

# Creating Connections

Salam Brand Guideline



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01.1

## Introduction

Salam is a proud brand dedicated to enhancing connectivity for people, businesses, and communities. Our name and identity reflect joy, boldness, and youthful energy, underscoring our commitment to bridging connections across all spheres. Salam honors its heritage while advancing with innovation and enthusiasm, ensuring a seamless blend of tradition and progress.

As the leaders in Saudi telecommunications and information technology, we offer a wide range of innovative solutions for the next generation. Striving to become smarter, more digital, more integrated and more secure - supporting the community on its journey towards digital transformation.



01.2

## Our name

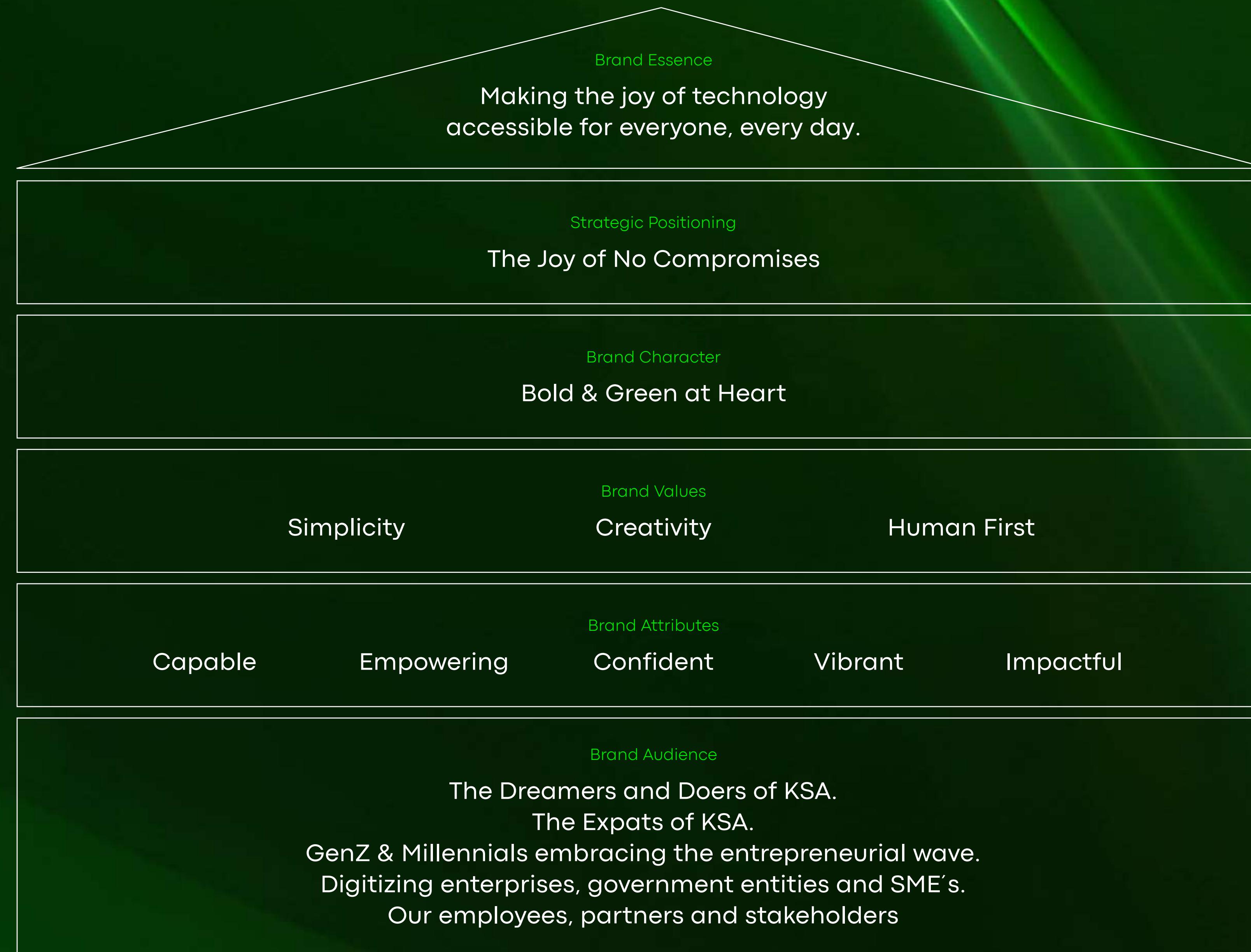
Our brand name Salam carries significant cultural and linguistic meaning.



In Arabic 'Salam' translates to 'peace', symbolizing tranquility, safety, and harmony. It is also a common greeting that embodies goodwill. It reflects our commitment to providing reliable and seamless communication services that foster connection and understanding among people.

Our green butterfly wing symbolizes transformation and our dedication to innovation, helping people and businesses connect and grow in a digital world. The wing's image conveys seamless communication, bridging gaps and enhancing understanding.

# 01.3 **Salam** **brand house**



01.4

## Brand character

# Bold & Green at Heart

We are a game-changing challenger brand that mirrors people's character, lifestyle attitudes of our audience. We are:

- Vibrant
- Creative
- Confident
- Impactful

We embrace our Saudi identity, relevant to what our people, businesses and government entities need:

- Simplicity
- Human first
- Capable
- Empowering

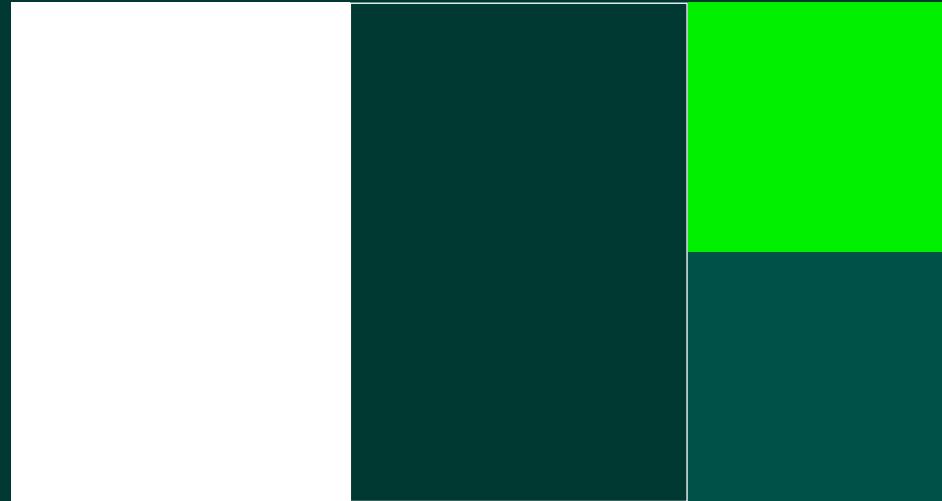
This is a brand that appeals to the forward thinking mindset of Saudi's young generation.

## Basic elements overview

### Logo



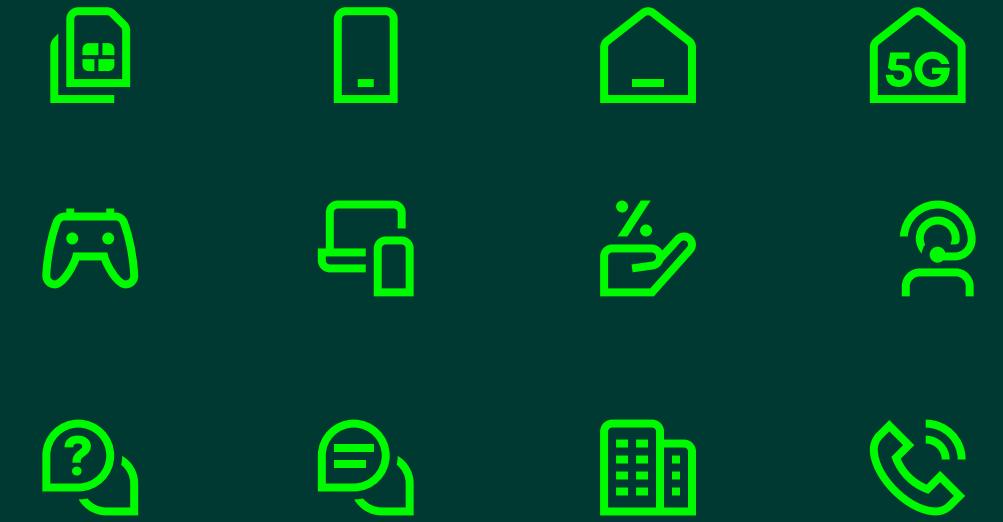
### Colours



### Typography

Codec Pro in:  
**Light**  
**Regular**  
**Extrabold**

### Icons



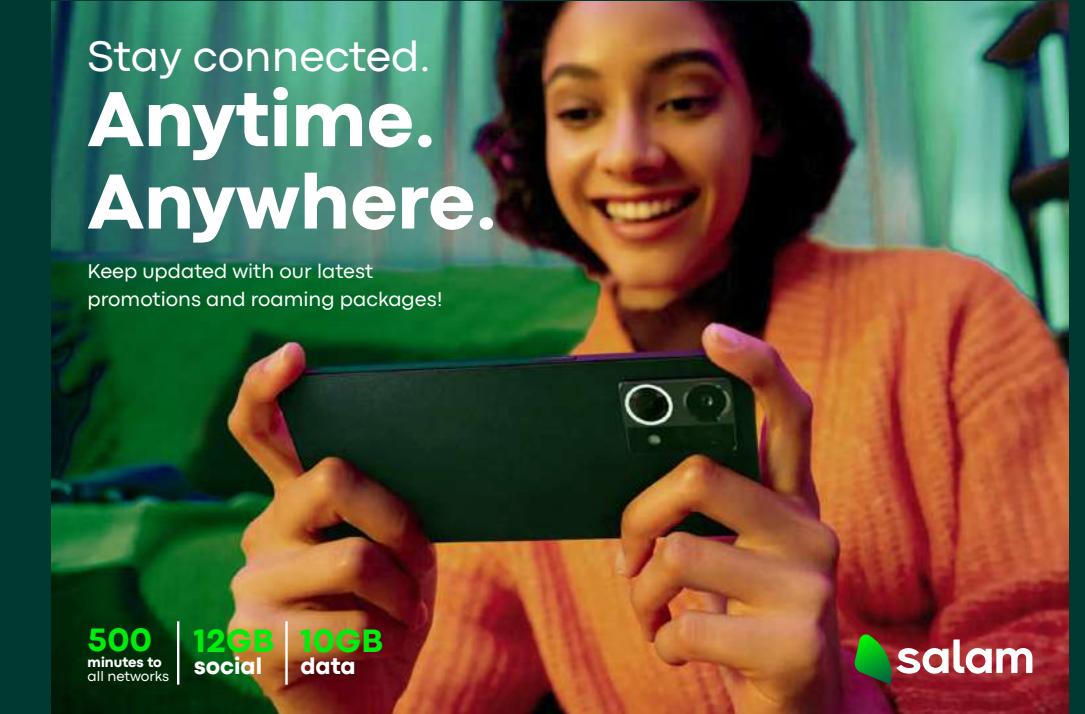
### Image style



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### Layout principles





# 02

# Logo

- Introduction
- Logo versions (EN, AR & Bilingual)
- Logo details
- Clearspace
- Minimum size
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- Logo appearance
- Symbol-only introduction
- Logo don'ts
- Symbol-only don'ts

Note: The imagery displayed on this chapter includes non-public imagery and AI-generated content. Refer to 'Disclaimer' for additional information regarding usage.

## 02.1 Introduction

Our brand name Salam carries significant cultural and linguistic meaning. In Arabic, 'Salam' translates to 'peace', symbolizing tranquility, safety, and harmony. It is also a common greeting that embodies goodwill. It reflects our commitment to providing reliable and seamless communication services that foster connection and understanding among people.

Our green Butterfly Symbol symbolizes transformation and our dedication to innovation, helping people and businesses connect and grow in a digital world. The wing's image conveys seamless communication, bridging gaps and enhancing understanding.

Together, they create our Salam Brandmark. A modern and contemporary design, which carries forward our brand heritage and name proudly towards a bright and connected future.



Butterfly Symbol

Salam logotype



Maximum impact, big or small.

Highly visible and gives maximum impact, whether it's used in smaller size or bigger size.

## 02.2 Logo versions

---

For the majority of applications, our primary English logo should be used. For communication materials dominant in Arabic language, the Arabic version of the logo should be used.

The bilingual logo version is for limited use, and only for occasions where either the English or Arabic logos are deemed unsuitable.

Primary logo version (EN)



Arabic logo version (AR)



Bilingual logo version  
Limited usage only



## 02.3 Logo details

### Butterfly Symbol

The Butterfly Symbol always maintains a consistent green gradient. The gradient brings energy and emotion to the symbol. It symbolises our strong heritage and roots in Saudi Green, and rises towards a brighter and youthful future in Vibrant Green.

### Salam Logotype

Our Salam logotype is clean and neutral with subtle curves to appear bold, reliable and approachable.

### Keep our brand consistent

Always use the artwork provided to ensure consistent implementation.



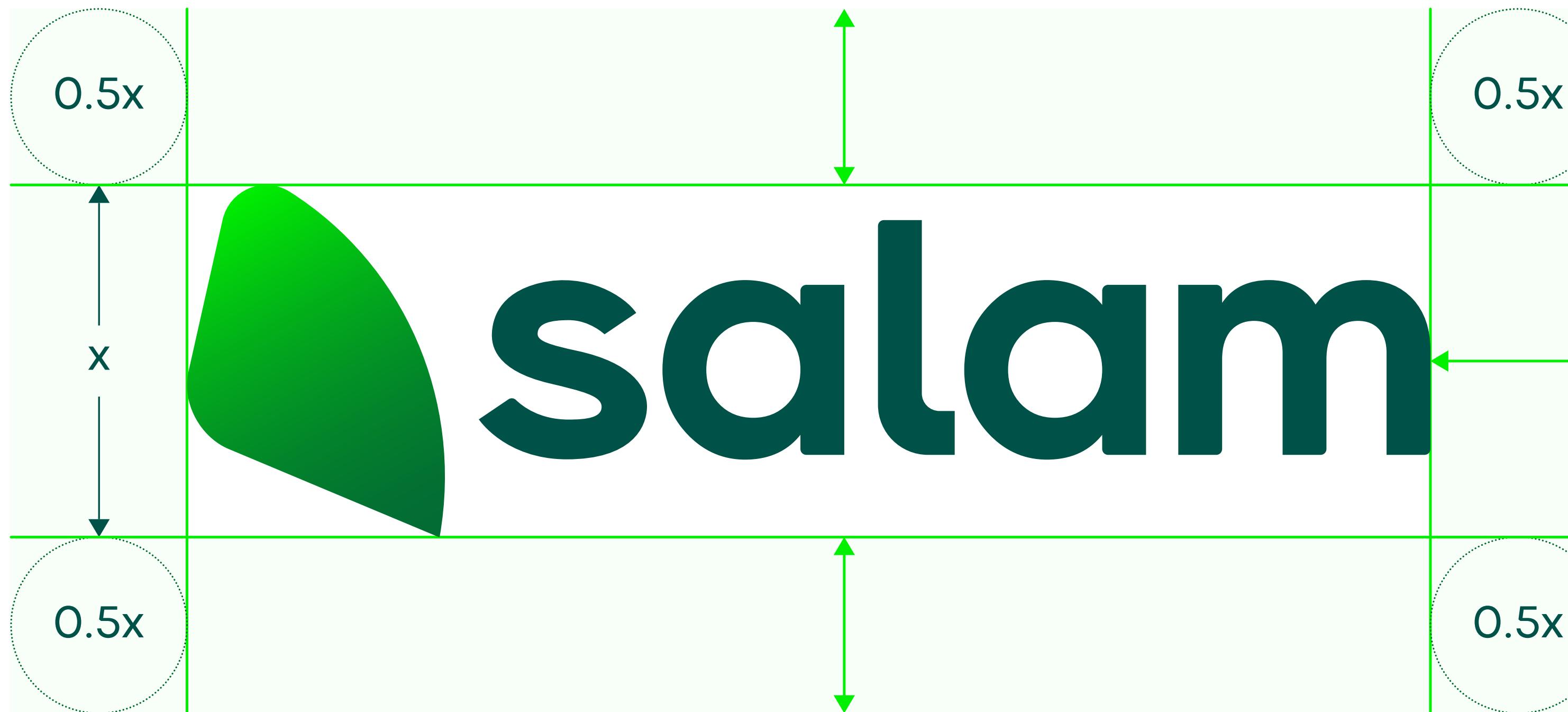
### Relationship between English and Arabic logotype

Consistently align vertically and horizontally between the English and Arabic logotype. Maintaining the same width and height to ensure that the typography of our brandmark always have consistent appearance across all our brand applications.

## 02.4 Logo clearspace

The logo clearspace is a safe space between the logo and other elements in design materials (including but not limited to typography, graphic elements, focus of the images, etc). This is to ensure that the logo is uncluttered and can appear prominently in communication materials for maximum impact.

The minimum clearspace has been defined as half of the symbol height. No other elements should be contained inside the clearspace.



Relationship between Butterfly symbol and the clearspace.

'x' is the height of the symbol in the logo. The  $0.5x$  from all sides applied to all sides of the Salam logo. The light green area surrounding the logo is the clearspace that has been defined with the ratio of the symbol to the clearspace.

## 02.5 Minimum size

The logo minimum size ensures the logo is always visible on different applications.

Due to the consistent placement of the English and Arabic logotype, they both share the same minimum size for both print and digital.

Primary and Arabic logo minimum size defined as 3mm height for print applications and 17.5px height for digital applications.

For the bilingual logotype, due to the stacked nature of the logotype, the minimum size of the bilingual logotype

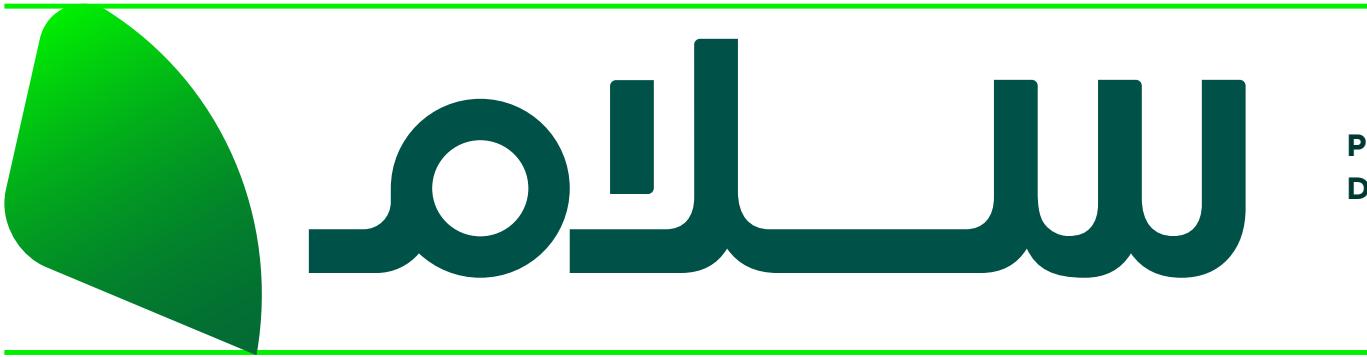
increased to ensure both the English and Arabic logotype are fully visible on different backgrounds.

The bilingual logotype minimum size has been defined as 5mm in height for print applications and 25px in height for digital applications.

