different paths to success

Design, entertainment, fashion, and multimedia
Hanna Kim '13 (PAINTING) is a designer at ZeroPerZero, a graphic design studio in Seoul, Korea.
Jonna Pugh '07 (FIBER) is a senior designer at Adidas. She previously worked at Under Armour, where she designed uniforms for 10 college teams and four professional soccer clubs.
Ashley Loyd '09 (FIBER) is founder of Ashley Lloyd Millinery. Her avant-garde hats have been seen in numerous publications, including 2014 W magazine spread featuring Rihanna, a 2014 Interview magazine spread featuring Elizabeth Olsen, and a 2012 Vanity Fair spread featuring Lady Gaga.
Laura Moyer '06 (GFA) is a visual manager of West Elm, a modern furniture and accessories store.
Stephanie McKee '10 (PAINTING) received a 2011 World Learning's Alice Rowan Swanson Fellowship, which she used to bring art to prisoners in South Africa. She is currently a fine arts show host for America's Auction Network, a 24-hour TV station and website devoted to fine arts and collectibles, and she also can be seen on HSN as a guest electronic expert.
Megan Quinn '02 (GENERAL SCULPTURAL STUDIES) is a senior designers for Macy's contemporary private fashion label line Bar Ill.
Beau Sam '09 (PAINTING) is the new media editor for Vouge.com, where he creates original content for the magazine's social media platforms.
Abbi Jacobson '06 (GFA) is a co-creator of the Comedy Central show Broad City, which premiered in January 2014 and is currently shooting its second season.
Younjin Kim '13 (PRINTMAKING) was recently hired as a paper engineer with Up, With Paper, a company known for its innovative 3D pop-up greeting cards.

Naomi Davidoff '13 (FIBER) is a costume designer and shop director for the Baltimore Rock Opera Society.
Morgan Balfanz '13 (FIBER) is a textile designer for Surface Print Source in Philadelphia.
Former Fulbright scholar **Iris Litwin '04** (PRINTMAKING) is a designer for home textiles at Macy's, where she works on the Charter Club line of sheets, blankets, and throws.
Jeffery Rugh '99 (PAINTING) is director of client development for Louis Vuitton. He previously worked as senior manager for business development for Prada in New York City.
Tt the Artist '06 (GFA) is a performer, filmmaker, and community artist whose vocals were recently featured on a single released under Diplo's Mad Decent record label; she was opened up for electronic music performer Dan Deacon and indie pop duo Phantogram.
Up and coming Sacae Mountains, printed in The New York

Times, features Kelly Laughlin '13 (printmaking) as lead singer and Chris Muccioli '11 (GD) as drummer. Seminal noisierock band Candy Machine was formed at MICA during the early 1990s Double Dagger, a project of Nolen Strals '01 (GFA) and Bruce Willen '02 (GD), was one of the MICA-related musicians and venues cited by Rolling Stone when it named Baltimore "Best Scene" in its feature, "the 125+ People Places, and Things Ruling the Rock and Roll Universe."
Chris Papa '02 (GFA) is director of animation: brand at Nickelodeon. He has been nominated for five Emmy awards for promotional work for shows including Dora the Explorer, Teenage Mutant Ninja Turtles, and SpongeBob SquarePants, and won the award in 2011 for the launch trailer for Bubble Guppies.
Zoe Graham '17 (FIBER) is pursuing an acting career as well as her love of art at MICA. She has appeared in the Oscar-winner Boyhood as well as the Spike Jonze movie





Publishing

Sarah Hromack '02 (GFA), is a director of digital media of the Whitney Museum. She previously worked as associate web editor of Art in America's online edition.

Brandy Agnew '01 (PAINTING) is assistant editor for Ceramics Monthly magazine.

Peter Boyce '10 (FIBER) is managing editor of Radar Redux, a collaborative online arts and culture magazine.

Kat Kinsman '94 (SCULPTURE) is editor in chief of Tasting Table. She was previously managing editor of CNN's food blog, Eatocracy.

Museums, arts, and nonprofit organizations

Lucas Cowan '02 (FIBER) is a public art curator at Rose Fitzgerald Kennedy Greenway Conservatory. He previously was the director for public programs for the Maryland State Arts Council.

