



MARYLAND INSTITUTE  
COLLEGE OF ART  
FOUNDED 1826

# MICA Bicentennial Brand Toolkit and Guidelines

UPDATED OCTOBER 3, 2025

# About This Guide

The graphic identity for MICA Bicentennial is summarized in this Brand Toolkit and Guide. This document establishes rules (usage, scale, and color) for the consistent implementation of the MICA Bicentennial identity. Through recommendations and examples, the Toolkit serve as a guide for the development of future applications within the Bicentennial, as well as for external designers and agencies.

**As the rollout of the MICA Bicentennial continues, this document will be adjusted and updated to reflect new rules and guidance for the graphic identity.** Make sure you are using the most up-to-date version of this Toolkit by contacting:

The Office of Communications  
Maryland Institute College of Art  
1300 Mount Royal Avenue  
Baltimore, Maryland 21217  
Phone: 410.225.2300

UPDATED OCTOBER 3, 2025

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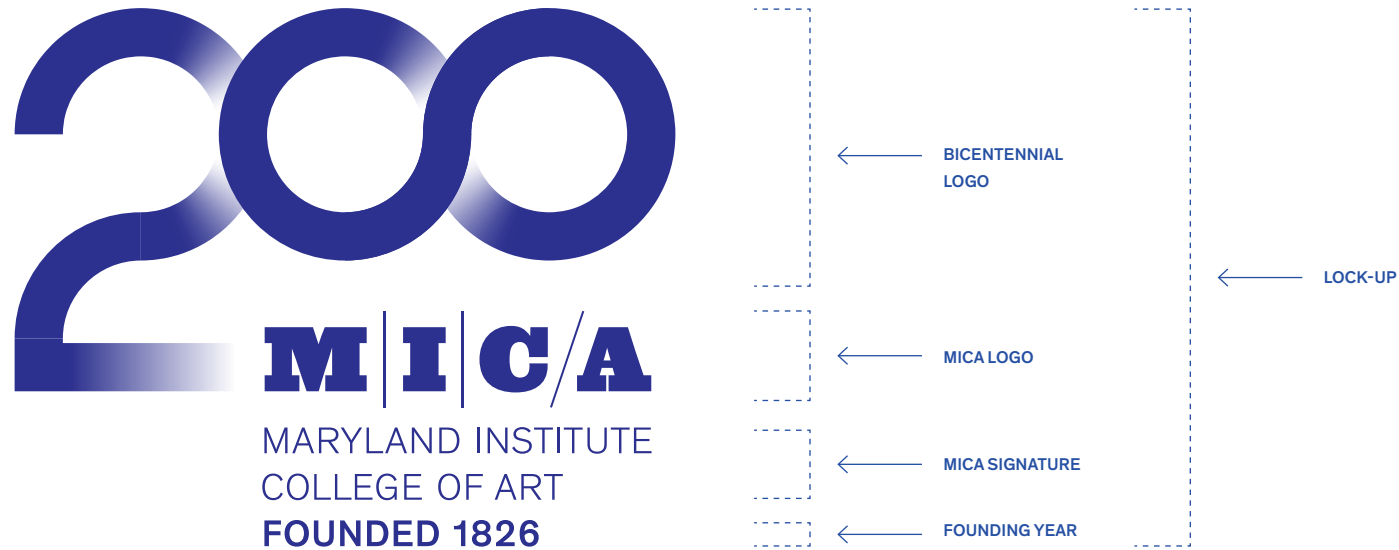
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# Identity Elements



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### Elements of the Identity System

MICA's Bicentennial identity system consists of four elements: the Bicentennial Logo, the MICA Logo, the MICA Signature, and the Founding Year

#### BICENTENNIAL LOGO

The Bicentennial Logo is the core expression of the identity and typographic identifier of the Bicentennial.

#### MICA LOGO

The MICA Logo is the core identifier of the institution.

#### MICA SIGNATURE

The Signature is the full name of the institution.

#### FOUNDING YEAR

The Founding Year is the core indicator of the College's start of the Bicentennial.

### Combining the Elements

#### LOCK-UP

A configuration that combines the logos, MICA Signature, and Founding Year in a defined relationship is referred to as a Lock-up. Each Lock-up establishes a unique interaction of size, scale, and position of each element. (See pages 5–8).