Primary logo min. size (Height)



Arabic logo min. size (Height)



Bilingual logo min. size (Height)



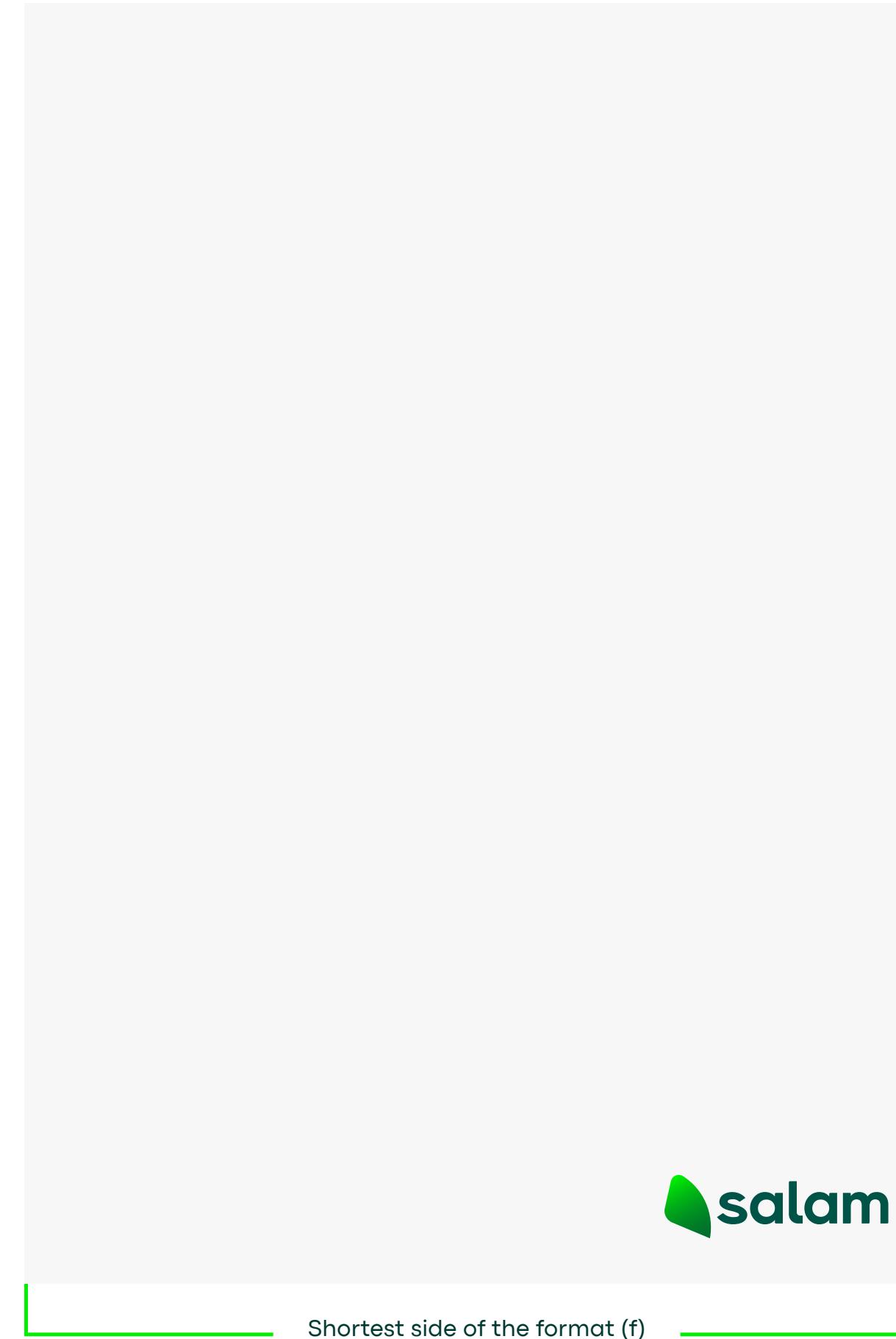
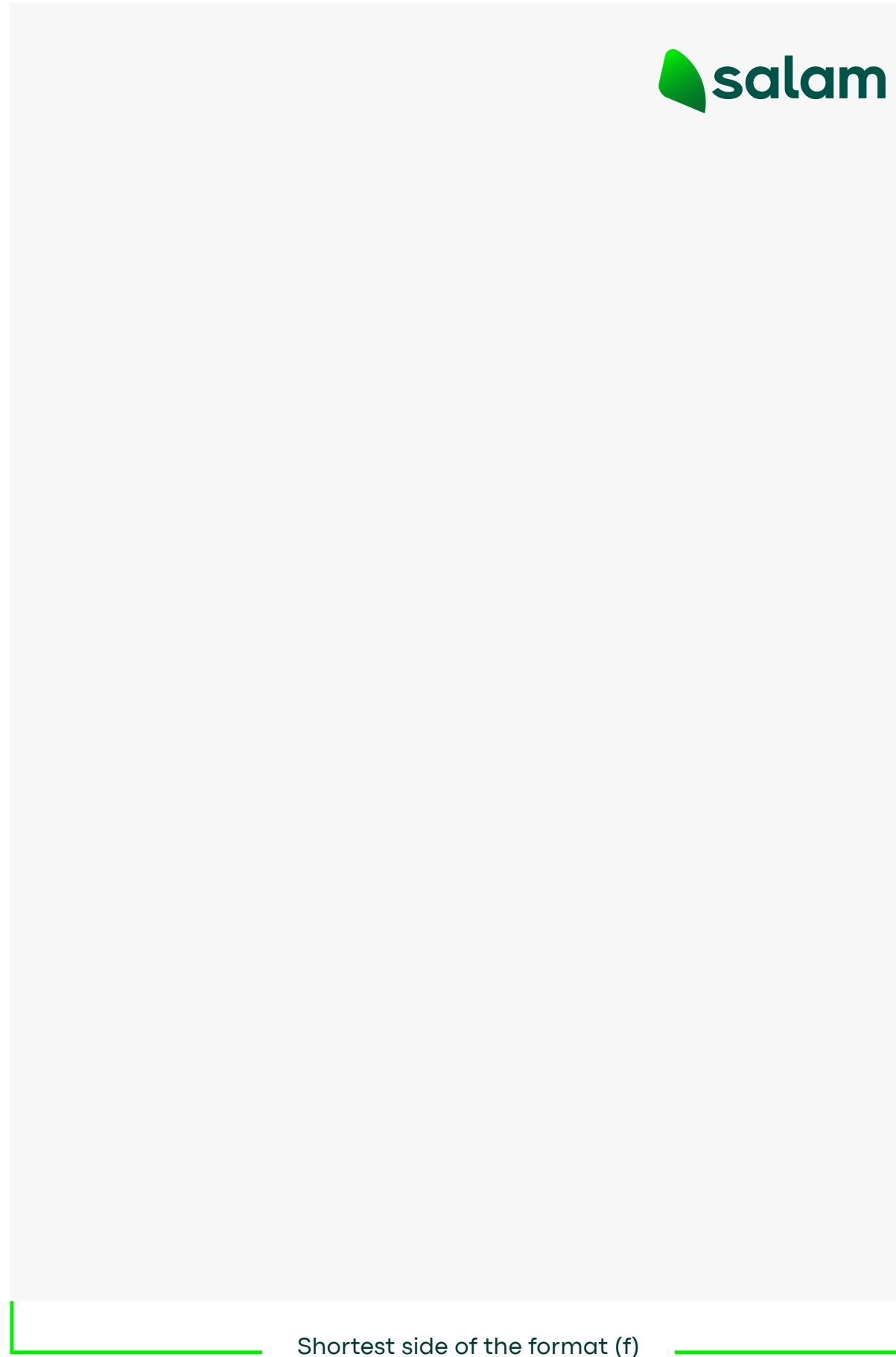
## 02.6 Position and sizing

In communication materials, the position of the logo is always placed at the right-hand side of the layout.

In most cases, the logo sizing relates to the format. Taking the shortest side of the format, in this case named (f), the height of the logo is calculated as 7% of the shortest side of the format.

### Note.

Detail size of the logo for different format is described in the layout chapter.



Logo size - Proportional to the format



### Height proportion

By ensuring that the logo is calculated to the shortest side of the format, the logo will always appear visible in the format. The clearspace of the logo and minimum size of the logo should always be maintained.

When 7% of the logo is less than the minimum size, always use the minimum size instead.

## 02.7 Colour versions

The Salam brand is designed for simplicity. The Butterfly Symbol always remains in our green gradient. Our logotype may appear in Cloud White on dark backgrounds or in Dark Saudi Green on light colour backgrounds.

Always follow the artwork provided.

**Brandmark appearance on Cloud White Backgrounds**



Primary logo



Arabic logo



Bilingual logo (Limited usage only)

**Brandmark appearance on Reliable Green Backgrounds**



Primary logo



Arabic logo



Bilingual logo (Limited usage only)

## 02.8 Black &white versions

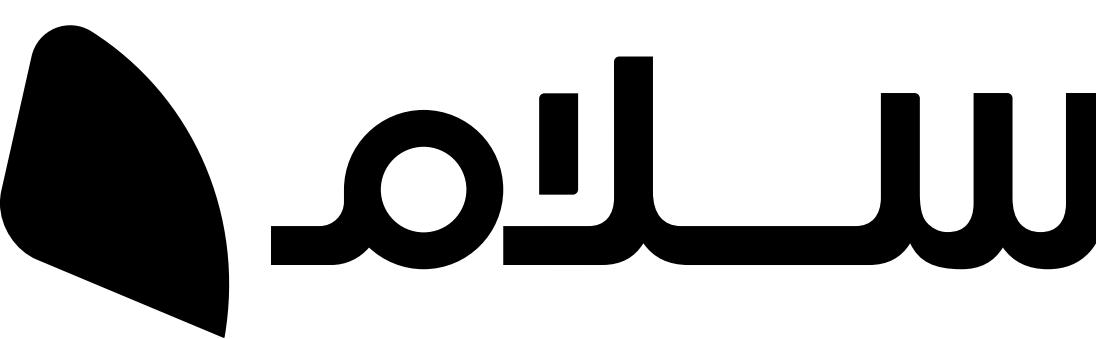
In situation where the primary coloured brandmark can't be used, due to special printing technique or limitations of printing coloured in different media, the black and white version of the logo may be used.

Ensure logo visibility when using the black or white coloured version of the logo.

Black brandmark appearance on Cloud White Backgrounds



Primary logo



Arabic logo

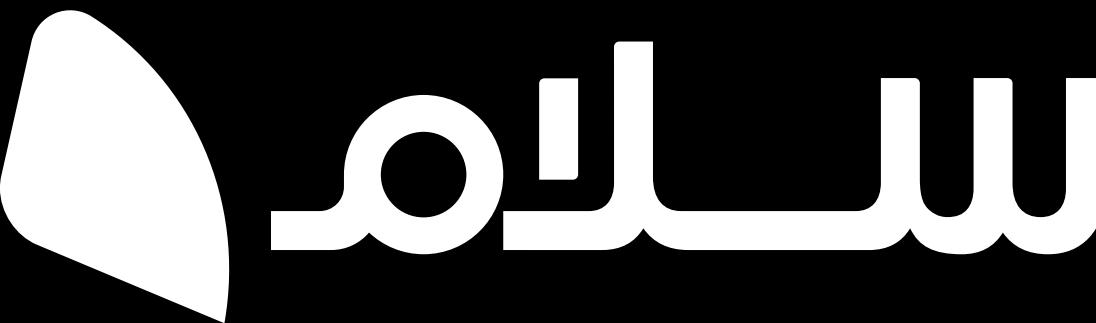


Bilingual logo (Limited usage only)

Cloud White brandmark appearance on Black Backgrounds



Primary logo



Arabic logo



Bilingual logo (Limited usage only)

## 02.9 Logo appearance

To ensure brand consistency and legibility it is essential that the correct brandmark colour is used across applications.

Always ensure that the entire brandmark - including Butterfly Symbol and logotype are legible.

Follow the principles shown below to use the correct version on the respective light and dark backgrounds.



On lighter gradient colour



On lighter textured background



On lighter image background



On darker gradient colour



On darker textured background



On darker image background

## 02.10 Symbol-only Introduction



The symbol of Salam, is the distillation of the Salam Brandmark. The Butterfly Symbol with the 's' initial is the essence of the brand.

The inclusion of the 's' initial subtly reinforces the brand name, ensuring recognition across print and digital platforms where space is limited.

The overall symbol is clear, simple and suitable for small size formats including but not limited to APP icon, social media profile picture, favicon and/or other print materials where space is limited.

APP icon



Social media profile



### Colour versions

The Salam symbol always appears in the green Butterfly Symbol shape with white 's'. Always ensure it is clearly visible by placing it on backgrounds where there is sufficient visual contrast.

Alternative APP icon



Alternative social media profile



### Full brandmark versions

The full Salam brandmark may be used on APP icon and social media profile. This is to ensure that the full name of the brandmark are fully visible on social media and for audience familiarization to the brand.



## 02.11 Logo don'ts

The following don'ts are not allowed. This is to ensure that the appearance of the logo is consistent to build strong recognition across the market to reflect quality and continually build trust.

Only use the logo final artwork that has been provided.



Do not change the proportion of the logo in anyway.



Do not stretch nor rotate the logo orientation.



Do not change the logotype to another font.



Do not change the lockup of the logo.



Do not change the colour of the logo



Do not change or reverse the gradient of the butterfly symbol.



Do not put texture on the logo.



Do not use effects on the logo, example but not limited to changing the transparency of the logo and/or adding overlay/softlight/multiply to the overall logo.

## 02.11 Logo don'ts

The following don'ts are not allowed. This is to ensure that the appearance of the logo is consistent to build strong recognition across the market to reflect quality and continually build trust.

Only use the logo final artwork that has been provided.



Do not place the logo on top of people's face.



Do not place the logo on busy background.



Do not place the logo in image area that blends with the symbol.  
Always tweak the background colour to ensure the logo is highly visible.



Do not place the logo on background image that doesn't show the logo.  
Always use the correct logo colour version to ensure the logo is highly visible.



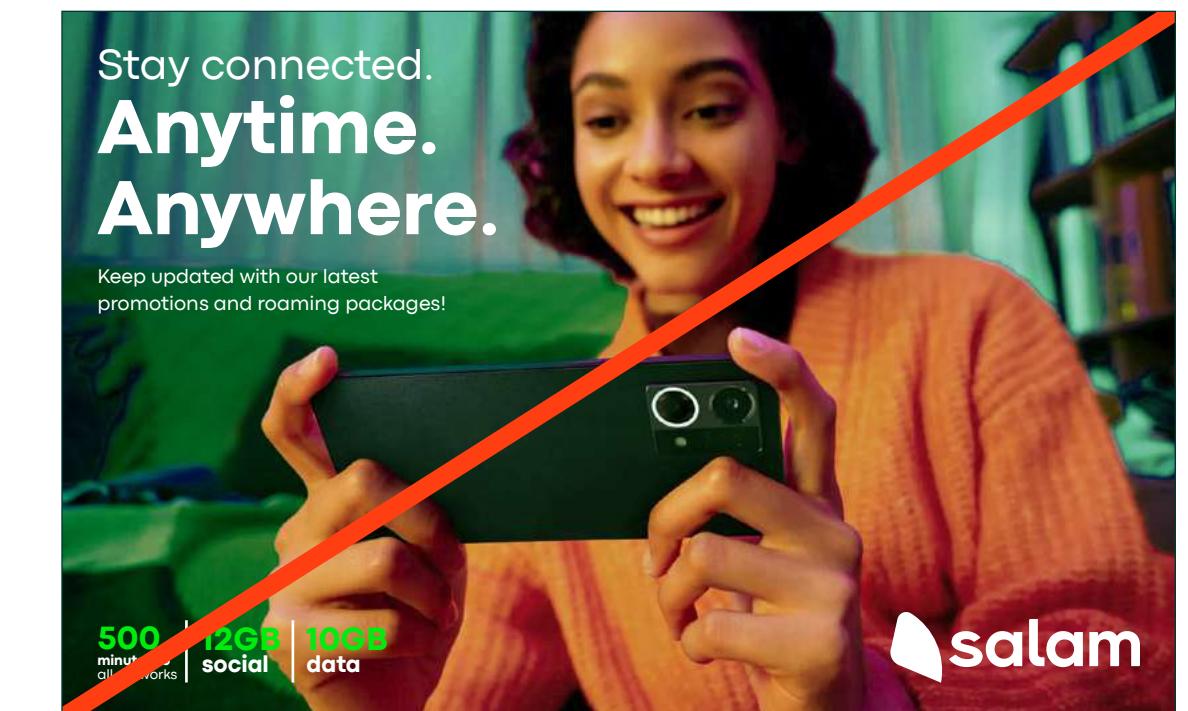
Do not use only 1 colour logo. Always use the final artwork provided.



Do not change the gradient of the logo to encompass the full colour brandmark.



Do not change only the Butterfly Symbol to black (or white).



Do not use the Black and White version of the logo when colour printing is possible.

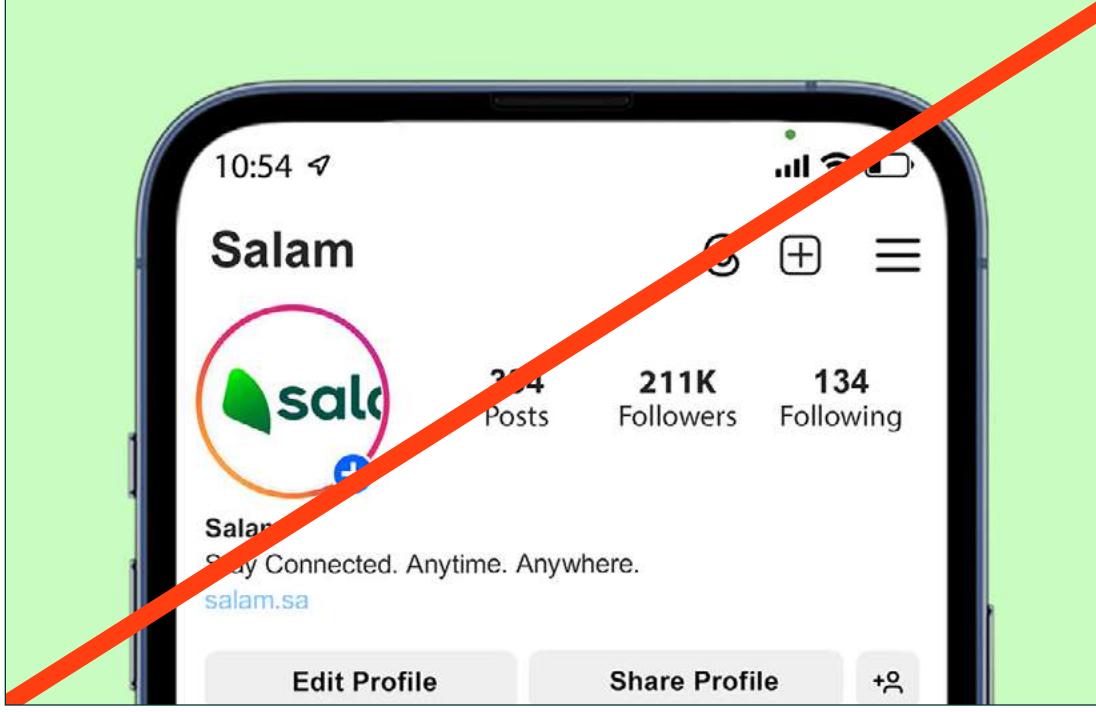
## 02.11 Logo don'ts

The following don'ts are not allowed. This is to ensure that the appearance of the logo is consistent to build strong recognition across the market to reflect quality and continually build trust.

Only use the logo final artwork that has been provided.



Do not use the Black and White version of the logo on social media profile.



Do not crop the logo on social media profile.

## 02.12 Symbol-only don'ts

The symbol-only represents Salam on smaller formats.  
The following don'ts are not allowed.

The symbol should not appear on the main communication materials as a replacement to the logo.

When designing materials for Salam, ensure that the logo is highly visible by using the rules mentioned in previous chapters.

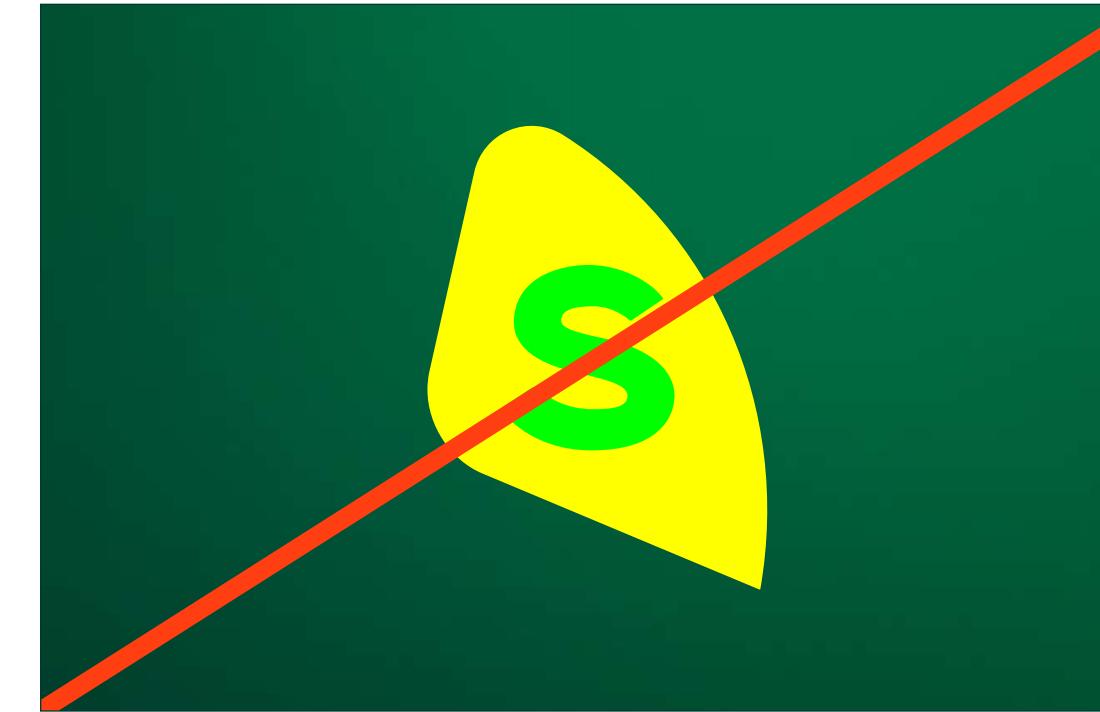
Only use the logo final artwork that has been provided.