Piero Spadaro '07 (GFA) owns HangArt Gallery in San Francisco, which features a wide variety of original artwork.

Anna Schoid Huosman '09 (FIBER) is a development associate at The Carnegie, a multidisciplinary arts venue in Northern Kentucky.

Michael Benevento '05 (SCULPTURE), Andrew Liang '02 (sculpture) and Monique Crabb '09 (photography) are co-founders of Current Gallery in Baltimore.

Samantha Gainsburg '10 (GFA AND ART HISTORY) is an exhibition assistant in prints, drawings, and photographs at the Philadelphia Museum of Art.

Denis Olcay '13 (SCULPTURE) is an instructor at the Montclair Art Museum in Essex, New Jersey.

Michele Gomez '12 (GFA), a former Smithsonian Fellow at the Smithsonian Museum Latino center, is an independent program coordinator for Latino Provider's Network in Baltimore.

Thomas Doyle '13 (CERAMICS) is a gallery manager at the Schulman Project, a gallery representing artists from Baltimore and around the country. He is currently a MAT candidate at MICA.

Erin Mahoney '02 (PAINTING) is an exhibition specialist at the Smithsonian Institution in Washington, DC.

Emma Fineman '13 (PAINTING) is assistant gallery director for Aureus Contemporary, and she was awarded residencies at both Anderson Ranch and Vermont Studio Center.

Amber Moyles '10 (SCULPTURE) is a research assistant at the Whitney Museum of American Art in New York City.

Neal Renalda '09 (SCULPTURE) is one of more than 10 MICA grads who launched Open Space Gallery in Baltimore, which features exhibiting artists from around the country.

Benjamin Levy '10 (PRINTMAKING) is curatorial assistant in the department of Prints, Drawings, and Photographs at the Baltimore Museum of Art.

Emily Blumenthal '01 (GFA) was recently appointed as senior educator for family, teen, and multigenerational learning at the Metropolitan Museum of Art in New York. Another MICA alumna, **Michelle Hagewood '02** (GFA) is assistant educator for studio programs at the Metropolitan.

Adarsh Aphons '06 (PAINTING, ART HISTORY MINOR) is founder and executive director of Adarsh Alphons Project, Inc., a youth arts education program in New York City. This past May, he was selected to represent the United States on behalf of the state department's Bureau of Educational and Cultural Affairs and speak about new models of promoting social change through the arts.

Hannah Brancato '07, '11 (FIBER, MA IN COMMUNITY ARTS) is a co-founder of Force: Upsetting Rape Culture, an art activist efforts to upset the culture of rape and promote a counter culture of consent. Force's most recent project is Monument Quilt, a crowd-sourced collection of thousands of stories of rape and abuse to create and demand public space to heal.

Morel Doucet '13 (CERAMICS) is an art educator at the Perez Art Museum in Miami and an exhibiting artist whose work has been seen in the U.S. and abroad.

Law, medicine, government

Michel Tallichet '08 (SCULPTURE) is marketing production coordinator at Big Sky Resort in Great Falls, Montana.

Emily Shaw '00 (PAINTING) is a regional sales manager at Mimic Technologies, Inc. She received an MA in medical and biological illustrations from the Johns Hopkins University and previously worked as a senior simulation technologist. She continues to exhibit her fine arts work locally and internationally.

Matthew Arnold '97 (PAINTING) is director of TechOps Business Operations and Analytics at Pfizer, where he develops strategies for effective information exchange—including data visualization and user interface design. He remains involved with the Hudson Valley Center for Contemporary Art and continues an active studio practice.

Lynette Ingram '00 (GFA) is an art therapist and mental health counselor with a private practice in the greater Boston area.

Taylor C. Young '93 (GFA) is a principle with Mandel Young Appellate Lawyers in Arizona.

David Quattlebaum '91 (PAINTING) is owner of MedProcure, a company that provides software solutions for ordering and



Jeff Koons '76 (GFA), one of the world's wealthiest living artists, was recently awarded the U.S. Department of State's first ever Medal of Art for this outstanding commitment to international cultural exchange and the Art in Embassies Program.