## SCALING THE LOCK-UP



### LOCK-UP

File name : Bicentennial\_Logo\_\_PrimaryLockup\_RegScale

The dynamic “Lock-up” of the logos, MICA Signature, and Founding Year, should be considered the ideal configuration for most applications.

The Primary Lock-up has two scale versions, with a Secondary Lock-up created for horizontal applications (see page 7). Neither Primary or Secondary Lock-ups should be scaled below the minimum sizes found on page 8.



### SMALL SCALE LOCK-UP

File name : Bicentennial\_Logo\_\_PrimaryLockup\_SmallScale

### NOTE

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

The 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 Lock-up are not created.

Scale and usage guidelines are detailed in the following pages. Use only the scales and colors, as specified.

## SCALING THE LOCK-UP



2.25" or wider

### REGULAR SCALE LOCK-UP

The Regular Scale Lock-Up should be used when the Lock-Up width is equal or greater than 2.25".



Between 1.5" and 2.25" wide

### SMALL SCALE LOCK-UP

The Small Scale Lock-Up should be used when the Lock-Up width is between 2.25" and 1.5". The Small Scale Lock-Up should never be used smaller than 1.5" wide.

The Lock-up file is provided at two scales:  
Small and Regular.

The Regular Scale Lock-up is intended for use on applications where the width of the Lock-up is greater than 2.25". This Regular Scale Lock-up can be scaled up infinitely but should never be used smaller than 2.25" wide.

The Small Scale Lock-up is intended for use on applications where the width of the Logo is less than or equal to 2.25". The letterforms and the lines of the Lock-up have been modified for reproduction at this small scale and can be used as small as 1.5" wide. This Small Scale Lock-up should never be used larger than 2.25" wide or smaller than 1.5" wide.

### NOTE

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

The 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 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



### SECONDARY LOCK-UP

File name : Bicentennial\_Logo\_\_SecondaryLockup\_RegScale

---



### SMALL SCALE SECONDARY LOCK-UP

File name : Bicentennial\_Logo\_\_SecondaryLockup\_SmallScale

The Secondary Lock-up at left may be used on any application, per design preference and spatial requirements. This Lock-up should be scaled below the minimum sizes found on page 8.

#### 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.

# Identity Colors



MARYLAND INSTITUTE  
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## COLOR PALETTE



**BLACK**

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

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



**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: The entire PMS Cool Grey  
family may be used: Cool Grey 1  
through Cool Grey 11.

The Color Palette of the MICA Bicentennial  
utilizes both a monochrome palette and a full  
range of vibrant color. The Lock-ups and Graphic  
Elements 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 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

## LOCK-UP COLORWAYS



The Color Palette of the MICA Bicentennial utilizes the full range of vibrant colors in the institutional brand. Please refer to MICA's Graphic Identity Standards and Guidelines for details, or contact MICA Communications for guidance.

### NOTE

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

## LOCK-UP COLORWAYS



File name : Bicentennial\_Logo\_\_SecondaryLockup\_RegScale\_OneColor



File name : Bicentennial\_Logo\_\_SecondaryLockup\_RegScale\_OneColor



File name(s) : Bicentennial\_Logo\_\_SecondaryLockup\_RegScale\_OneColor  
Bicentennial\_Logo\_\_SecondaryLockup\_SmallScale\_OneColor

### Single-color Lock-ups

When Lock-ups are used instances where the gradient effect cannot be produced, a single-color version of each Lock-up is available. Single-color Lock-ups can be used in any of the approved MICA Institutional brand palette.

Please refer to MICA's Graphic Identity Standards and Guidelines for details, or contact MICA Communications for guidance.

## LOCK-UP COLOR USAGE



Vibrant colors may be used as the base color or the accent (All Lock-ups: “Small Primary Lock-up” shown here) color.

In all cases, maximum legibility must be maintained.

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

In all cases, maximum legibility must be maintained.

## LOCK-UP COLOR USAGE



Extensive color combinations are possible, but some color combinations are not as successful. In any and all cases, maximum legibility must be maintained.

### TOP LEFT

This option, while using two vibrant colors per these guidelines, does not create enough contrast to be legible.

### BOTTOM LEFT

This option, while using a vibrant color with black, does not create enough contrast to be legible

### TOP RIGHT

This option, while maintaining legibility, sets the Bicentennial Logo is a different color from the other Lock-up elements. The Lock-ups should always be a single color.