Do not add the symbol-only to the overall logo lockup.



Do not change the gradient of the symbol-only.



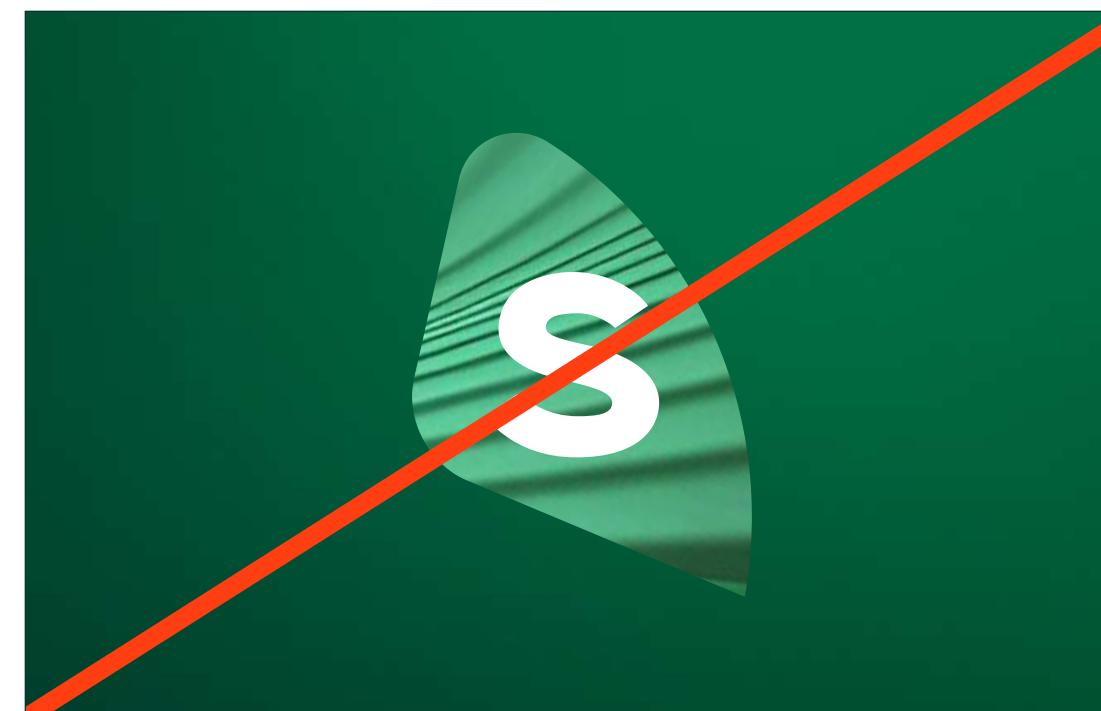
Do not change the colours of the symbol-only.



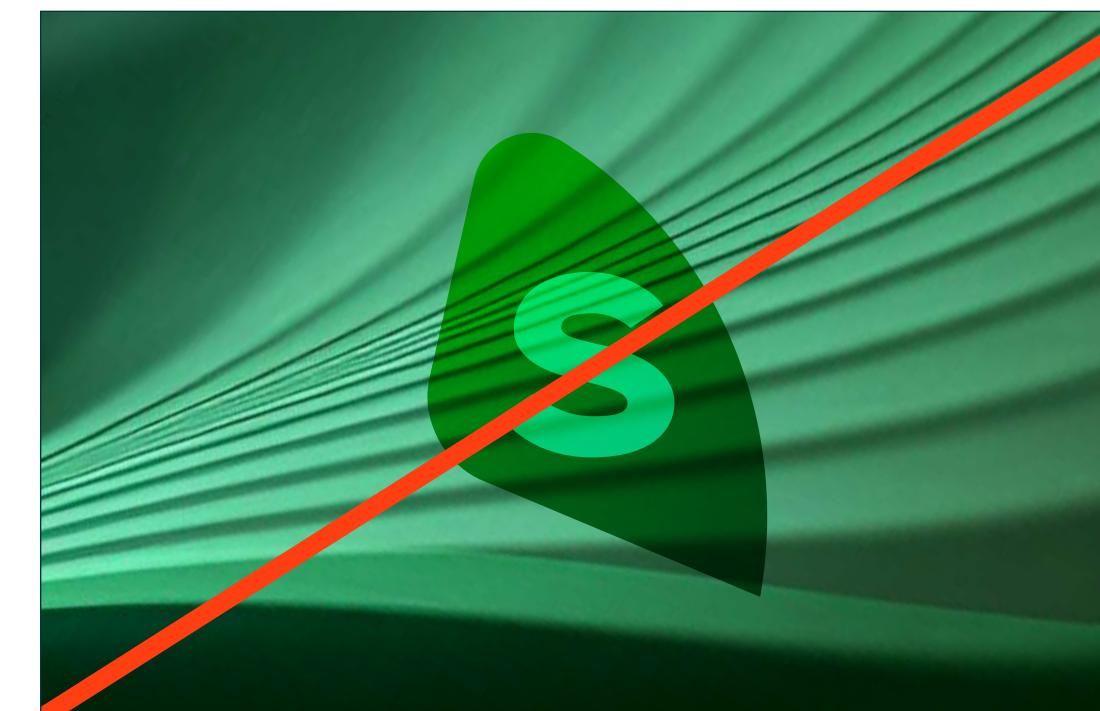
Do not tweak the "s" inside the symbol-only.



Do not change the proportion of the symbol-only. This includes but not limited to enlarging, reducing and rotating the "s".



Do not put texture in the symbol-only. Textured or image cutout treatment should only be used on the graphic elements, not on the overall symbol-only or logo.



Do not use effects on the symbol-only.



Do not change the lockup of the symbol-only.

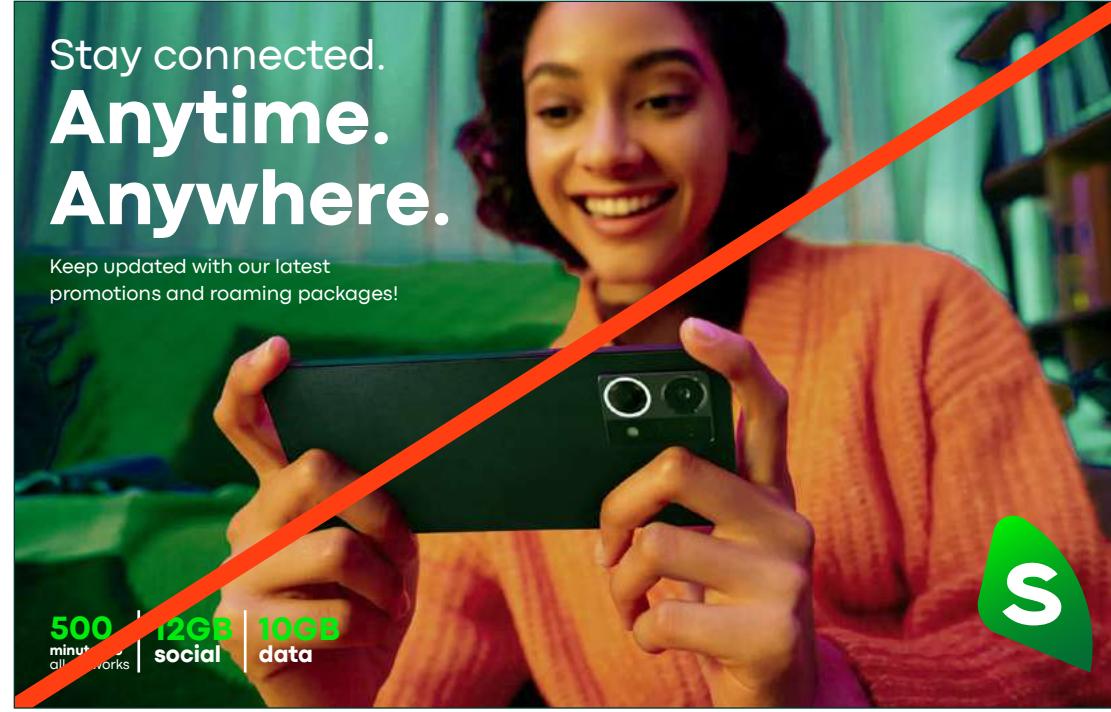
## 02.12 Symbol-only don'ts

The symbol-only represents Salam on smaller formats.  
The following don'ts are not allowed.

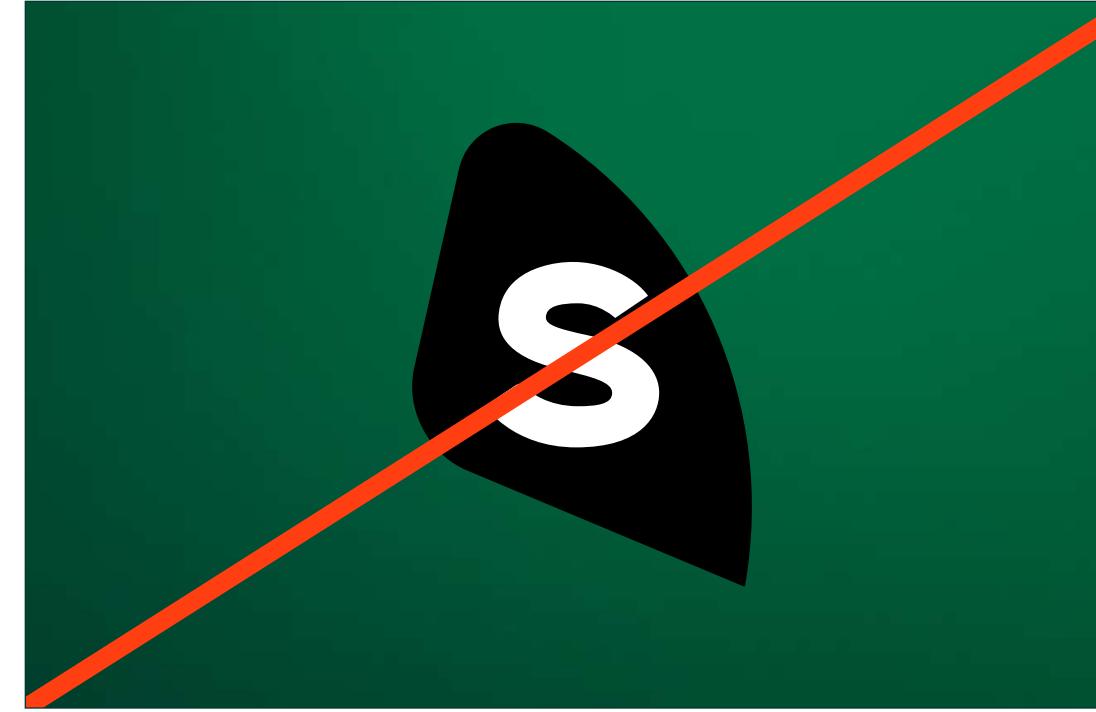
The symbol should not appear on the main communication materials as a replacement to the logo.

When designing materials for Salam, ensure that the logo is highly visible by using the rules mentioned in previous chapters.

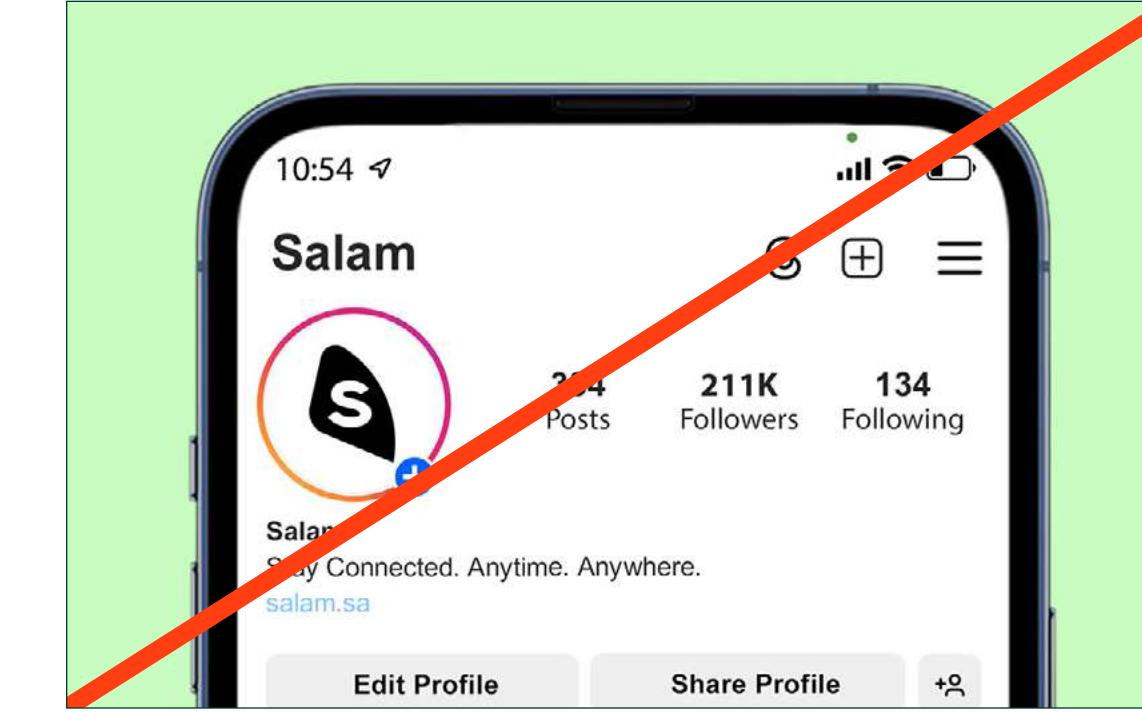
Only use the logo final artwork that has been provided.



Do not use the symbol-only logo in layout. Always used the full brandmark in communication materials.



Do not use Black and White on the Butterfly Symbol. The symbol-only is used in digital applications where colour version are always possible.



Do not use Black and White symbol-only in social media profile.

# 03

# Colours

- Bold & Green at Heart introduction
- Primary colours
- Colour usage - Print
- Colour usage - Digital
- Colour usage examples
- Primary gradient combination
- Gradient usage
- Secondary colours
- Secondary usage examples
- Colour don'ts - Print
- Colour don'ts - Digital

Note: The imagery displayed on this chapter includes non-public imagery and AI-generated content. Refer to 'Disclaimer' for additional information regarding usage.

03.1  
**Introduction**

# Bold & Green at Heart

Colour is a powerful communicator, and for the Salam brand, we are proudly rooted in Saudi, and green stands as a bold declaration of both our heritage and vitality.

We are a brand which is Bold and Green at Heart, and we have a spectrum of greens that define us,

from the deep, historical hues of Saudi green to the vibrant green shades symbolising our youthful and dynamic future.

Green is more than just a colour; it is a symbol of growth, technology, and renewal - bridging tradition with ambitious forward thinking.

How we use our green crafts a visual narrative that reflects our brand identity, our tonality and is intended to create a memorable association with our audiences.

## 03.2 Primary colours

The primary brand aesthetic of Salam features Cloud White and Reliable Green as the dominant colours, with Vibrant Green serving as the primary accent for graphics and text. In certain applications, Vibrant Green can be used as a solid background to create a bold and striking impression.

The Dark Saudi Green is the primary colour for the logotype and can also be employed in supporting graphics to maintain a balanced and cohesive appearance, ensuring the design doesn't become overly dark.

### Cloud White

Print:  
C 0 M 0 Y 0 K 0

Digital:  
R 255 G 255 B 255  
Hex: FFFFFF

### Reliable Green

Print:  
C 97 M 48 Y 73 K 57  
PANTONE 3308C

Digital: (Customized RGB Values)  
R 0 G 57 B 49  
Hex: 003931

### Vibrant Green

Print:  
C 65 M 0 Y 100 K 0  
PANTONE 2421C

Digital: (Customized RGB Values)  
R 0 G 240 B 0  
Hex: 00F000

### Dark Saudi Green

Print:  
C 96 M 2 Y 80 K 47  
PANTONE 3425C

Digital:  
R 0 G 81 B 71  
Hex: 005147

### 03.3 Colour usage (Print)

When using the primary colour palette, ensure that graphic elements are visible and crisp in applications. Below are some possible colour combinations when the Butterfly Symbol is used in applications, together with copy.

The preferred background Cloud White and Reliable Green. Though other colour combinations are possible, to ensure that the print applications have enough variations in look and feel.

The text colours in the examples are selected from the primary colour palette while ensuring the visibility of the text is retained.

Vibrant Green on Reliable Green background



Reliable Green on Vibrant Green background



Vibrant Green on Dark Saudi Green background



Vibrant Green on Cloud White background



Dark Saudi Green on Reliable Green background



Dark Saudi Green on Vibrant Green background



Reliable Green on Dark Saudi Green background



Reliable Green on Cloud White background



## 03.4 Colour usage (Digital)

The primary colour palette can be combined in different ways to create a consistent yet distinctive look in the digital space. The following are examples of several colour combinations that use the primary colours in different proportions. This demonstrates both flexibility and consistency.

**Online exclusive**

Solo Infinite

**412.85** SAR / month

VAT inclusive

---

- ✓ Unlimited Data
- ✓ Unlimited Local minutes
- ✓ Unlimited Social media platforms
- ✓ Unlimited data

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**5.685 SAR**



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## 03.5 Colour usage examples

The following examples show how the colours can be utilized in some print applications - ranging from stationery, facade, giveaways and transportation.



### Text print materials

For applications such as letterhead, or print materials such as brochure, the Cloud White is the dominant colour in the applications, with Reliable Green. The Reliable Green is predominantly used as text colour.

Vibrant Green is present in the logo and may be used as a highlight colour or accent colour.



### Branded stationery

For stationery text information, a balanced ratio of Cloud White and Reliable Green may be used. It is ideal to maintain Cloud White as the background colour when there more text information.



### Reliable Green dominant

For applications such as facade or giveaways that require the brand to look more minimalistic and clean, Reliable Green should be used. This creates a more prominent look of the logo in short viewing, while maintaining the brand look.



### Supporting graphic dominant

When the supporting graphic is used to create the design elements, the balance of Cloud White with the supporting graphic colour is used instead.

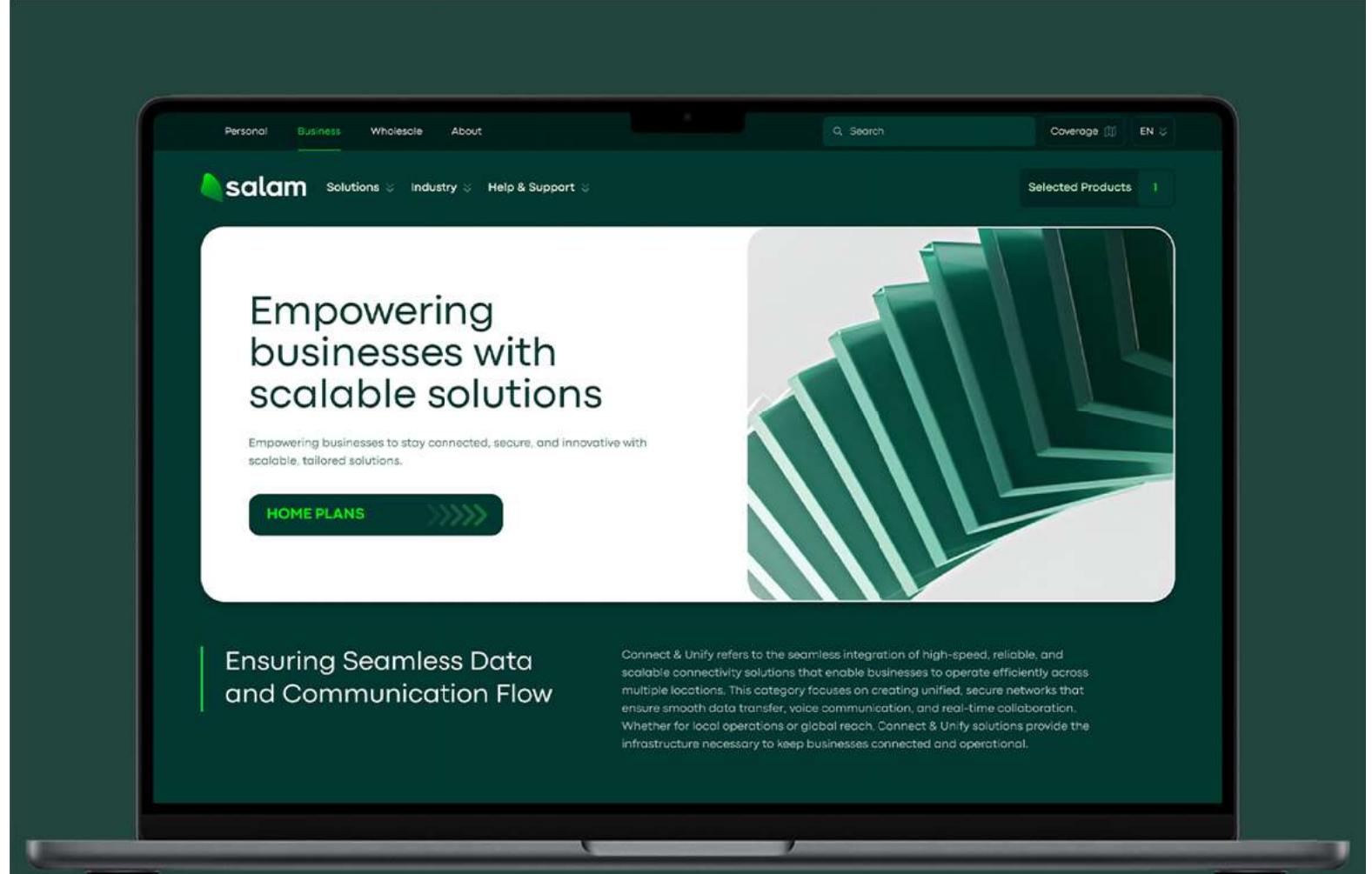
## 03.5 Colour usage examples

The primary colours can also be used in other applications that are not limited to stationery giveaways. The following examples are just samples of where the primary colours can be utilized in our basic elements as well applications.