TOTE BAGS

ORGANIC PATTERN



COLORWAY 1



ALTERNATE COLORWAYS

TOTE BAGS

SMALL ORGANIC PATTERN



COLORWAY 1



ALTERNATE COLORWAYS

TOTE BAGS

WITH LOGO



FRONT, COLORWAY 1



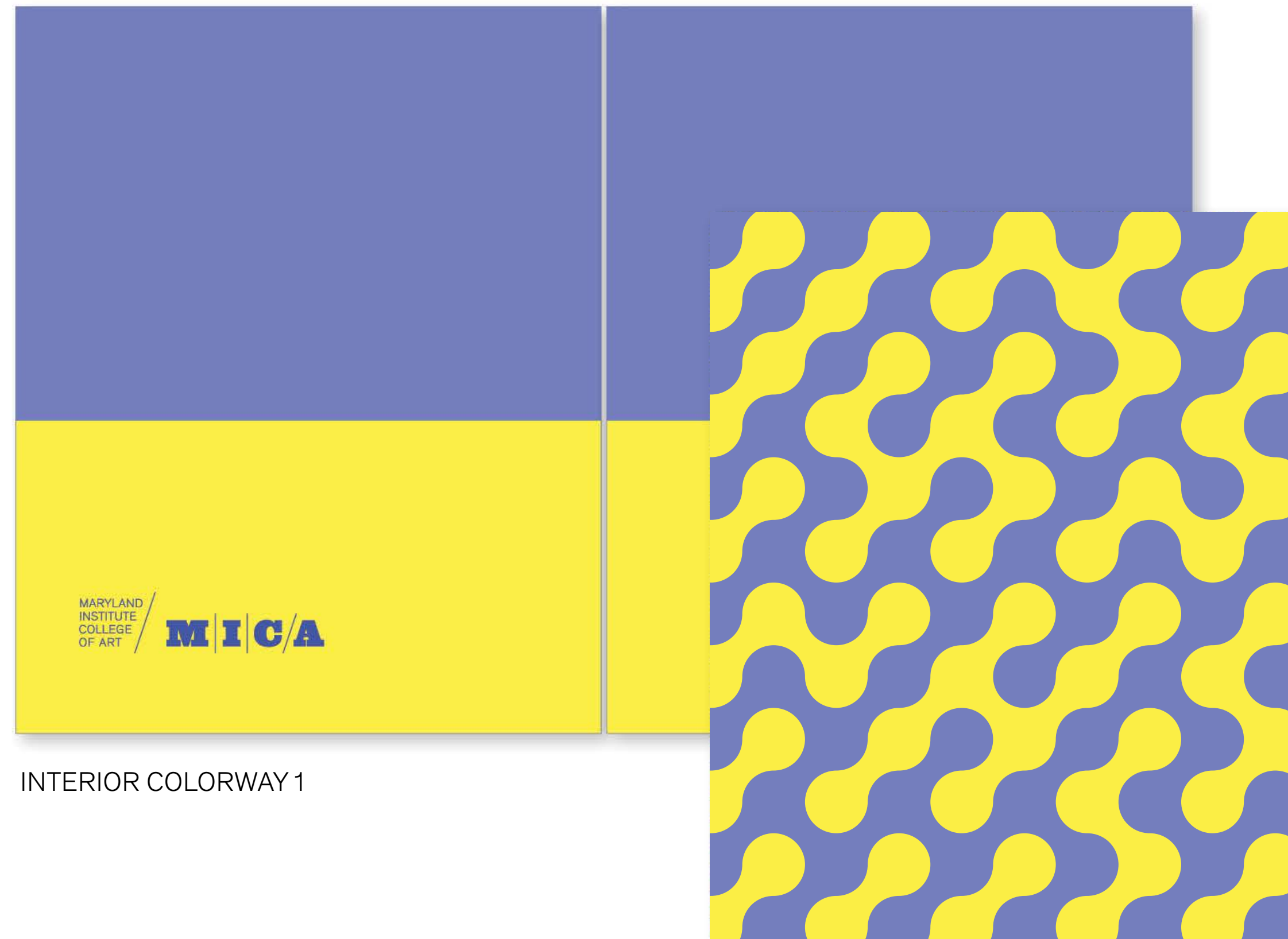