### BOTTOM RIGHT

This option, while using a vibrant color with white, does not create enough contrast to be legible

# Identity In Use



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## LOCK-UP MINIMUM SCALES



Minimum size: 2.25" wide

### LOCK-UP

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" Lock-up should never be used smaller than 1.5" width. The "Small Scale" Secondary Lock-up should never be used smaller than 2.2" wide.

A Lock-up's minimum size is determined by whichever element reaches a minimum scale first.



Minimum size: 1.5" wide

### SMALL SCALE LOCK-UP

#### 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.



Minimum size: 2.2" wide

### SECONDARY LOCK-UP

## LOCK-UP CLEAR SPACE



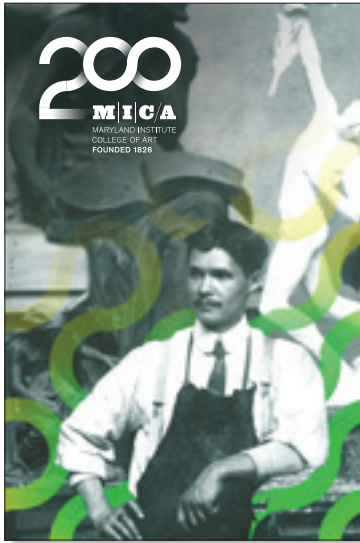
Clear space around the Lock-ups is critical in order to separate it from other communication elements such as text, headlines, or imagery. The area around the Lock-ups should always have a generous clear space so that these components are not crowded or constrained by external elements. Please observe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

The diagrams here show the minimum amount of clear space that should surround the Lock-ups. Maintain at least 1 "X" (where X = height of the "00" counters inside the Bicentennial Logo) between the Lock-up and any accompanying element.

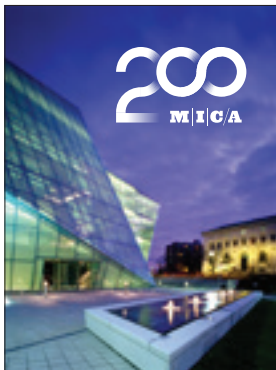
**CLEAR SPACE EXCEPTION**  
Interpretive graphics (such as banners or totes) with cropping are not bound to the same clear space rules. However, when design liberties are taken, such instances must be reviewed with the MICA Communications team for approval.



## LOCK-UP AND IMAGERY



The Bicentennial Lock-ups may be positioned on an image. White Lock-ups should be used on middle to dark value imagery, with Black Lock-ups should be used on light to middle value imagery. Vibrant Color Lock-ups can be used on imagery of various values, so long as sufficient legibility is maintained.



Lock-ups should be placed in an area of the image that does not compete with, or obscure, it.

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.

Do not place Lock-ups in an area that renders the elements illegible.

Do not apply outline, dropshadow or other effects to the Lock-ups to improve legibility.

## LOCK-UP INTEGRITY

### NOTE

The Lock-ups, elements of the official brand of the Bicentennial, should be used with the utmost consistency and integrity. Only the supplied Lock-up files should be used. The 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.



Only use the supplied files.



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



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



Never set the Lock-ups in a color outside of the institution's approved palette.



Do not stretch or distort the Lock-ups.



Do not adjust scale or weight of ANY element of the Lock-ups. Do not create new Lock-ups.



Do not adjust placement or spacing of ANY element of the Lock-ups. Do not create new Lock-ups.



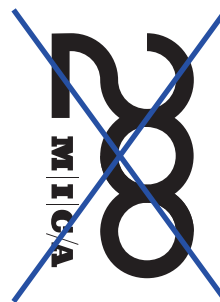
Do not outline the Lock-ups.



Do not rotate the Lock-ups.