### Mobile applications

In this example the primary colour has been used as the background of the app icon as well as the image. The abstract graphic in Reliable Green, while the Vibrant Green acts as an accent in the button.



### Website

The website is a prime example of where the primary colours can be utilized to create a more cohesive design, while giving enough variety for the overall digital world to still feel crisp and premium.

#### Note.

The mockup above is a demonstration only and not the final design of the website.



### Imagery

Besides the green-tone imagery (which is defined further in the image style chapter), the primary colour can also be utilized as a styling element for the talent.

Avoid using multiple greens that appear too forced or inauthentic.

## 03.6 Primary gradient combination

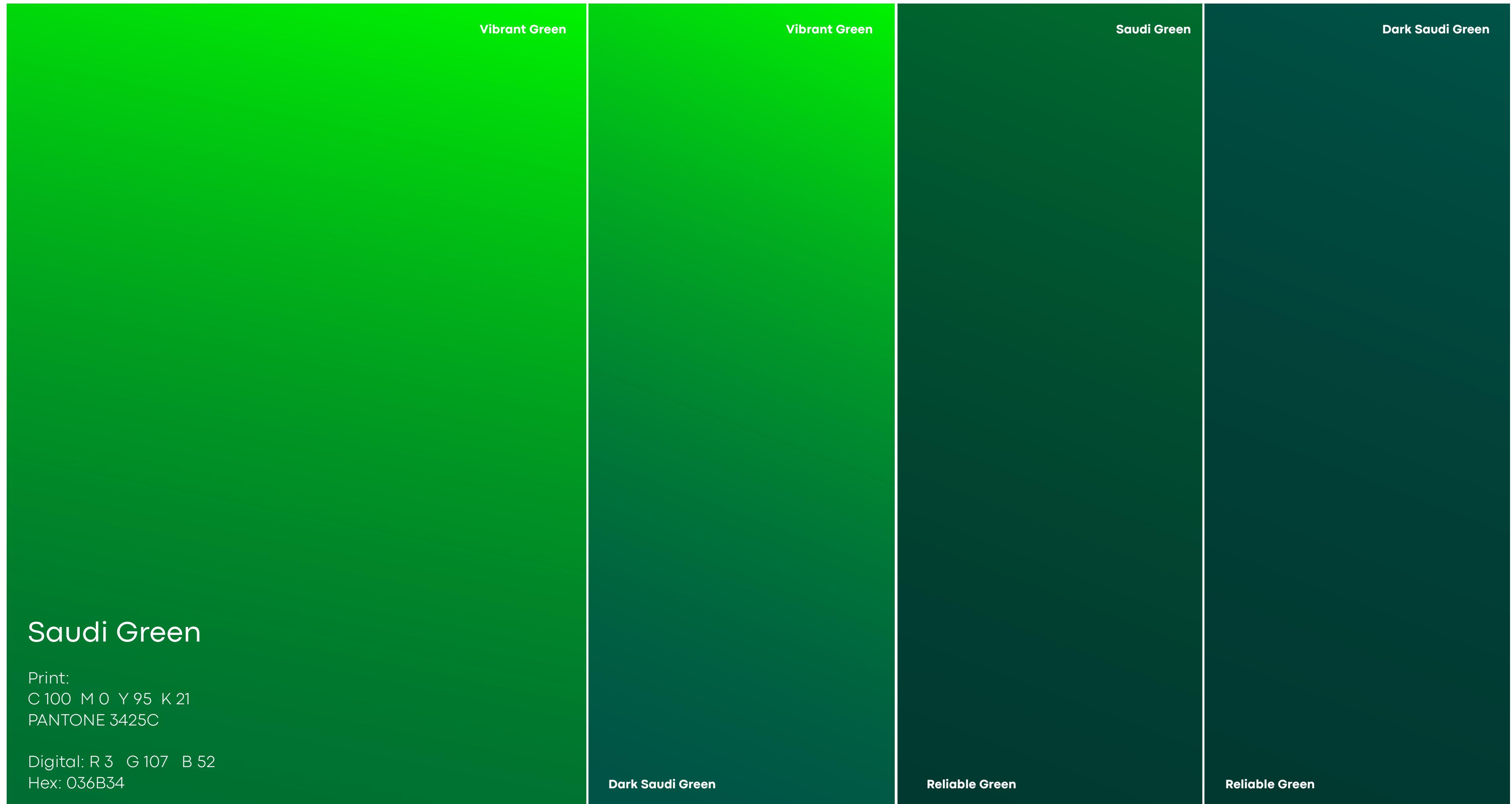
The brand uses colour gradients to add emotion, vitality and movement, enhancing the overall visual impact of our communications.

Salam's gradients are created from the primary colour palette. These are best used for backgrounds on digital

applications or as backgrounds for cut-out imagery.

Our gradient always appears darker on the bottom brighter tone at the top. Only the gradients presented below are permitted across Salam communications.

The gradient tone can be cropped depending on the applications, meaning, that the entirety of the gradient may only appear as a faint and subtle gradient. When placing logo on the gradient, ensure that the logo is fully visible.



### Important Note.

Saudi Green may only be used only on the following occasions:

- Gradient of the Butterfly Symbol.
- Supporting graphic.
- Gradient background on digital applications.

It should not appear as the following:

- Text colour.
- Solid background for print.
- Solid background on digital.

## 03.7 Gradient usage

We have a subtle use of gradient across the brand. In the example below, the gradient can be cropped for digital applications to achieve a more understated effect. This technique introduces a fresh tone while maintaining consistency with our colour palette.

Cropping prevents the gradient from appearing too bold, adding an elegant touch to the background. It's essential that the gradients exhibit smooth, subtle colour transitions for the best visual outcome.

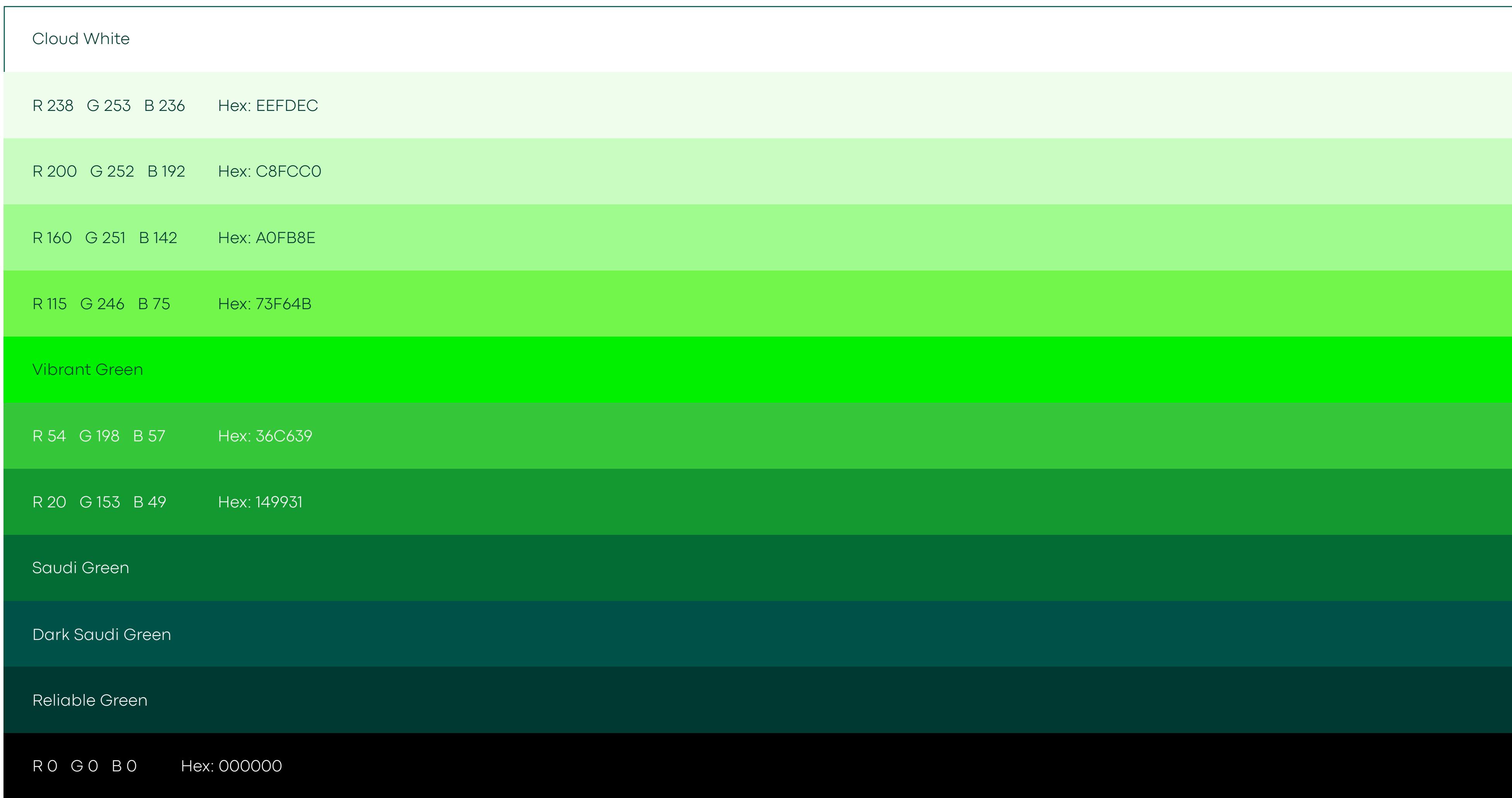
	<b>Headline example here</b> <p>Placeholder text: Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.</p> <a href="#">Learn More</a>	
	<b>Headline example here</b> <p>Placeholder text: Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.</p> <a href="#">Learn More</a>	
	<b>Headline example here</b> <p>Placeholder text: Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.</p> <a href="#">Learn More</a>	

## 03.8 Secondary colours

The secondary colours are derived from the primary green colours to provide alternative tones for digital communications. Predominantly digital applications and in rare cases, as a background on print when a collage of images are used in one viewing.

The secondary colour palette can be expanded further depending on the needs for digital usage. The ruleset requires the tone of green is consistent to the overall brand look. The combinations of the secondary colour palette can be used on gradient, as long as the contrast between the colours harmonize.

The supporting graphic can make use of the secondary colour palette to compliment the colours used on brand communications.



## 03.9 Secondary usage samples

The following are examples of how the secondary colours can be used in different situations which includes but are not limited to digital communication materials, backgrounds, styling, etc.



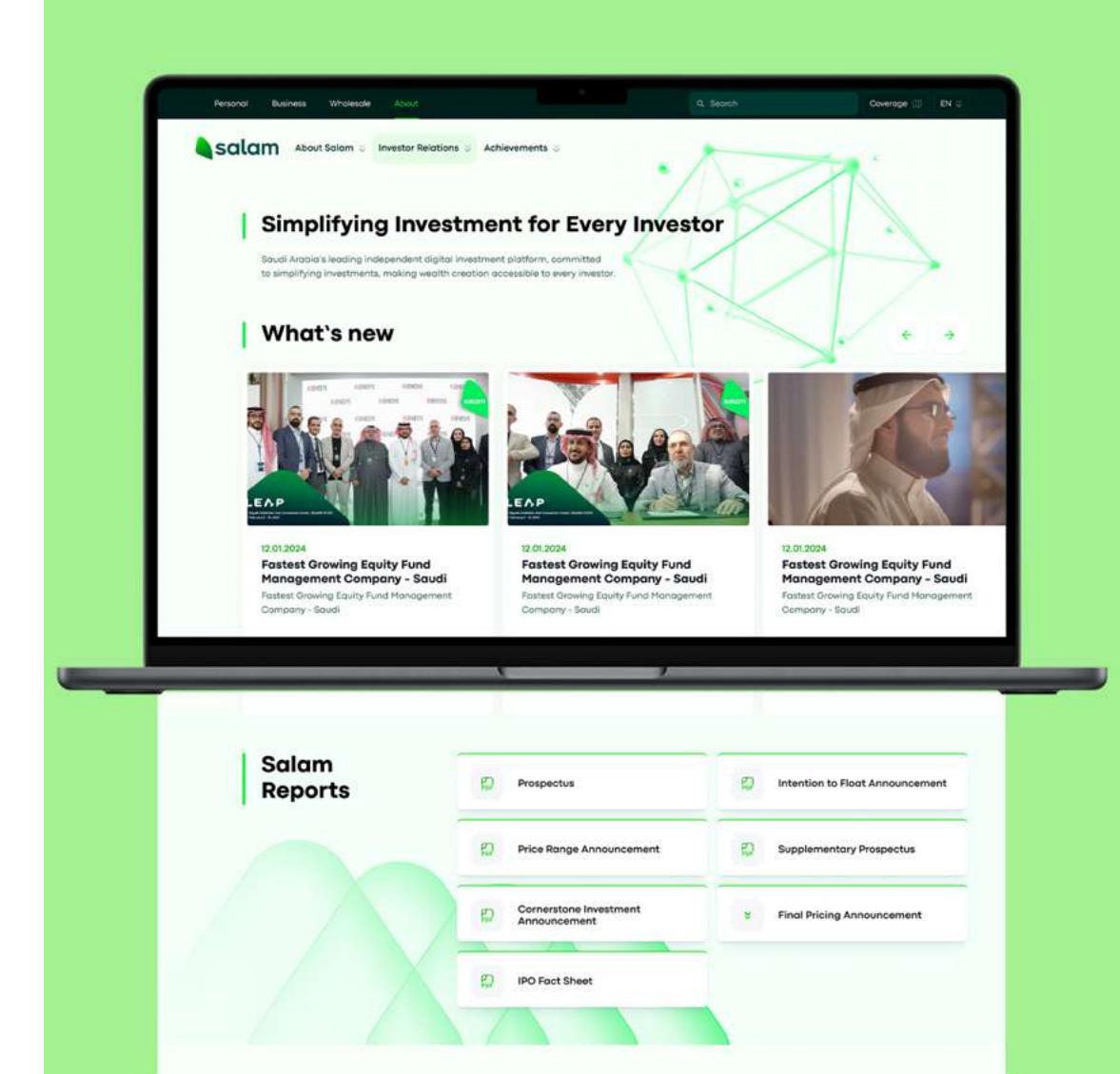
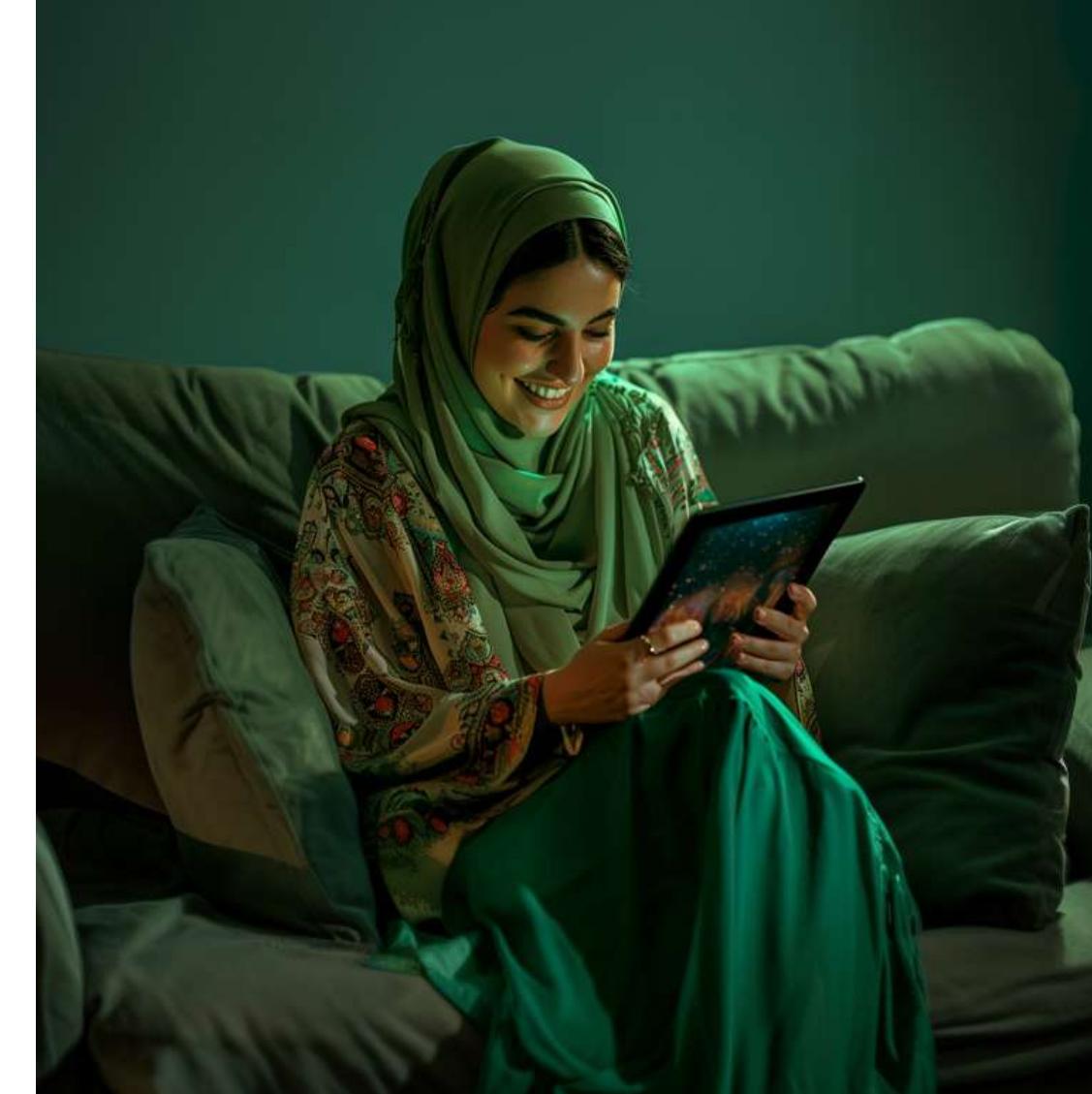
### Background colours in imagery

The secondary colours may be used for the background in cut-out imagery. This creates a lighter touch to the overall background and ensures that when viewed as a set, the background imagery does not appear too dark.

### Styling colour in imagery

To ensure that a hint of green is implemented in the imagery, the secondary colours may be used as styling colours. Ensure that the talent are not overtly styled to match each other, or appear too deliberate.

For more information refer to the image style chapter.



### Digital applications

The secondary colours may be used for digital applications to ensure that the overall web design appears fresh, yet still embodying our brand look of "Bold and Green at Heart".

#### Note.

Website is for demonstration only and is not the final design.

## 03.10 Colour don'ts - print

Consistency in using brand colours is vital for establishing a strong and recognizable identity - particularly with our dominant brand colour use of Green. Using colours correctly reinforces our brand image, fostering familiarity and trust with our audience.

Avoid deviations from these guidelines to maintain the integrity and coherence of the brand.