BACK, COLORWAY 1



BACK, ALTERNATE COLORWAYS

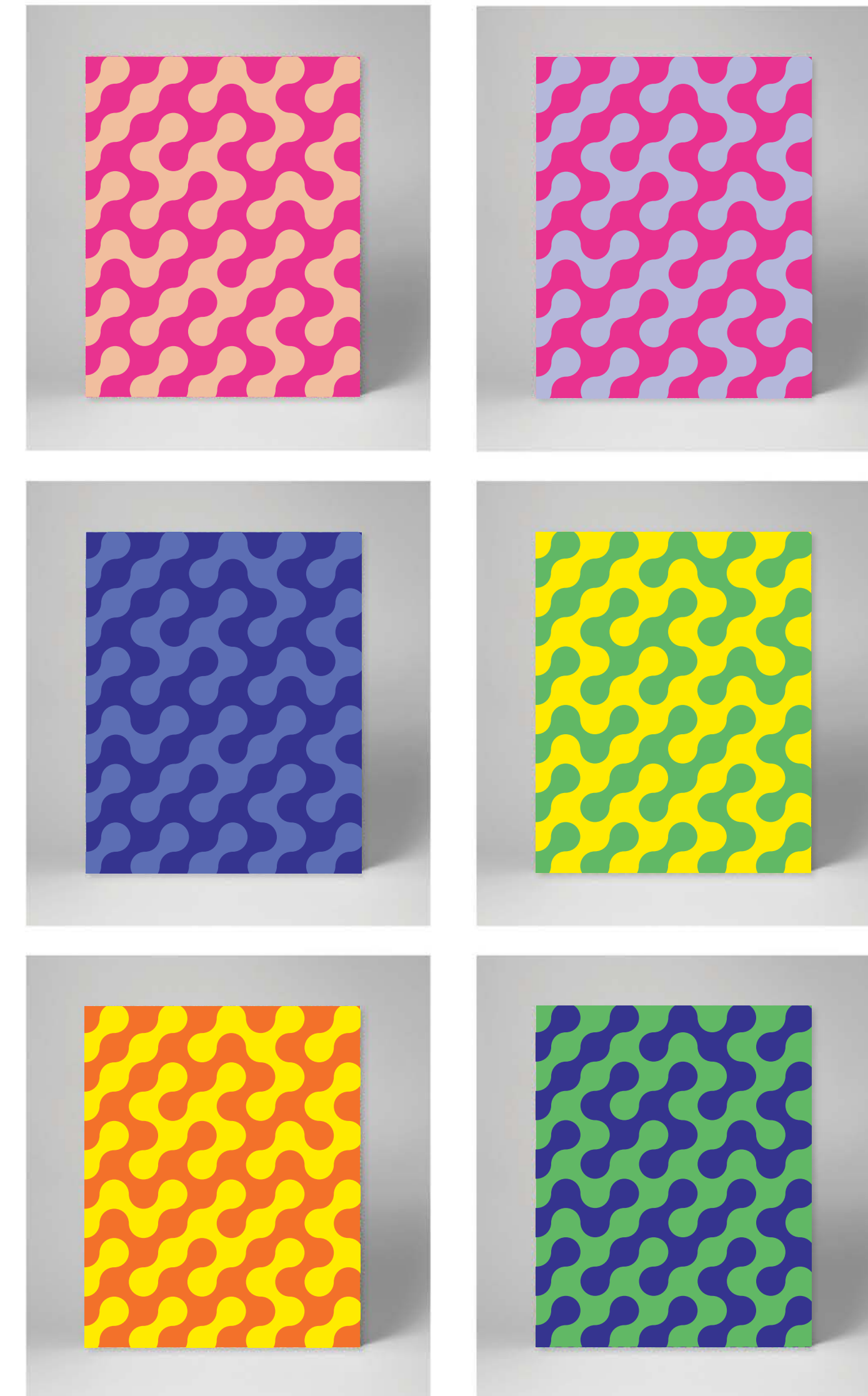
POCKET FOLDERS

ORGANIC PATTERN



INTERIOR COLORWAY 1

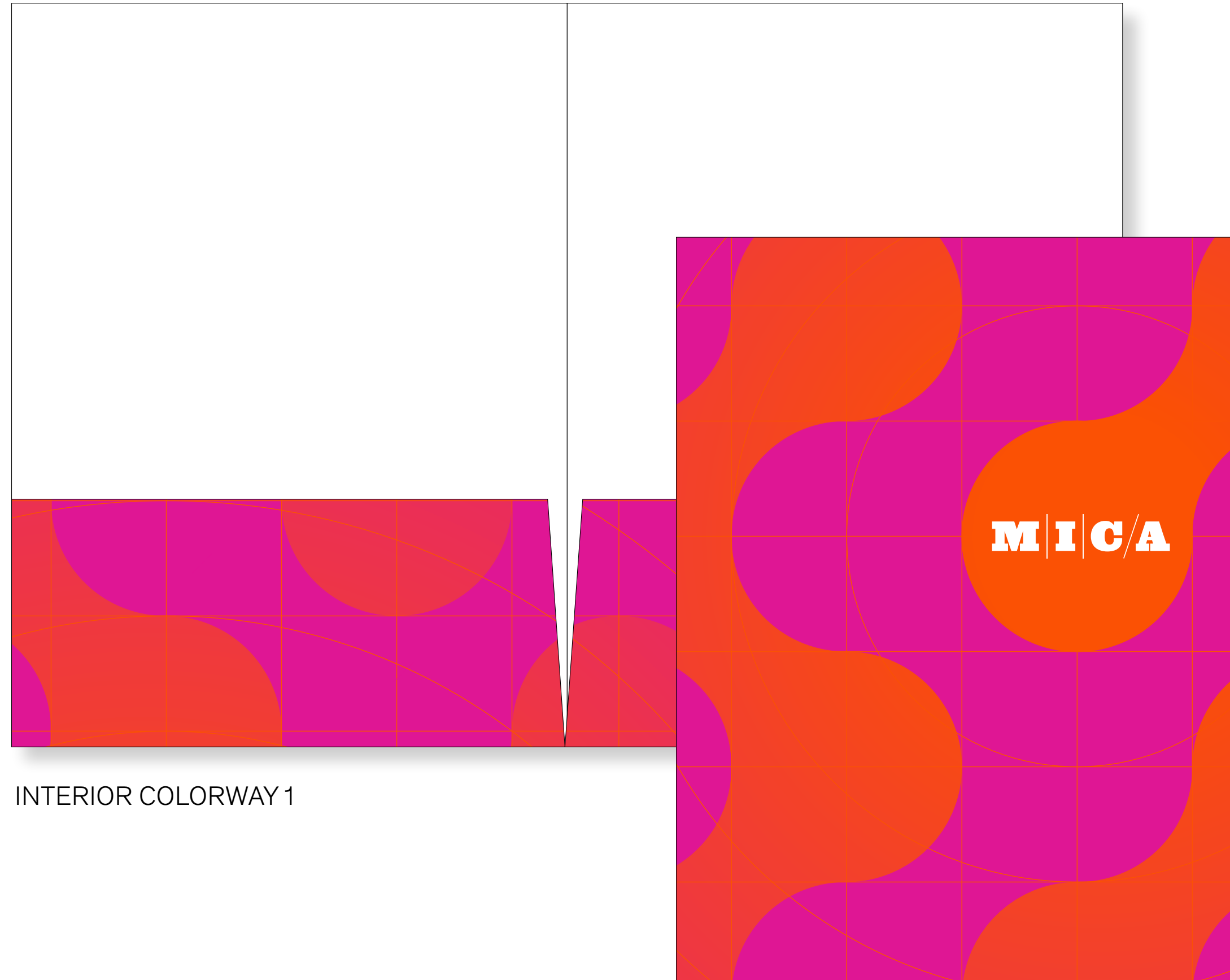
COVER COLORWAY 1



ALTERNATE COLORWAYS