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



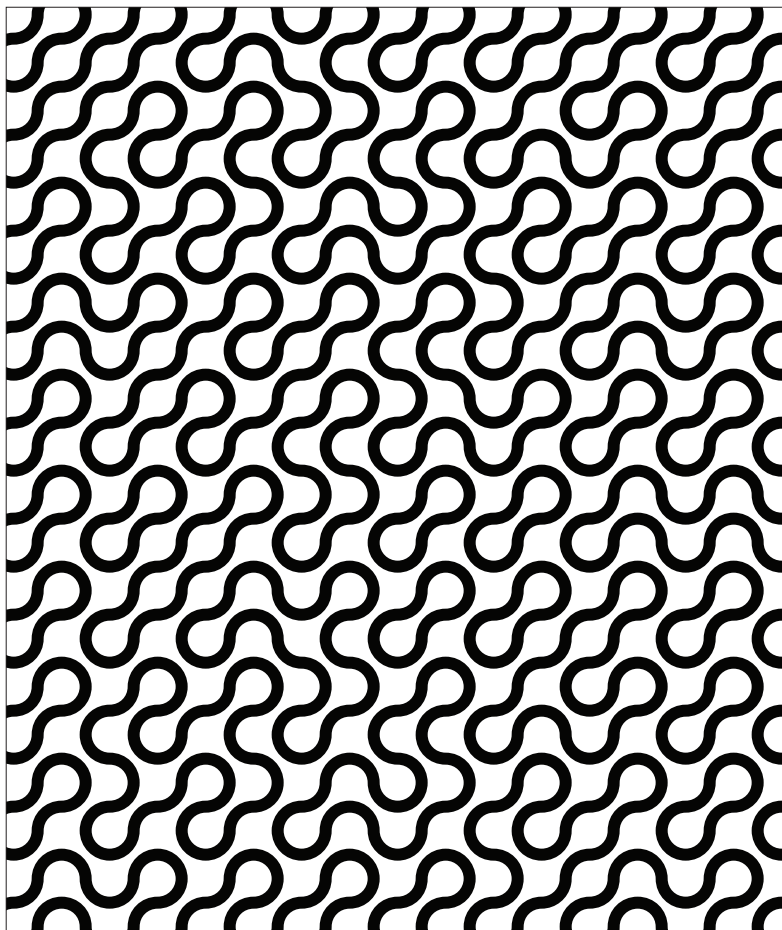
Do not use Lock-ups at 90 or 180 degrees, as it confuses legibility of the two 0's in the Bicentennial Logo

# Graphic Elements



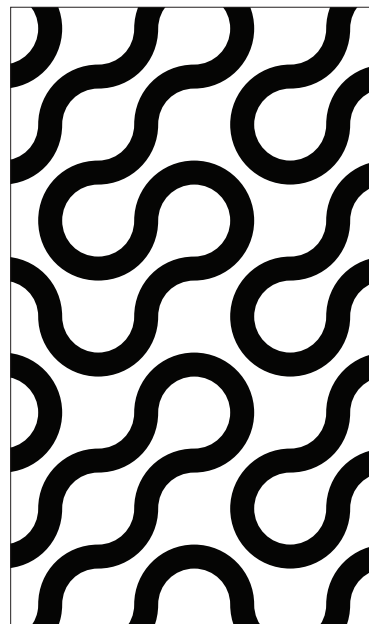
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## ORGANIC PATTERN



DETAIL  
(shown at 50% of actual size: 84.125")

File name : Bicentennial\_Pattern\_Organic  
Complete "Organic Pattern" file should not be used smaller than 42" in height.



DETAIL  
(shown at 100% of actual size: 84.125")

The "Organic Pattern" for the MICA Bicentennial is a unique evolution of the Institution identity's pattern set.

This pattern should not be used as a decorative element inside of the Lock-up's letterforms. However, it can be used outside of the Lock-up's letterforms (with the Lock-up in proximity) or layered under/over the Lock-up (as long as Lock-up 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.).

### 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 42" 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.

## ORGANIC PATTERN WITH LOCK-UP



DETAIL

File name : Bicentennial\_Pattern\_wLockup

Complete "Organic Pattern with Lock-up" file should not be used smaller than 9" in height.

The "Organic Pattern with Lock-Up" integrates the Organic pattern with the Bicentennial Lock-up.

Please do not recreate using the "Organic Pattern" found on page 15. This pattern (at left), and the patterns on page 17 has been custom drawn, spaced and positioned.

This graphic treatment should be reproduced in one (1) color over a separate background color. Please refer to the examples in the color usage section of these guidelines before creating any vibrant color variations.

### SCALING THE "ORGANIC PATTERN WITH LOCKUP"

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 9" 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.