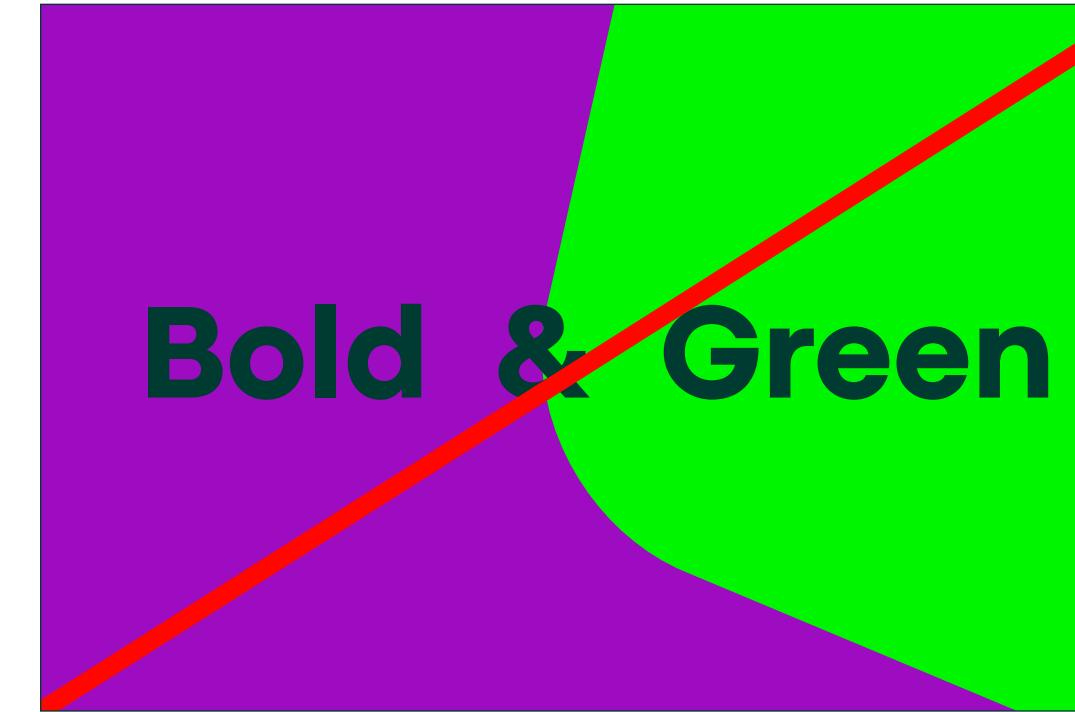
Always use the logo final artwork provided.



Do not change the colour of the logo.



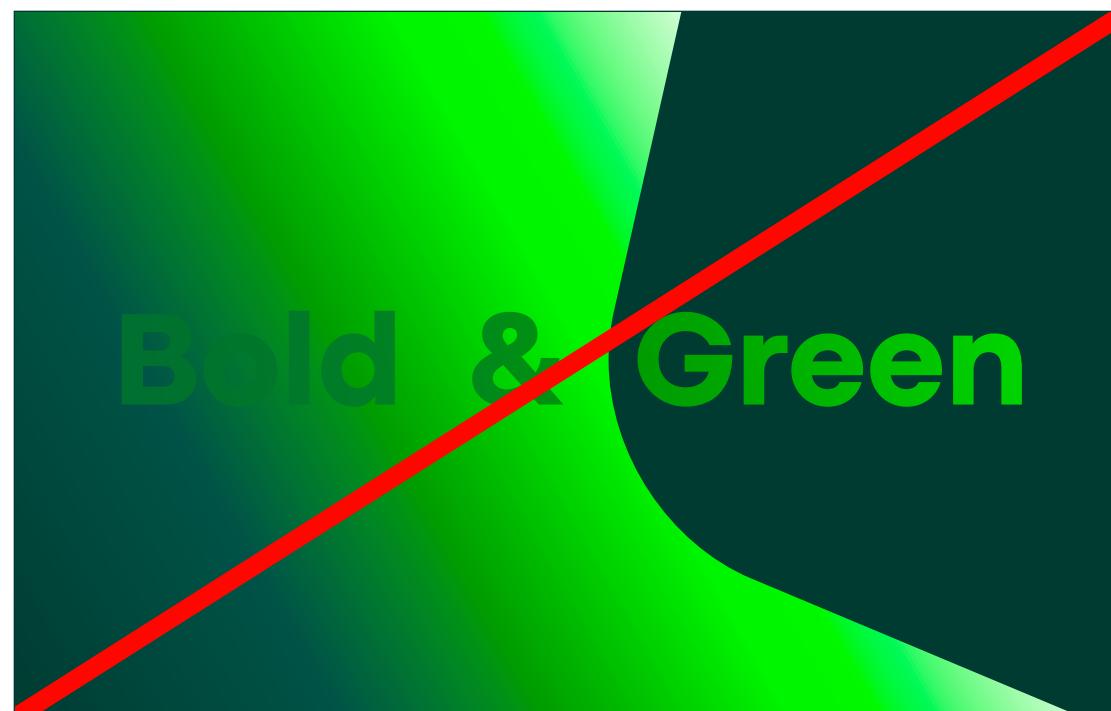
Do not overlap text with graphic elements in the same colour.



Do not use background colours other than those specified.



Do not use colour other than those specified for text.



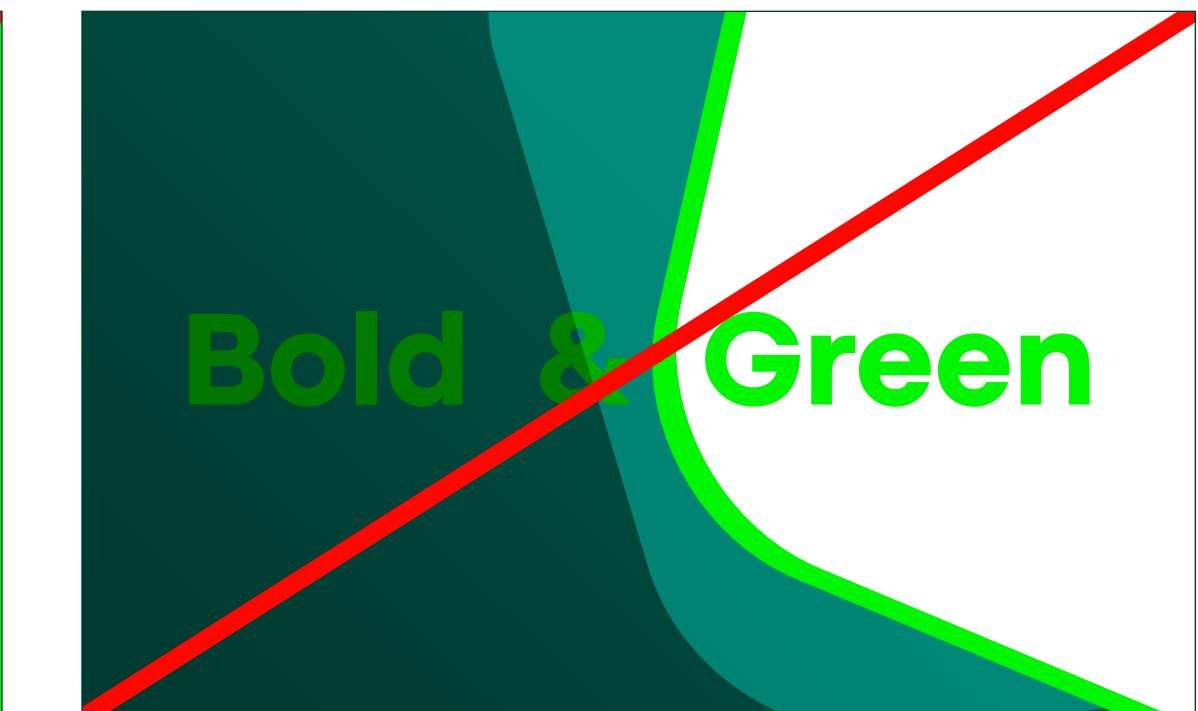
Do not use more than 2 colour-tones for gradient background. Do not use gradient on text.



Do not alter the gradient in the supporting graphic. The position should always retain lighter colour at the top.



Do not create new gradient colour blends beyond those specified in this chapter.

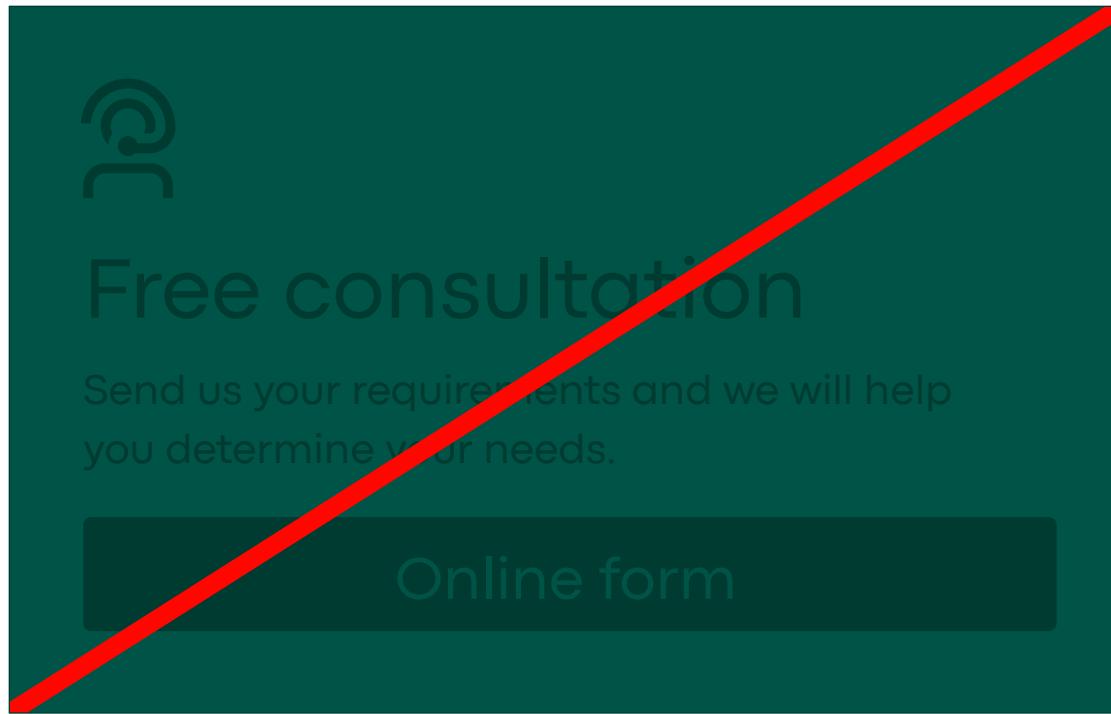


Do not use effects and different styles on graphical elements and text.

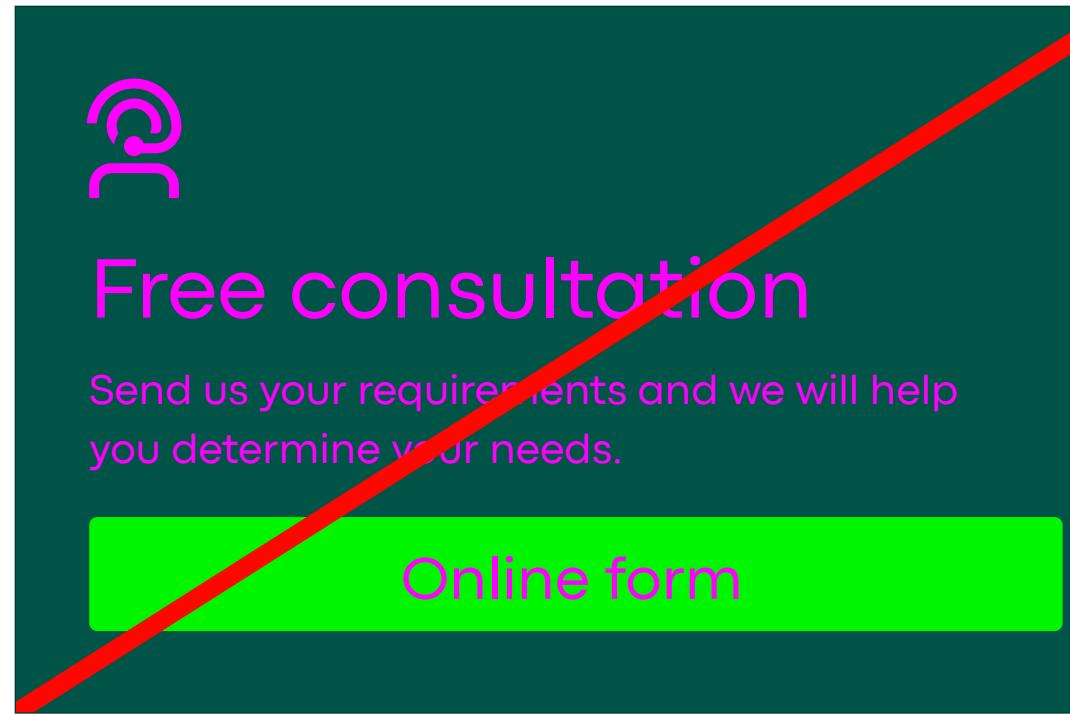
## 03.10 Colour don'ts - digital

While there is a greater colour range for digital communications it is essential that the colour principles are followed.

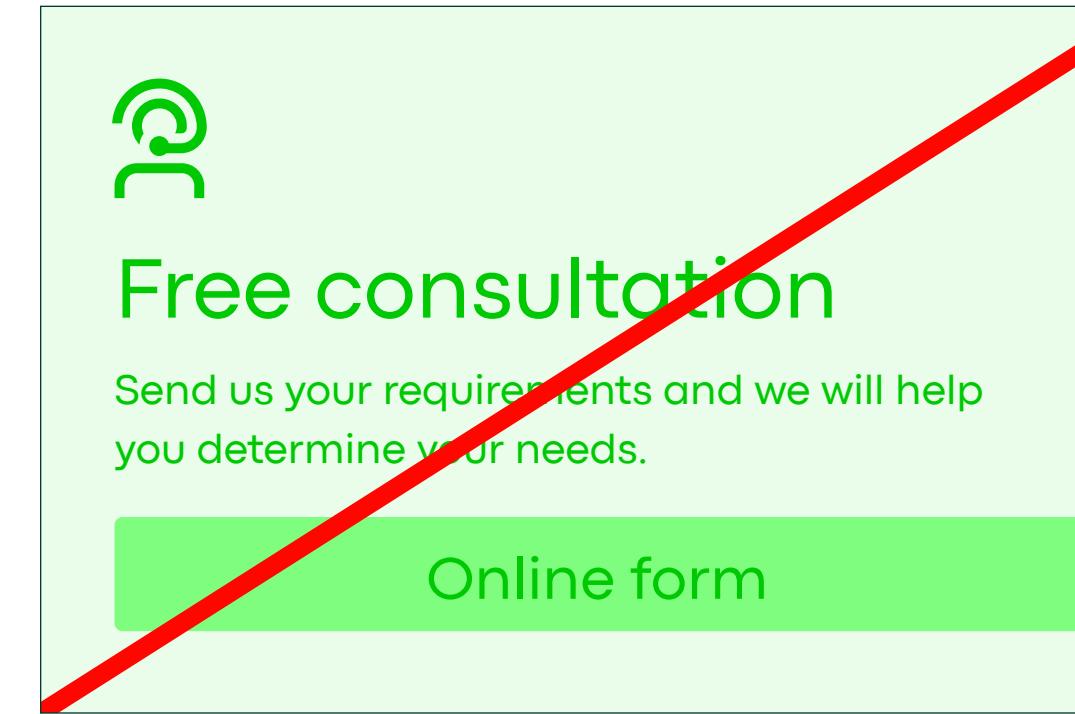
With more colour shades, it is essential to ensure sufficient contrast in colour selection to maintain legibility.



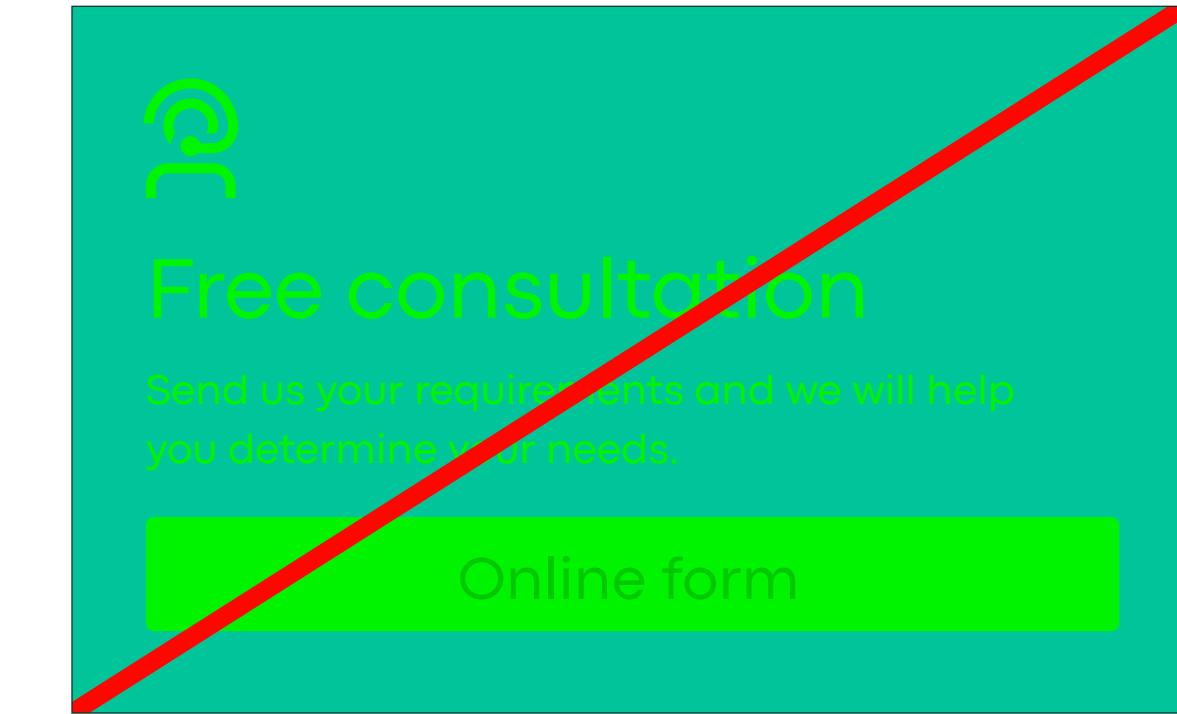
Avoid using colour combinations that lack sufficient contrast.



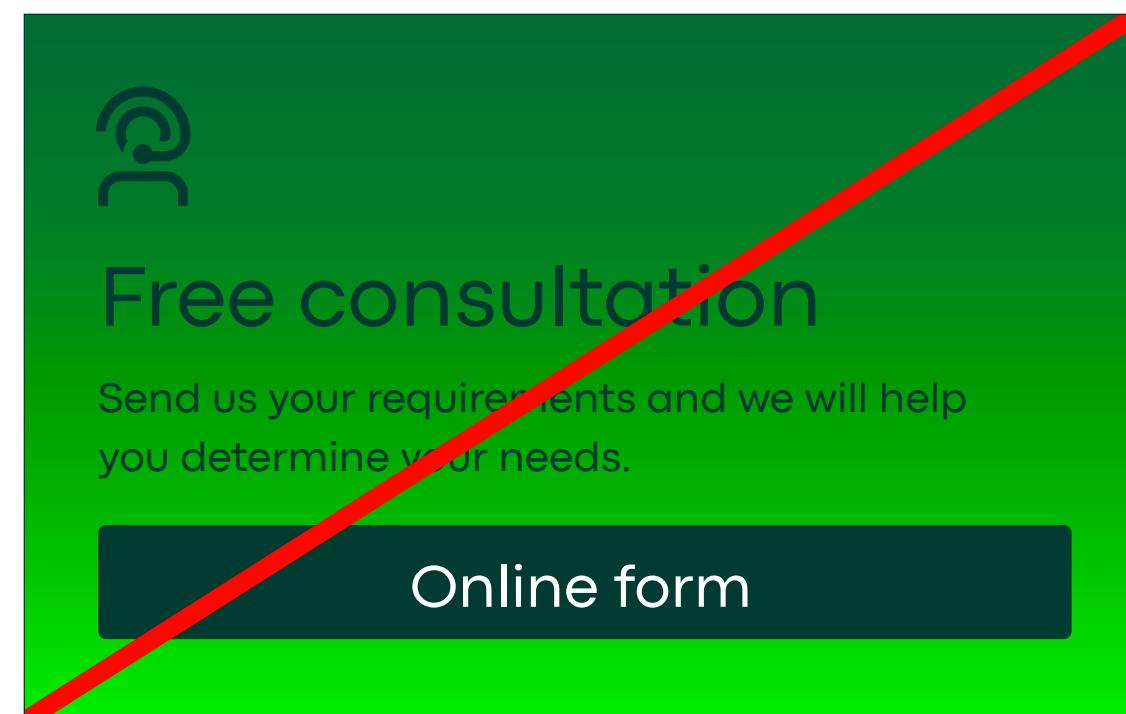
Do not use colours other than those specified in Salam's colour palette.