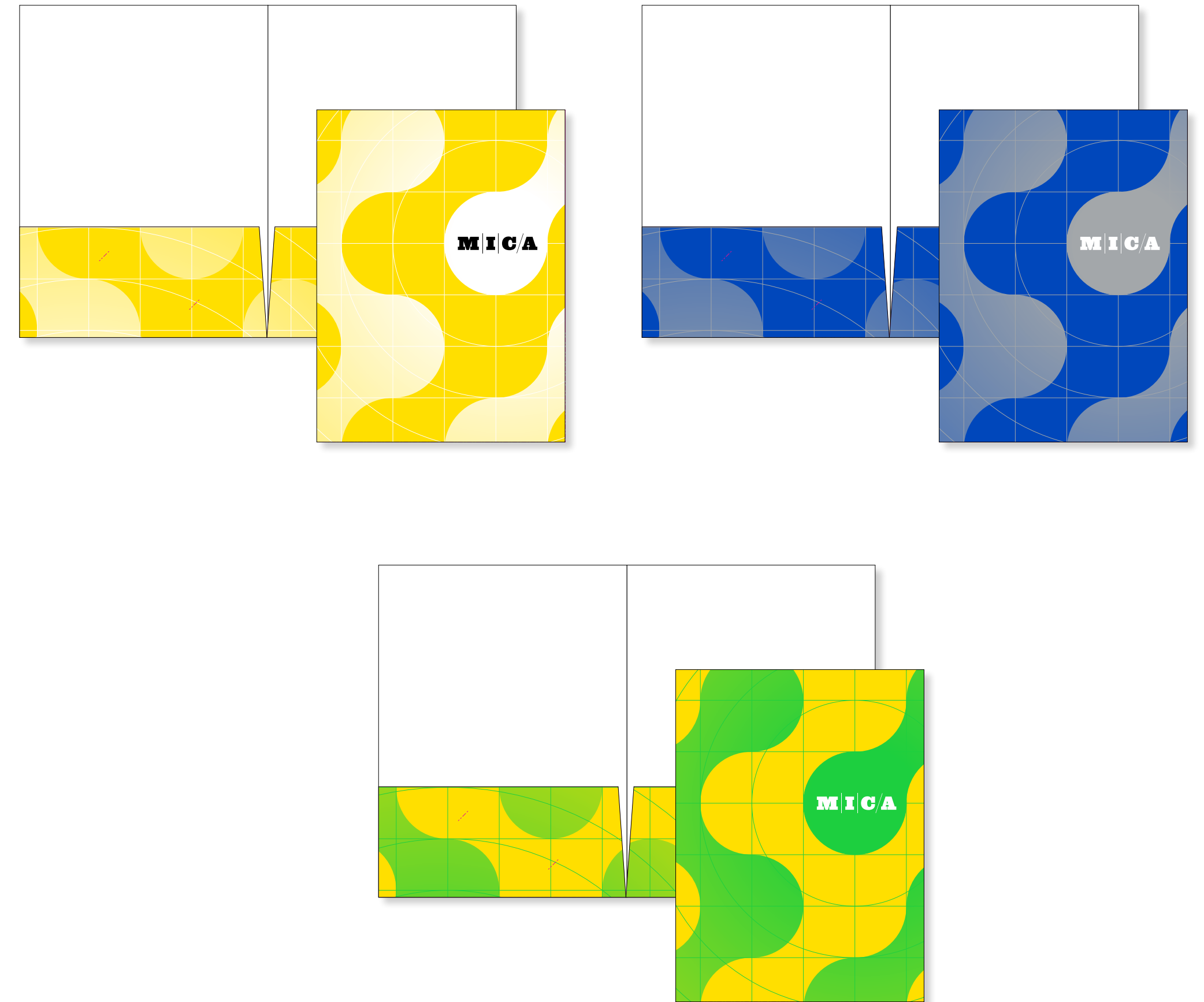
POCKET FOLDERS

LAYERED PATTERNS



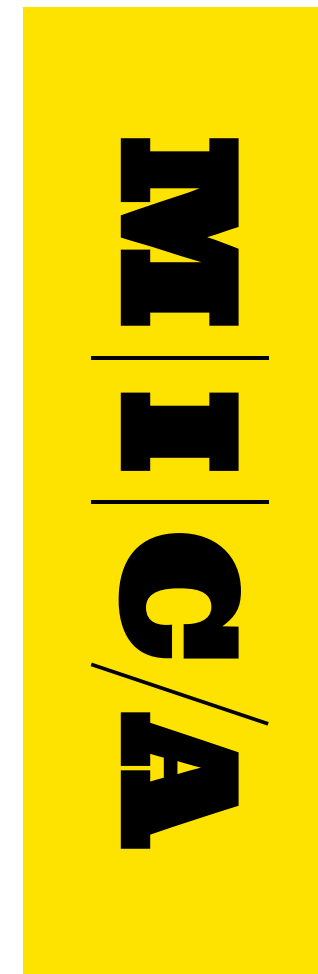
INTERIOR COLORWAY 1

COVER COLORWAY 1

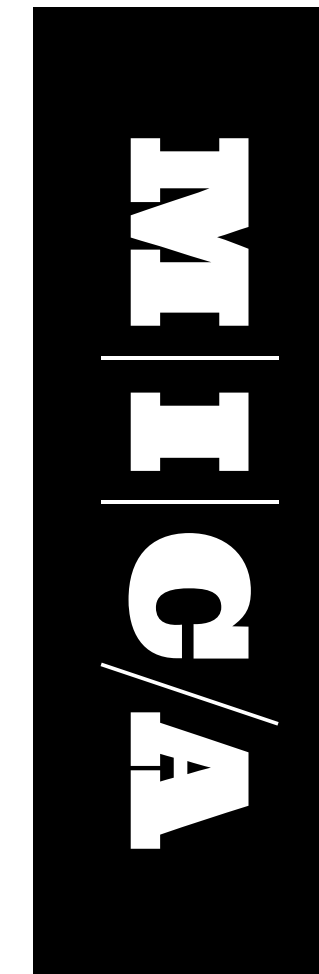


ALTERNATE COLORWAYS