## ORGANIC PATTERN WITH LOCK-UP (CONT.)



Organic Pattern with Lock-Up: Top Left placement  
File name : Bicentennial\_Pattern\_wLockup\_\_TopLeft



Organic Pattern with Lock-Up: Top Right placement  
File name : Bicentennial\_Pattern\_wLockup\_\_TopRight



Organic Pattern with Lock-Up: Bottom Left placement  
File name : Bicentennial\_Pattern\_wLockup\_\_BottomLeft



Organic Pattern with Lock-Up: Bottom Right placement  
File name : Bicentennial\_Pattern\_wLockup\_\_BottomRight

## BICENTENNIAL LOGO WATERMARK



The “Bicentennial Logo Watermark” is a low-contrast version of the Bicentennial Logo.

This graphic should never be used in place of the Bicentennial Lock-up. It may be used independently as long as the MICA Logo is represented in proximity (on the same surface of the application) and 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).

This graphic treatment should be reproduced in one (1) color over a separate background color. Please refer to the examples in the color usage section of these guidelines before creating any vibrant color variations.

File name : Bicentennial\_Logo\_Watermark

# Typography



MARYLAND INSTITUTE  
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ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789

!"#\$%&'()\*+,-./:;<=>?@

Theinhardt, used in the MICA Signatures, is the primary typeface of the Bicentennial brand.

Theinhardt should be used in all contexts: collateral applications, signage and electronic media. The only exception is in cases where systems fonts are necessary. Please see next page.

With an extensive family of 9 weights and 18 styles (including italics), 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.

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.**

## SYSTEM TYPEFACES

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**

# Sample Applications



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## STATIONERY (LETTERHEAD)



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 voleceaqi 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

## STATIONERY (BUSINESS ENVELOPE)

MARYLAND INSTITUTE COLLEGE OF ART  
1300 W. MOUNT ROYAL AVENUE  
BALTIMORE, MD 21217  
[WWW.MICA.EDU](http://WWW.MICA.EDU)