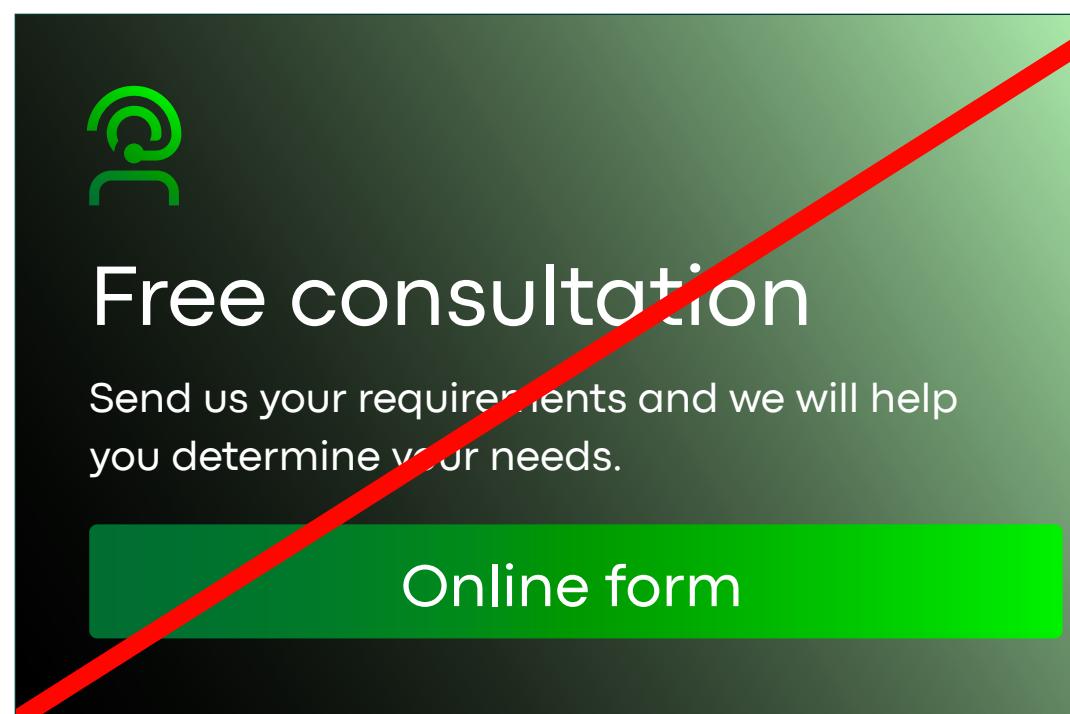
Do not use only secondary colour palette in applications, primary colours must be visible.



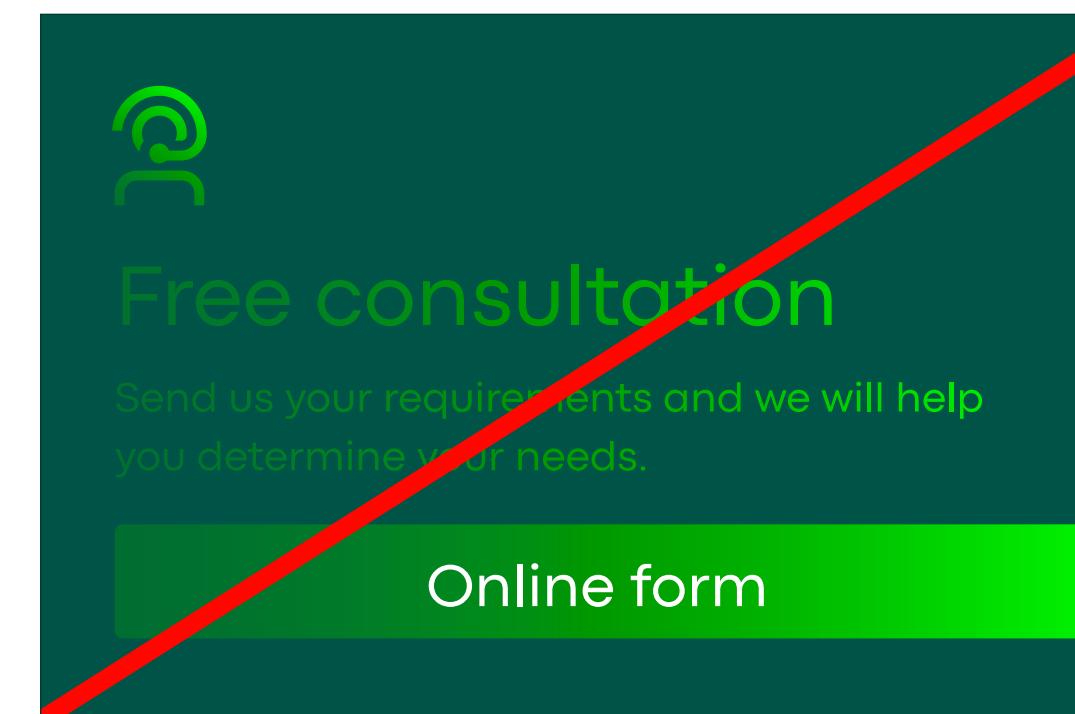
Do not use green colours which are not specified in the brand guideline, or which deviate significantly from the brand's green colour tones.



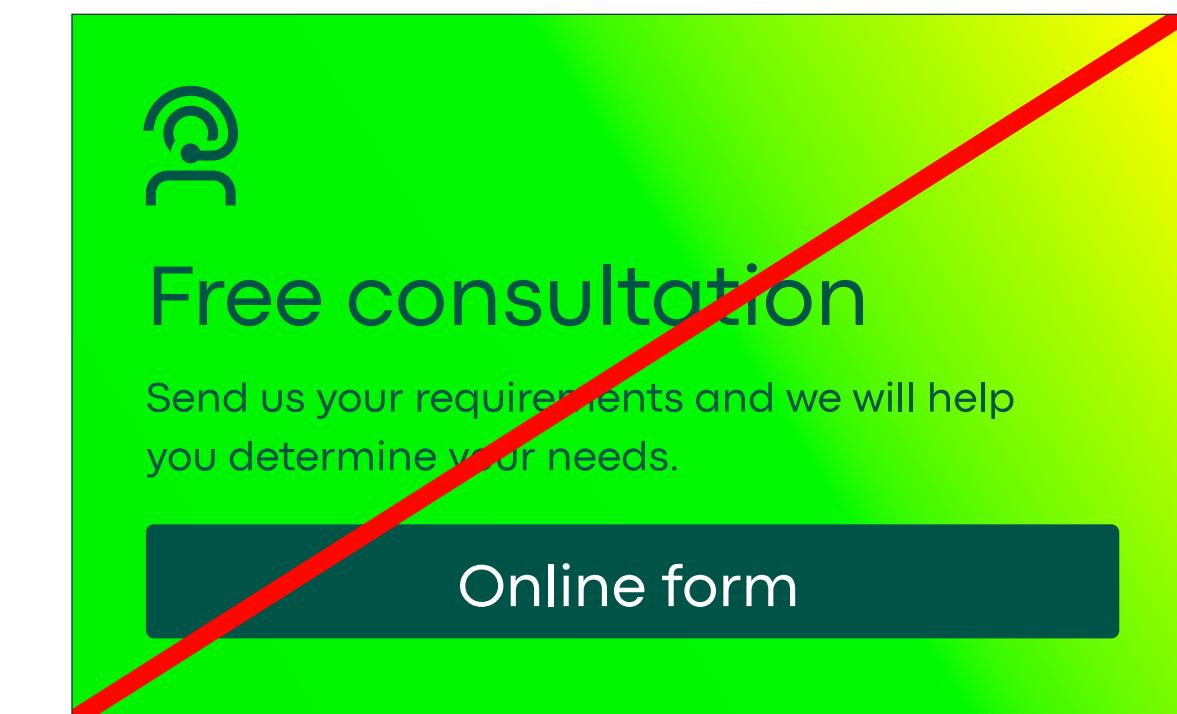
Do not reverse the direction of the gradient. Light colour should always appear at the top of the gradient.



Do not use any gradients other than those specified in this colour chapter.



Do not use the gradient on text, icons or buttons.



Do not use colours other than green in the gradient.

# 04

# Typography

- Overview
- Introduction (EN)
- Font weights (EN)
- Type usage principles (EN)
- Subline size & position (EN)
- Key information (EN)
- Text alignment (EN)
- Type colour usage (EN)
- Typography don'ts (EN)
- Introduction (AR)
- Font weights (AR)
- Type usage principles (AR)
- Subline size & position (AR)
- Key information (AR)
- Text alignment (AR)
- Type colour usage (AR)
- Typography don'ts (AR)
- System default fonts

04.1

## Overview

Stay connected

# Anytime. Anywhere.

Our brand font - Codec Pro conveys our personality and communicates our messages - fresh, clear and modern. It contains a wide range of type styles to enable lively and varied text design.

The contrast created by using from ExtraBold to Light type styles forms a key component of the brand design and is a style feature that characterises the brand.

## 04.2 Introduction (EN)

---

Codec Pro reflects a modern, simplified and confident visual expression with its high legibility and versatility, visualises our voice and talks to our audience.

The style of the typeface specifically embodies our personality of modern, reliable and user-friendly.

The high legibility allows our fonts to be used across all brand communications including print, OOH and digital.

# Making the joy of technology accessible for everyone, every day.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz  
0123456789, %!\$#@#\_&+;?

## 04.3 Font weights (EN)

---

The Salam Brand identity includes three weights of Codec Pro, offering flexibility in our messaging's tone and simplifying the creation of a clear information hierarchy.

The three weights shown below have different functions to organise information across communications.

# Light

---

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz  
0123456789,%!\$#@#&+;:?

Codec Pro Light

# Regular

---

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz  
0123456789,%!\$#@#&+;:?

Codec Pro Regular

# ExtraBold

---

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn**  
**Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**  
**0123456789,%!\$#@#&+;:?**

Codec Pro ExtraBold

## 04.4 Type usage principles (EN)

To create cleaner, more spacious communications, follow the typography principles below:

### Headline

The line spacing for headlines is 100% of the font size.

### Subline

The font size of the subline is 40 - 65% of the headline height. The minimum spacing between heading and subline is set as 70% of headline height, and the line spacing for sublines is 120% of its font size.

### Body copy

The font size of the copy is 25% of the headline. The line spacing for body copy is 140% of the font size.

#### Headline

Codec Pro ExtraBold

# Anytime. Anywhere.

h

100%

Min. 0.7h

0.4h

120%

Headline height = h  
Leading = 100% font size

Min. distance = 0.7h  
Subline height = 0.4h  
Leading = 120% font size

#### Spectrum subline

Codec Pro Regular

Keep updated with our latest  
roaming packages!

#### Body copy

Codec Pro Light

*Lore ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor  
incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud  
exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute  
irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla  
pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia  
deserunt mollit anim id est laborum reprehenderit.*

0.25h

140%

Body copy height = 0.25h  
Leading = 140% font size

## 04.5 Subline size & position (EN)

---

### Sub-headline size spectrum

The sub-headline size is defined as 40 - 65% of the headline height. The spectrum allows for flexibility to increase the sub-headline when the information needs to be viewed on smaller format, or to give impact to the overall brand communication.

### Sub-headline sizes spectrum

# Anytime. Anywhere.

Keep updated with our latest  
roaming packages!

### Sub-headline position

The sub-headline can be positioned above or below the headline. This allows for different design look and feel and can be adjusted depending on the different messaging.

### Sub-headline Position

Keep updated with our latest  
roaming packages!

# Anytime. Anywhere.

# Anytime. Anywhere.

Keep updated with our latest  
roaming packages!

0.4h

# Anytime. Anywhere.

Keep updated with our latest  
roaming packages!

0.65h

## 04.6

# Key Information (EN)

### Two lines infomation

Codec Pro ExtraBold

**12GB  
social**      **10GB  
data**

h  
0.25h  
0.75h

Number height = h  
Distance = 0.25h  
The second line height = 0.75h

### Three lines information

Codec Pro ExtraBold

Codec Pro Regular

**500**  
**minutes to**  
**all networks**

h  
0.25h  
0.45h  
100%

Number height = h  
Distance = 0.25h  
The second/Third line height = 0.45h  
Leading = 100% font size

**500**  
**minutes to**  
**all networks** | **12GB**  
**social** | **10GB**  
**data**

## 04.7 Text alignment (EN)

For clarity and efficiency, all English texts in the layout are left aligned without indents. Maintain this principle across all formats. There are allowances for UI/UX requirements such as centre text on buttons, and when formats have limited space.

# For those who treasure friendship and don't hold back.

**500**  
minutes to  
all networks

**12GB**  
social

**10GB**  
data



### Free consultation

Send us your requirements and we will help you determine your needs.

[Online Form](#)



### Frequently asked questions

Submit your request or complaint quickly and easily through our online form.

[Online Form](#)

## 04.8 Text alignment - special case (EN)

Apart from the primary look of the headline, a special typographic treatment may be used when imagery is not present. This allows for the text to be center aligned in the layout and make use of different font weights and sizes to create a graphic look.

### Note.

- The following typographic treatment where experiential multiple font size and weight is used are only allowed when graphic typographic poster is created.
- Best utilized for hoarding where multiple design and imagery are treated as multiple posters in one viewing and social media posts.



## 04.9

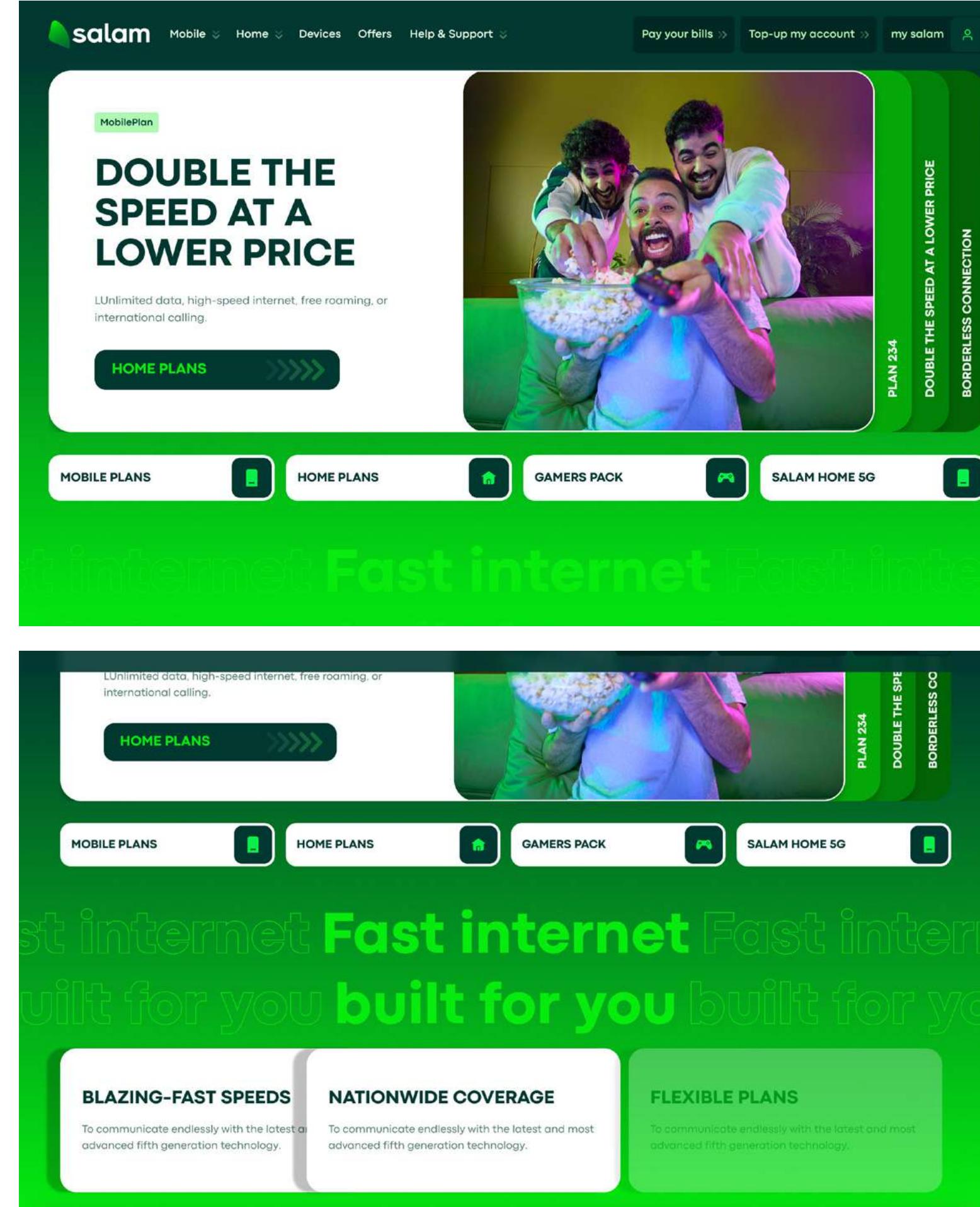
### Text treatment - special case (EN)

To create more visual interest on the Salam website, a special, yet limited use headline style maybe incorporated. The style features hero headline in solid colour with the message repeated in keyline typography edge to edge on either side. As the user scrolls, the keyline typography transitions in colour with the gradient background behind.

The keyline typography style is limited to the home page of the website only. It is not a treatment that may be applied to any other brand communication.

The weight of the keyline should match the default weight of the font size. It should not be altered to appear thicker or

thinner. No further special effects should be added to the keyline typography.



## 04.10 Type colour usage (EN)

The following colour combinations can be optimized to boost visibility of our information on different backgrounds.

### Dark Saudi Green

Dark Saudi Green can be used as a text colour when the background is Cloud White or Vibrant Green.

### Reliable Green

Reliable Green can be used as a text colour when the background is Cloud White or Vibrant Green.

### Cloud White

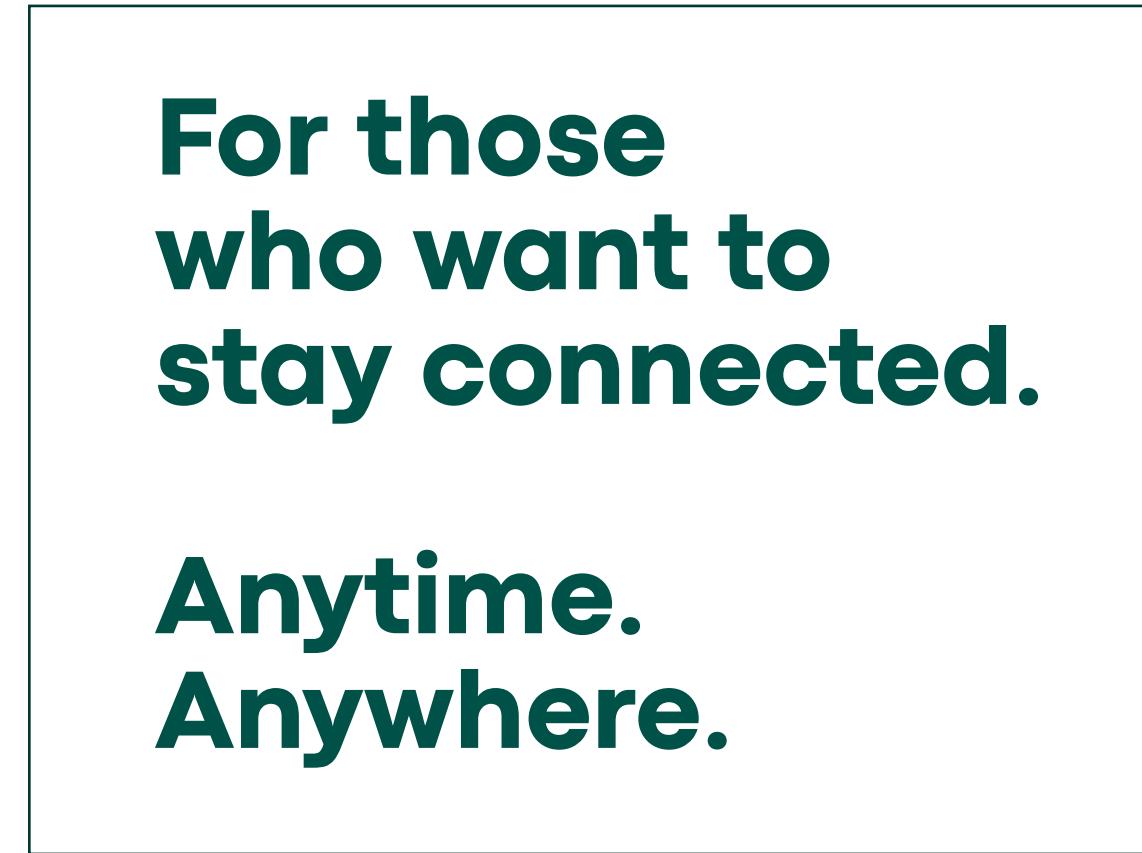
Cloud White is the preferred text colour on Reliable Green,

Dark Saudi Green and dark image backgrounds.