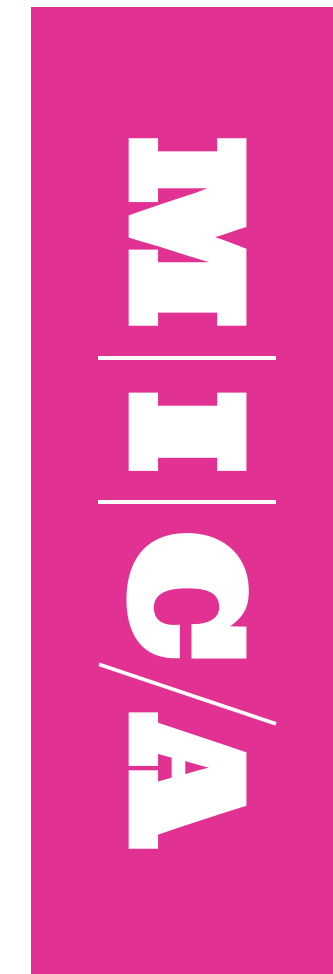
LAMP POST BANNERS



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OF ART



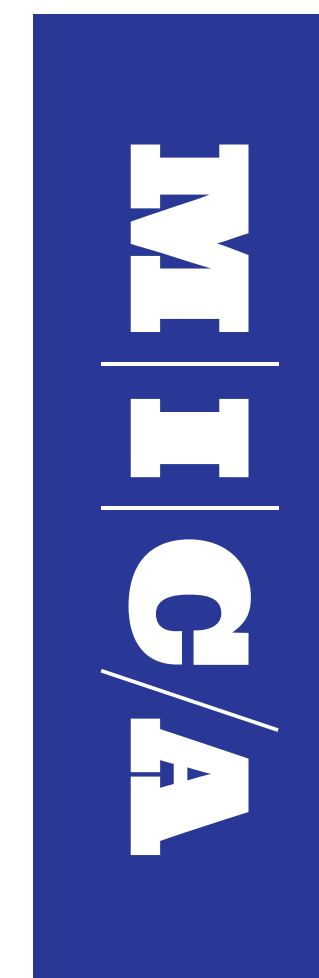
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OTHER BANNERS



PHOTO BACKDROP



SOCIAL MEDIA ASSETS



CONTACT

/ For all questions regarding the proper implementation or application of the MICA brand and for all file requests, please contact **communications@mica.edu**.