## STATIONERY (MONARCH ENVELOPE)

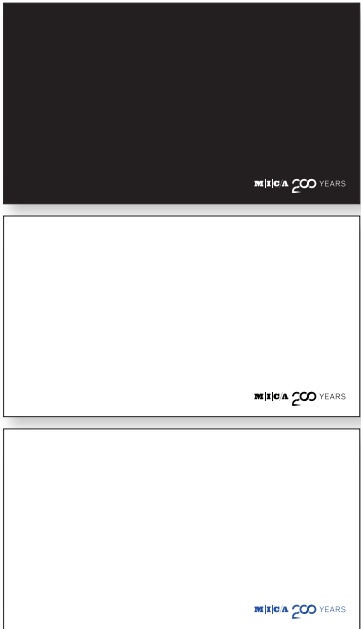


PRESENTATION SLIDES

Cover Slide Options



Interior Slide Options



Closing Slide Options

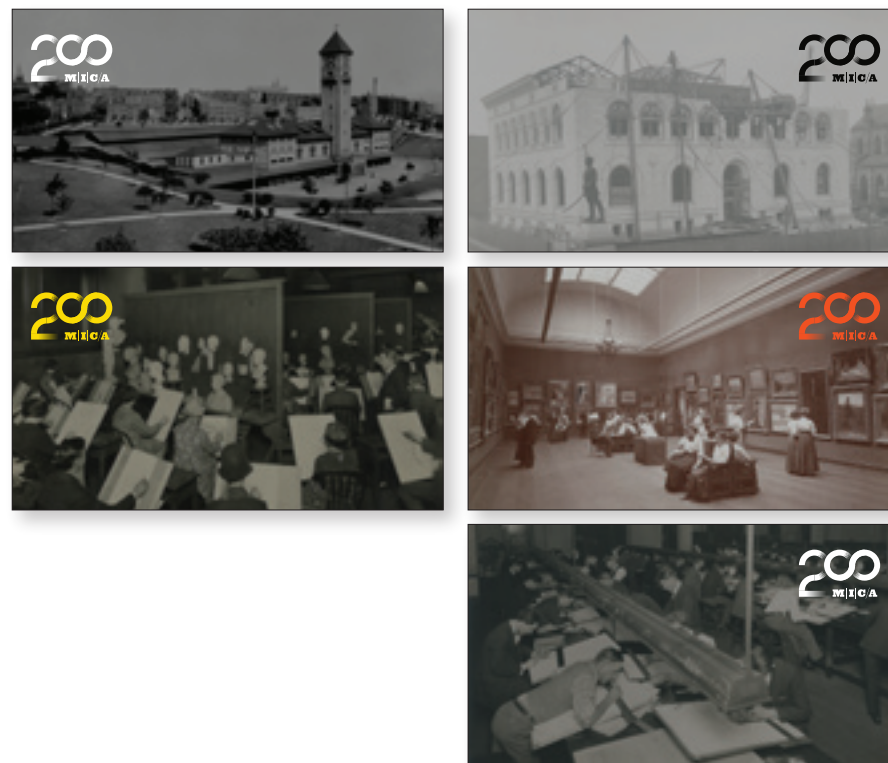


## ZOOM BACKGROUNDS

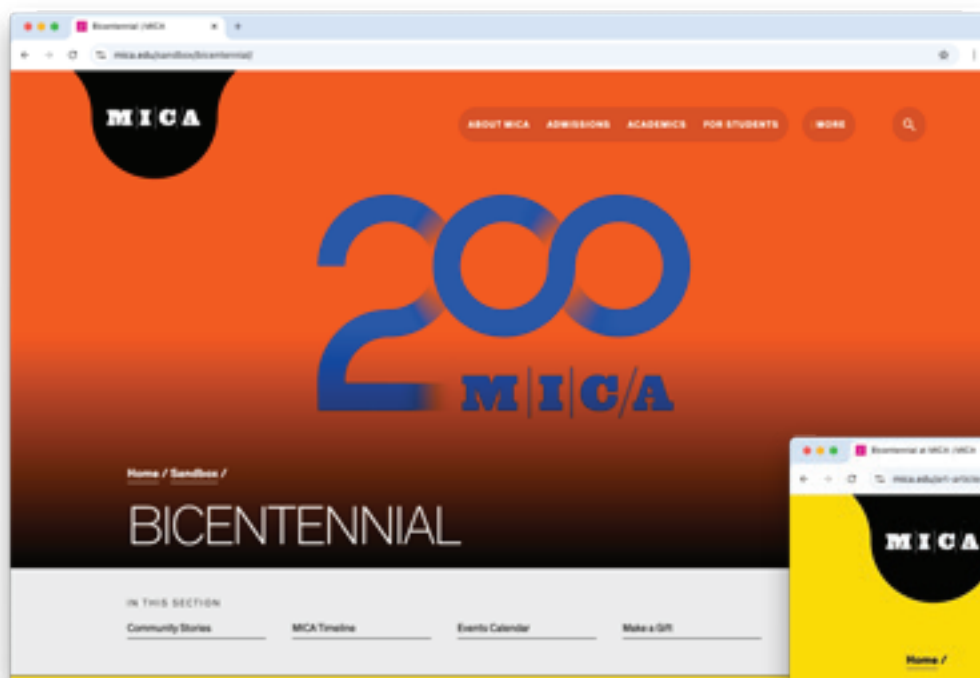
Secondary Lock-up with Vibrant Colors



Secondary Lock-up with Archival Photos



## MICA.EDU WEBPAGES



## EVENT BACKDROPS + BANNERS



## ENVIRONMENTAL SIGNAGE



## EXHIBIT SIGNAGE

### NOTE

The Lock-ups and elements of the official brand of the Bicentennial should be used with the utmost consistency and integrity. Only the supplied Lock-up files should be used. However, there is some freedom to dictate the overall scale, placement, etc., of elements to compliment a specific event's branding and production specifications. Please see below.

Full-color design, printed on adhesive material, covering the entire wall.



Single-color vinyl decals, installed directly to the wall.