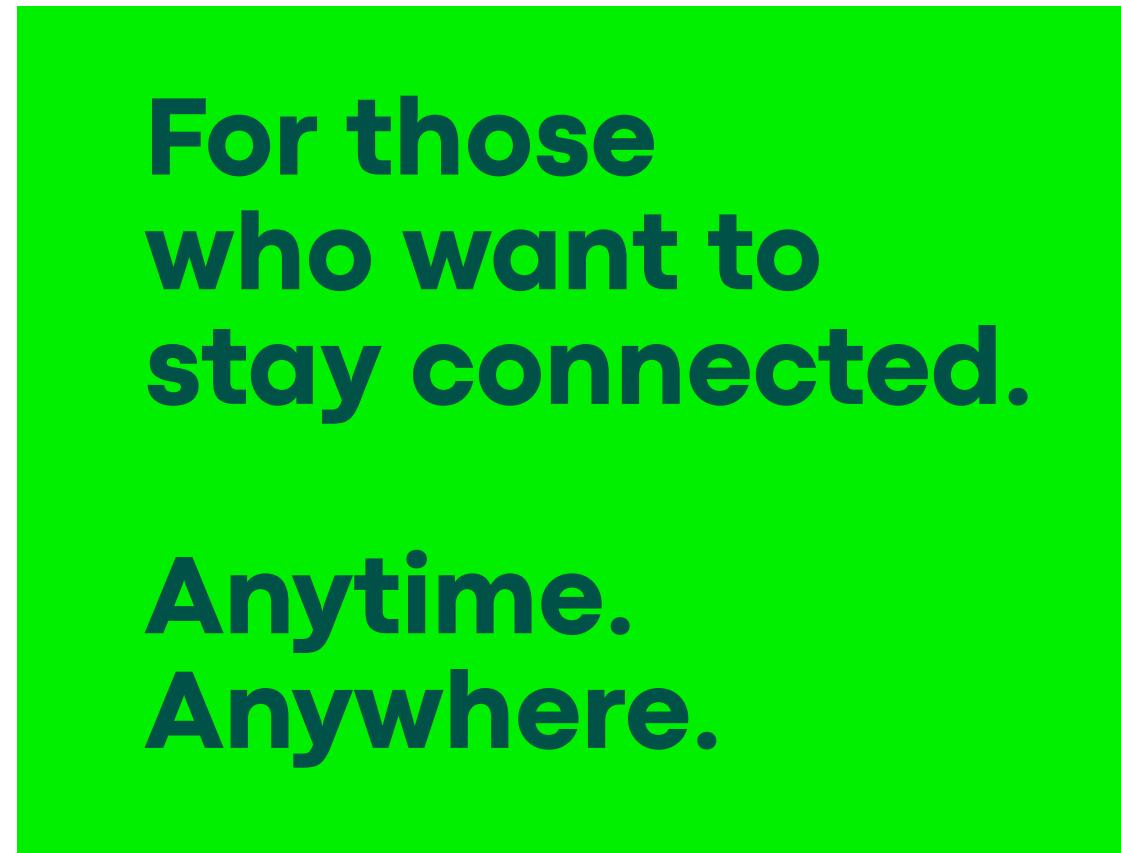
### Vibrant Green

Vibrant Green can be used on Dark Saudi Green and Reliable Green. It can be used to draw attention to text elements on dark background.

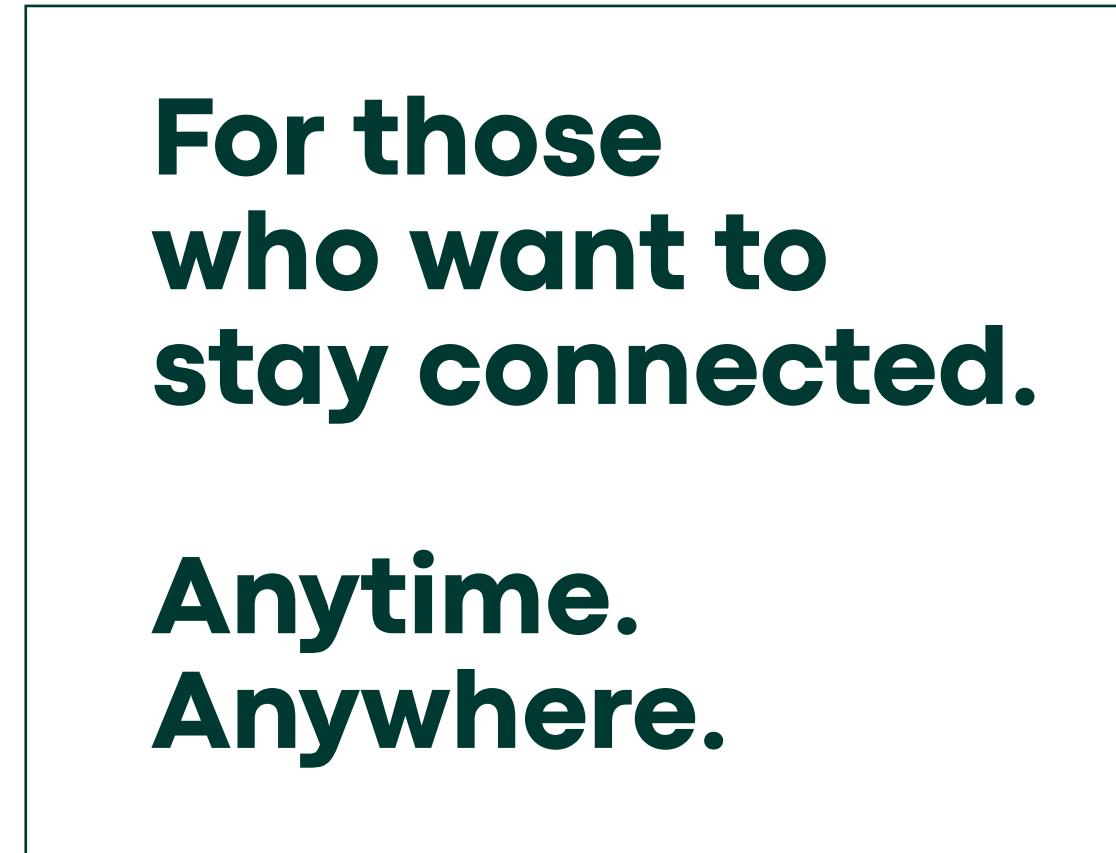
Dark Saudi Green on Cloud White



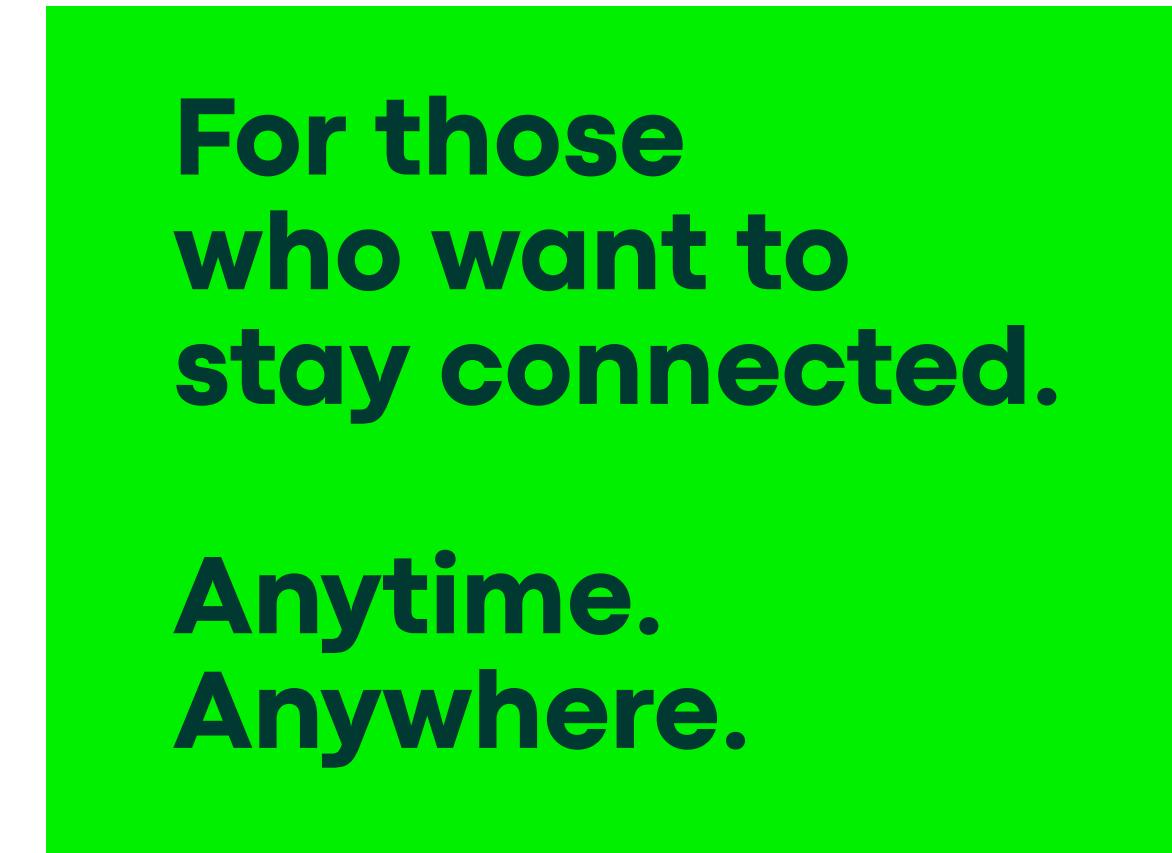
Dark Saudi Green on Vibrant Green



Reliable Green on Cloud White



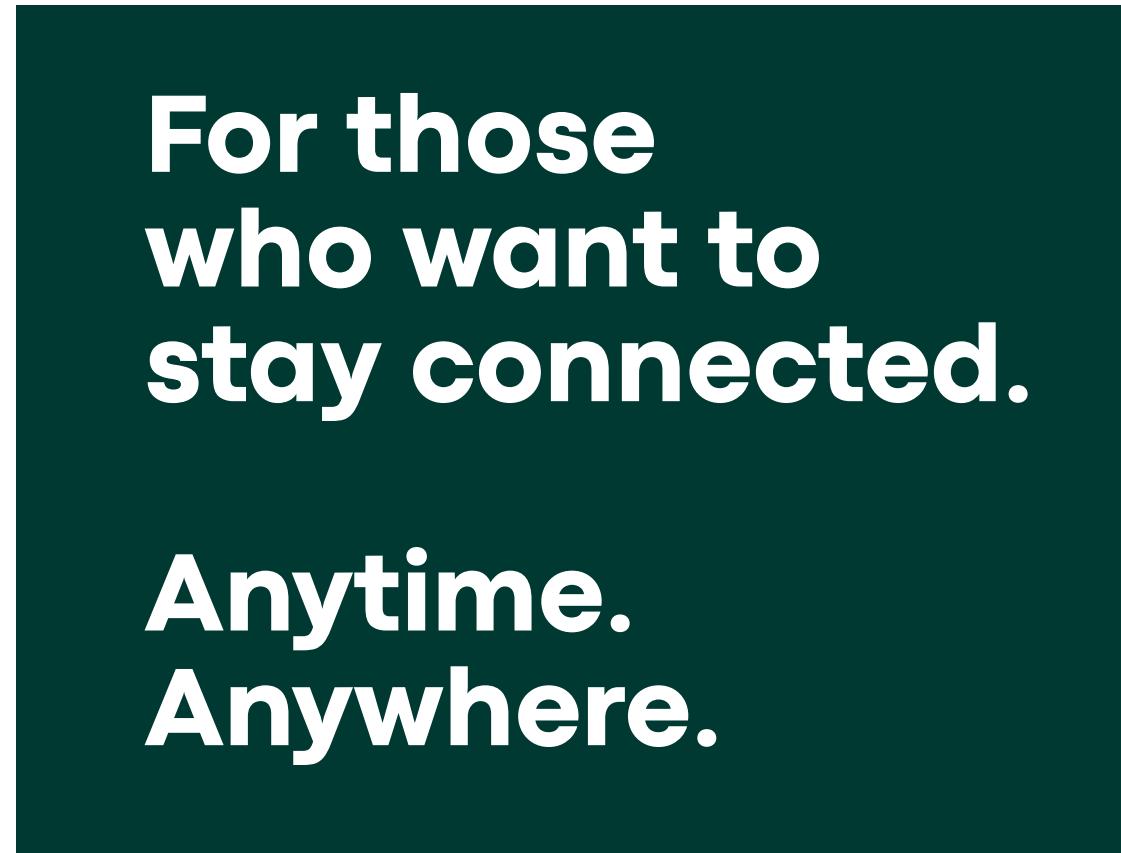
Reliable Green on Vibrant Green



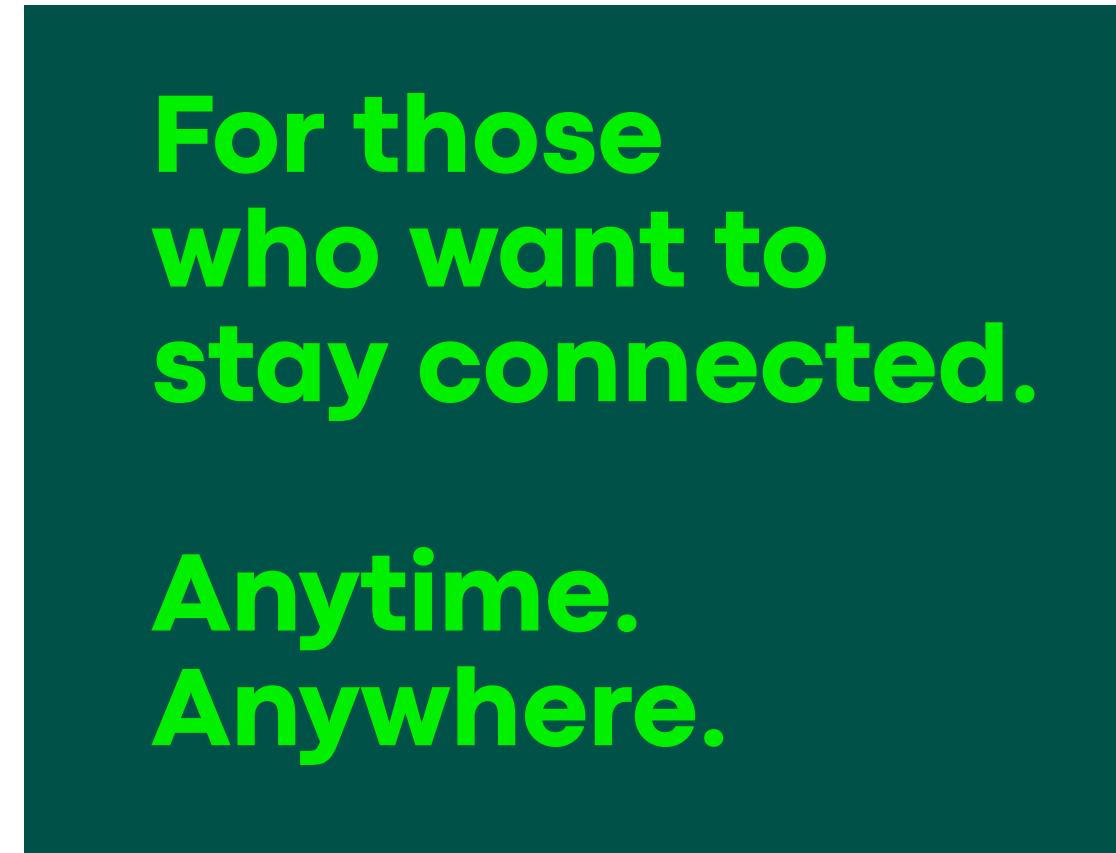
Cloud White on Dark Saudi Green



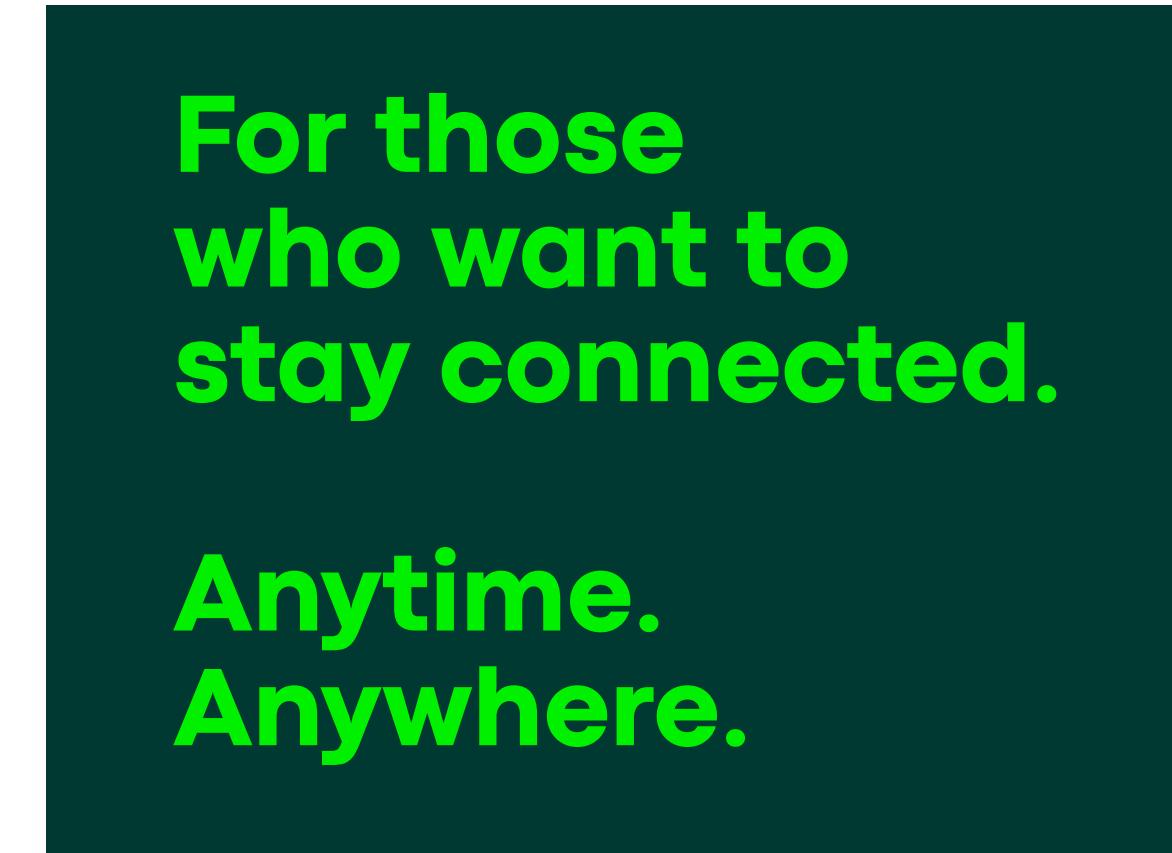
Cloud White on Reliable Green



Vibrant Green on Dark Saudi Green



Vibrant Green on Reliable Green



## 04.11 Typography don'ts (EN)

To ensure consistent typography across all ATL and BTL communication materials and to build strong market recognition, do not deviate from the provided typography principles outlined in this chapter. Typography consistency reflects quality and familiarity, helping Salam to build trust and reputation with our audiences.



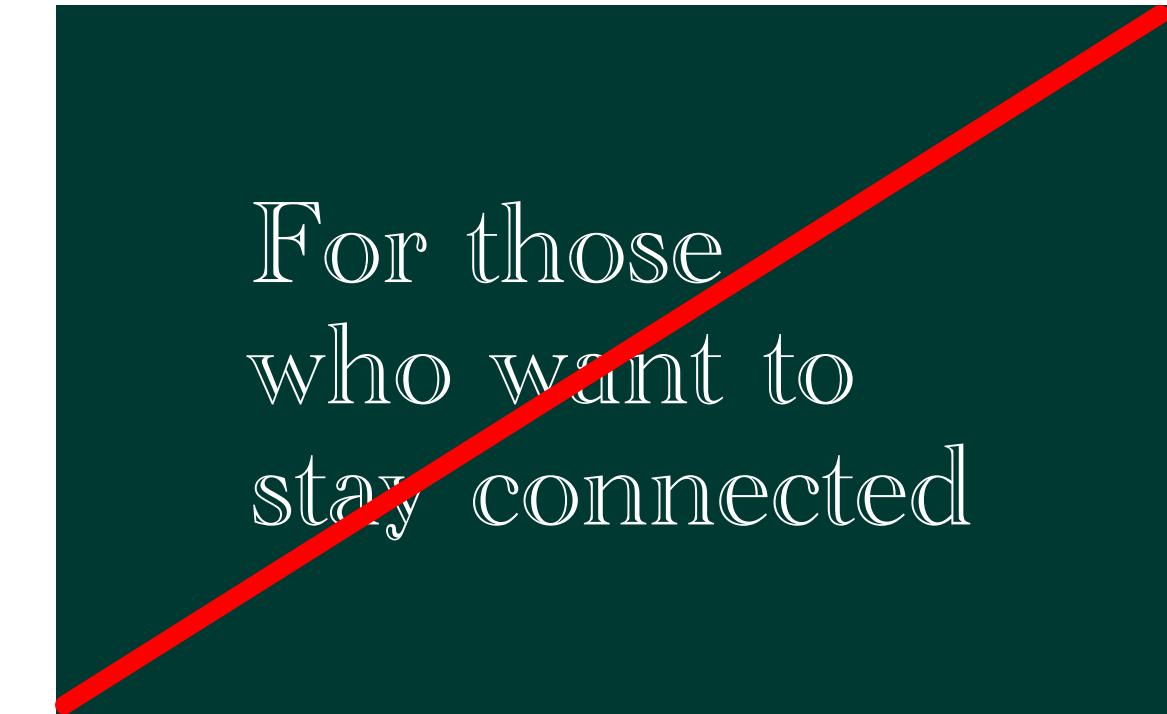
Do not use two different font weights within one headline.



Do not change the line spacing.