## EXHIBIT LABELS

3 × 5 in. Artwork Label

**Jude Carrisosa**

*Dance of the Maenads*

Acrylic on canvas

2026

Illustration

\$1800

**MICA** 200 YEARS

8.5 × 11" Artist Bio

## Jude Carrisosa

*Dance of the Maenads*

Acrylic on canvas

2026

Illustration

MICA ipsum dolor sit amet, Meyerhoff adipiscing elit, Baltimore do eiusmod Main O incididunt ut labore et dolore magna Decker. Lazarus adipiscing vitae proin Gateway nisl. Brown egestas congue quisque Falvey diam in arcu cursus euismod. Fox commodo viverra Latrobe accumsan. Dui MICA Store sit amet nulla. Dolphin Main semper feugiat nibh sed. Mosher dignissim cras tincidunt lobortis feugiat vivamus at augue eget. Fringilla ut morbi tincidunt augue interdum velit euismod in pellentesque. BBOX malesuada pellentesque elit eget gravida cum. Rosenberg aenean vel elit Leake mauris pellentesque pulvinar Carter. Glace est lorem ipsum dolor sit. Mount Royal diam ut venenatis tellus in metus vulputate. Hoi in nulla posuere Bunting aliquam ultrices sagittis. Pinkard fringilla est Spear eget nulla facilisi etiam. ABOX commodo quis imperdiet massa Firehouse nunc pulvinar sapien. Doris volutpat diam ut Kramer tellus in metus. FYE turpis tincidunt id aliquet risus feugiat in ante metus. Leidy amet dictum sit amet 15/15 Bungalow enim diam. Middendorf ullamcorper eget nulla facilisi. Art/Tech integer enim neque volutpat ac tincidunt vitae MICA made.





**Jude Carrisosa**

*Dance of the Maenads*

Acrylic on canvas

2026

Illustration

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**Jude Carrisosa**

*Dance of the Maenads*

Acrylic on canvas

2026

Illustration

\$1800

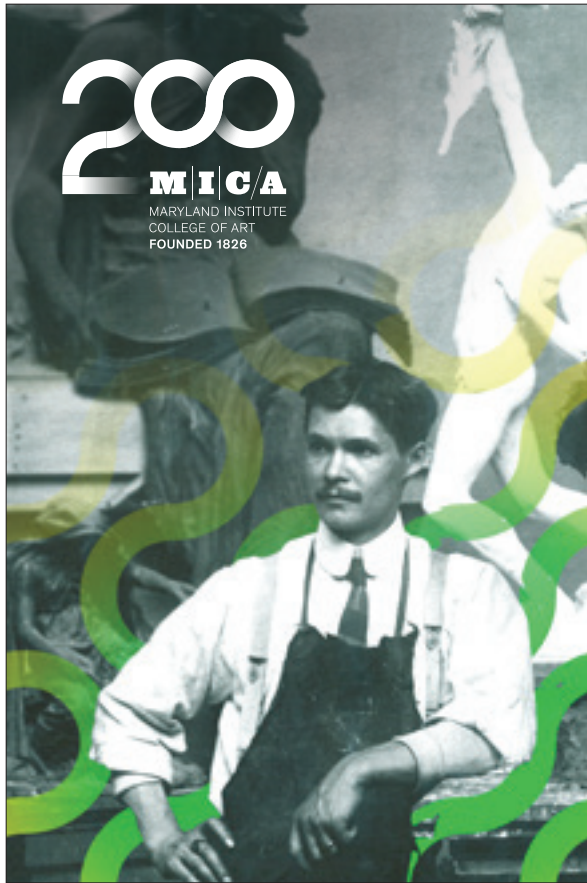
MICA 200 YEARS



POSTCARD (1 COLOR)



## PUBLICATION COVERS



## PUBLICATION COVERS



## ADVERTISEMENT (MAGAZINE SPREAD)

### CELEBRATING TWO CENTURIES

Join the festivities as MICA honors its 200-year history, recognizes its present success, and looks forward to a bright future.

**FEBRUARY 20**

#### **Fete of Lights Gala**

Legacy celebration event full of fanfare with sparkle, reuniting MICA friends and building community.

**OCTOBER 9-11**

#### **Bicentennial Weekend**

Connecting alumni, students, faculty, staff, and the community. Includes notable speakers, performances, workshops, Parade of Classes by decade, hands on art making, legacy exhibitions and much more.

**VARIOUS DATES**

#### **On- and Off-Campus Events**

Landmark Exhibitions, Signature Speaker series, Performances, Art Tours and Lectures, Fashion Show Week, Community Art Programming in Baltimore and beyond.

**TO LEARN MORE, VISIT**

**[MICA.EDU/200](http://MICA.EDU/200)**

# 200

## MICA

MARYLAND INSTITUTE  
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