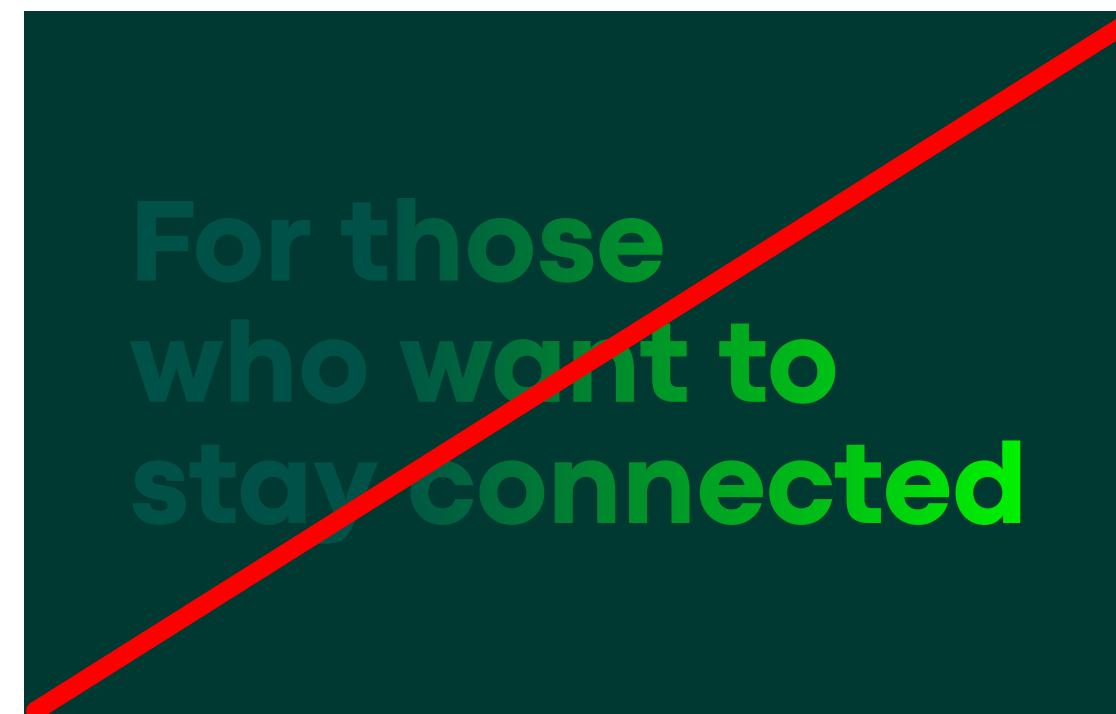
Do not change, stretch or modify the font.



Do not use other fonts that are not specified.



Do not fill text with non-brand colours.



Do not apply gradients to the text.



Do not right/centre align text.

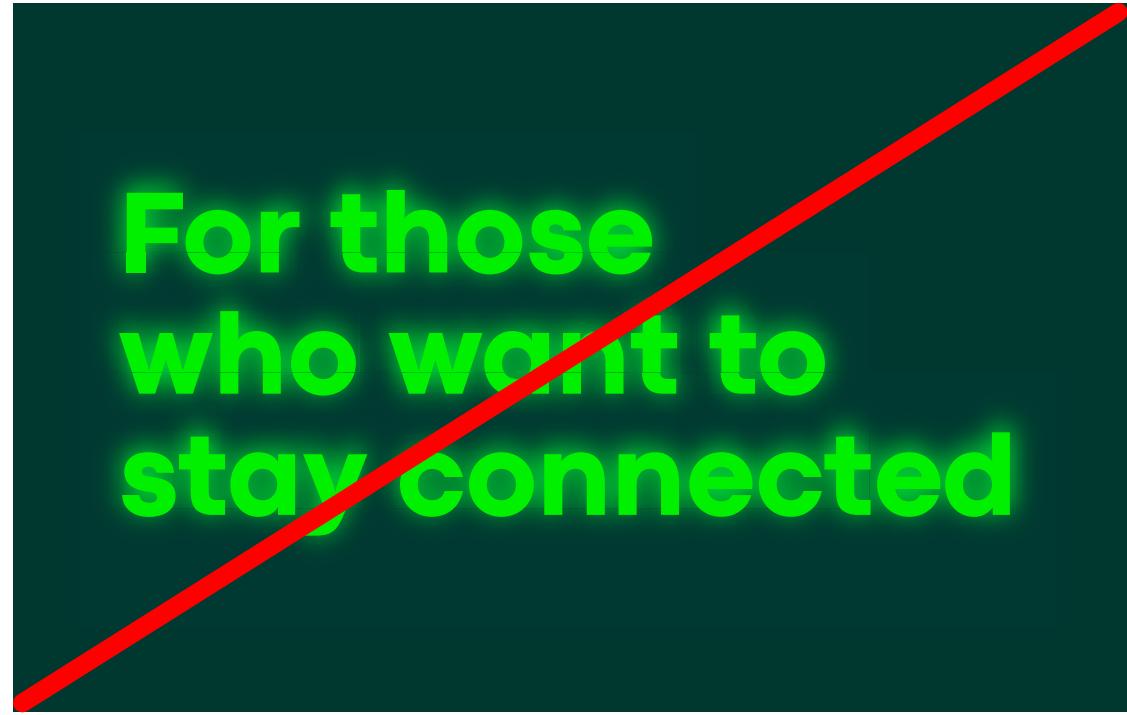


Do not change size of typography within a message.

## 04.12

### Typography don'ts (EN)

To ensure consistent typography across all ATL and BTL communication materials and to build strong market recognition, do not deviate from the provided typography principles outlined in this chapter. Typography consistency reflects quality and familiarity, helping Salam to build trust and reputation with our audiences.



Do not use glow effect on the text.



Do not use uppercase on the text information.



Do not mask image in the text.

## 04.13 Introduction (AR)

---

To ensure a consistent brand look, the typeface for Arabic language is also Codec Pro. It is modern with high legibility and versatility that visualises our voice across all brand communications including print, OOH and digital.

استمتع دائمًا  
بما تُحب بدون  
شراziات!

أبْتَثْ حَدَّ رِزْسْ شَصْ ضَطَطَخْ  
فَقْ كَلْمَنْ وَيْ  
0123456789, %!\$#@#\_&+;?

## 04.14 Font weights (AR)

The Salam Brand identity includes three weights of Codec Pro, offering flexibility in our messaging's tone and simplifying the creation of a clear information hierarchy.

The three weights shown below have different functions to organise information across communications.

Only the three weights of Codec Pro should be used in application, guided by the principles introduced in the following pages.

Codec Pro Light

أَبْتَثْ جَهَدْ دَرْزِسْ شَصْ ضَطْعَغْ  
فَقْ كَلْمَنْ وَيْ  
0123456789, %!\$#@#\_&+;?

رُفْعَى ..

Codec Pro Regular

أَبْتَثْ جَهَدْ دَرْزِسْ شَصْ ضَطْعَغْ  
فَقْ كَلْمَنْ وَيْ  
0123456789, %!\$#@#\_&+;?

hugio

Codec Pro ExtraBold

أَبْتَثْ جَهَدْ دَرْزِسْ شَصْ ضَطْعَغْ  
فَقْ كَلْمَنْ وَيْ  
0123456789, %!\$#@#\_&+;?

عَرِيفُ

## 04.15 Type usage principles (AR)

To ensure a consistent appearance overall there are several different Arabic typography principles to the English typography ruleset.

### Headline

The line spacing for headlines is 110% of the font size.

### Subline

The font size of the subline is 40 - 65% of the headline height. The minimum spacing between heading and subline is set as 100% of headline height, and the line spacing for sublines is 120% of its font size.

### Body copy

The font size of the copy is 25% of the headline. The line spacing for body copy is 140% of the font size.



## 04.16 Subline size & position (AR)

### Sub-headline size spectrum

The sub-headline size is defined as 40 - 65% of the headline height. The spectrum allows for flexibility to increase the sub-headline when the information needs to be viewed on smaller format, or to give impact to the overall brand communication.

### Sub-headline position

The sub-headline can be positioned above or below the headline. This allows for different design look and feel and may be adjusted depending on the different messaging.

Sub-headline Position

Sub-headline sizes spectrum

تابع آخر عروضنا  
لبطاقات التجوال

في كل حين  
أينما كنت

0.4h

في كل حين  
أينما كنت

تابع عروضنا لبطاقات التجوال

في كل حين  
أينما كنت

تابع آخر عروضنا  
لبطاقات التجوال

0.65h

في كل حين  
أينما كنت

تابع عروضنا لبطاقات التجوال

## 04.17

# Key Information (AR)

Key information can be used in promotional posters, web ads and mobile ads as eye-catchers to emphasize selling points and to attract the focus of attention.

Texts should follow the rule of using ExtraBold type style for key information and Regular type styles for supporting information, at the same point size.

Number height = h  
Distance = 0.25h  
The second line height = 0.75h

10GB      12GB  
سوشل بیانت

Two lines infomation  
Codec Pro ExtraBold

Number height = h  
Distance = 0.25h  
The second/Third line height = 0.45h  
Leading = 110% font size

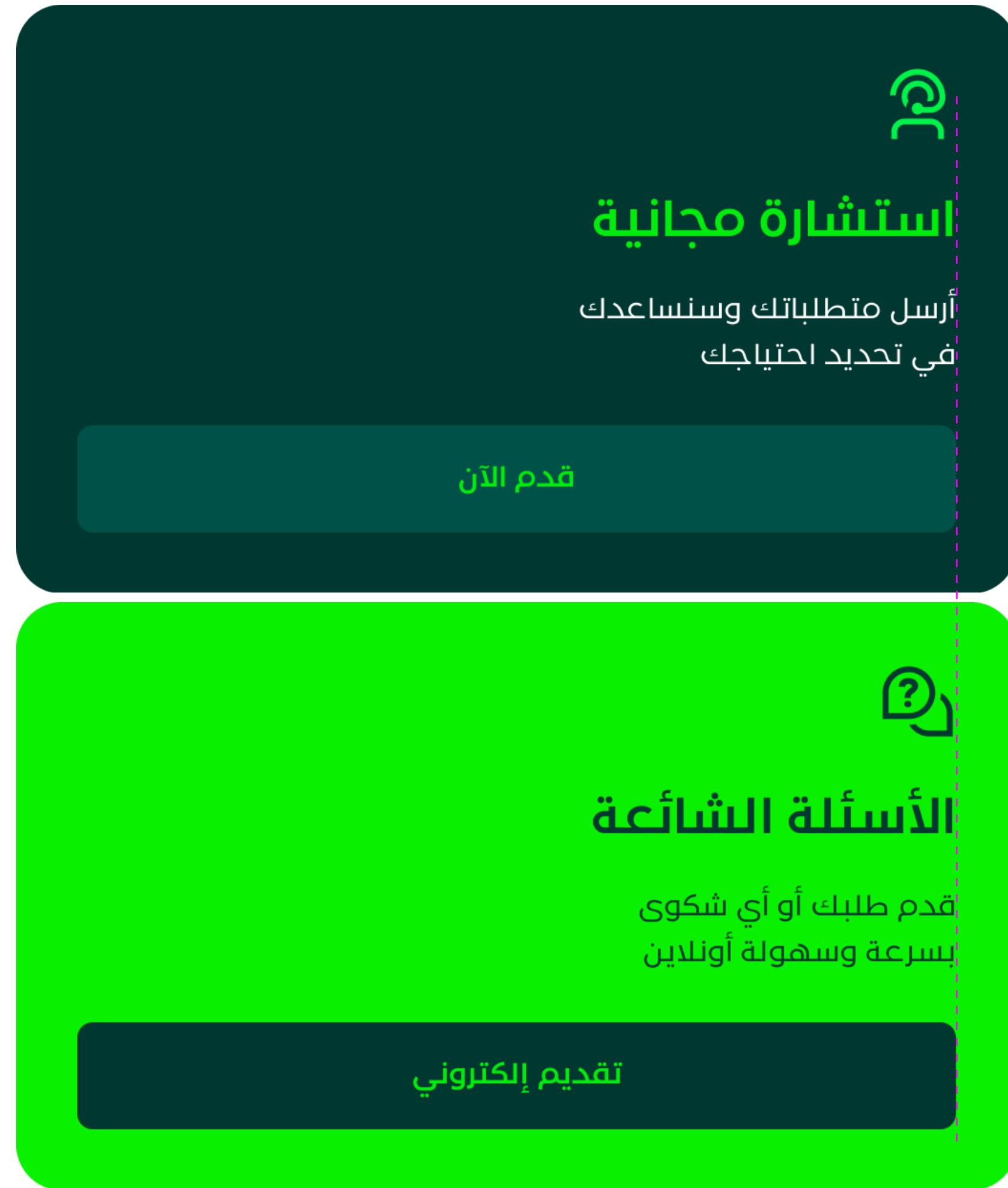
500  
دقائق محلية  
داخل الشبكة

Three lines information  
Codec Pro ExtraBold  
Codec Pro Regular

500 | 12GB | 10GB  
دقائق داخل الشبكة

## 04.18 Text alignment (AR)

For clarity and efficiency, all Arabic texts in the layout are right aligned without indents. Maintain this principle across all formats. There are allowances for UI/UX requirements such as centre text on buttons, and when formats have limited space.



04.19

## Text alignment - special case (AR)

Apart from the primary look of the headline, a special typographic treatment may be used when imagery is not present. This allows for the text to be center aligned in the layout and make use of different font weights and sizes to create a graphic look.

### Note.

- The following typographic treatment features multiple font size and weight is used are only allowed when graphic typographic poster is created.

- Best utilized for hoarding where multiple designs and imagery are tiled in one viewing and social media posts.



## 04.20 Type colour usage (AR)

The following colour combinations can be optimized to boost visibility of our information on different backgrounds.

### Dark Saudi Green

Dark Saudi Green can be used as a text colour when the background is Cloud White or Vibrant Green.

### Reliable Green

Reliable Green can be used as a text colour when the background is Cloud White or Vibrant Green.

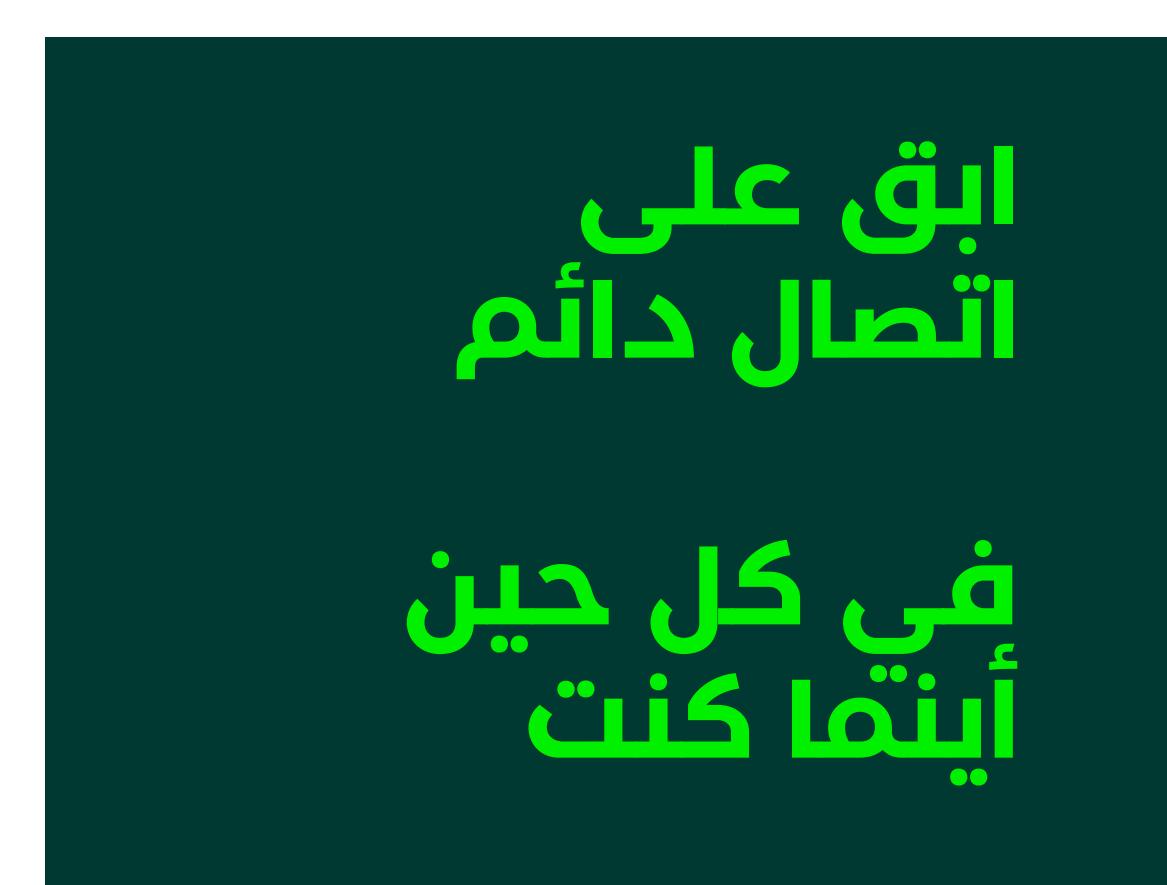
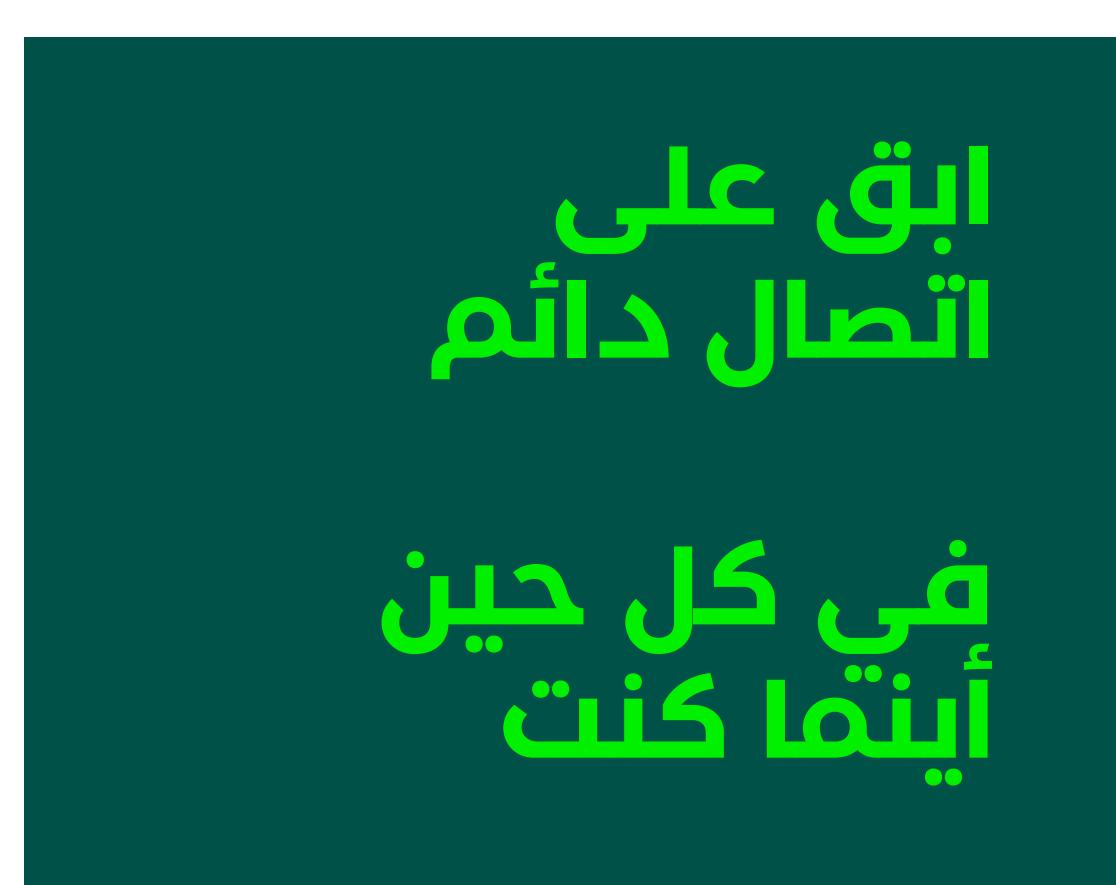
### Cloud White

Cloud White is the preferred text colour on Reliable Green,

Dark Saudi Green and dark image backgrounds.

### Vibrant Green

Vibrant Green can be used on Dark Saudi Green and Reliable Green. It can be used to draw attention to text elements on dark background.



04.21

## Typography don'ts (AR)

To ensure consistent typography across all ATL and BTL communication materials and to build strong market recognition, do not deviate from the provided typography principles outlined in this chapter. Typography consistency reflects quality and familiarity, helping Salam to build trust and reputation with our audiences.



Do not use two different font weights within one headline.



Do not change the line spacing.



Do not change, stretch or modify the font.



Do not use other fonts that are not specified.



Do not fill text with non-brand colours.



Do not apply gradients to the text.



Do not right/centre align text.

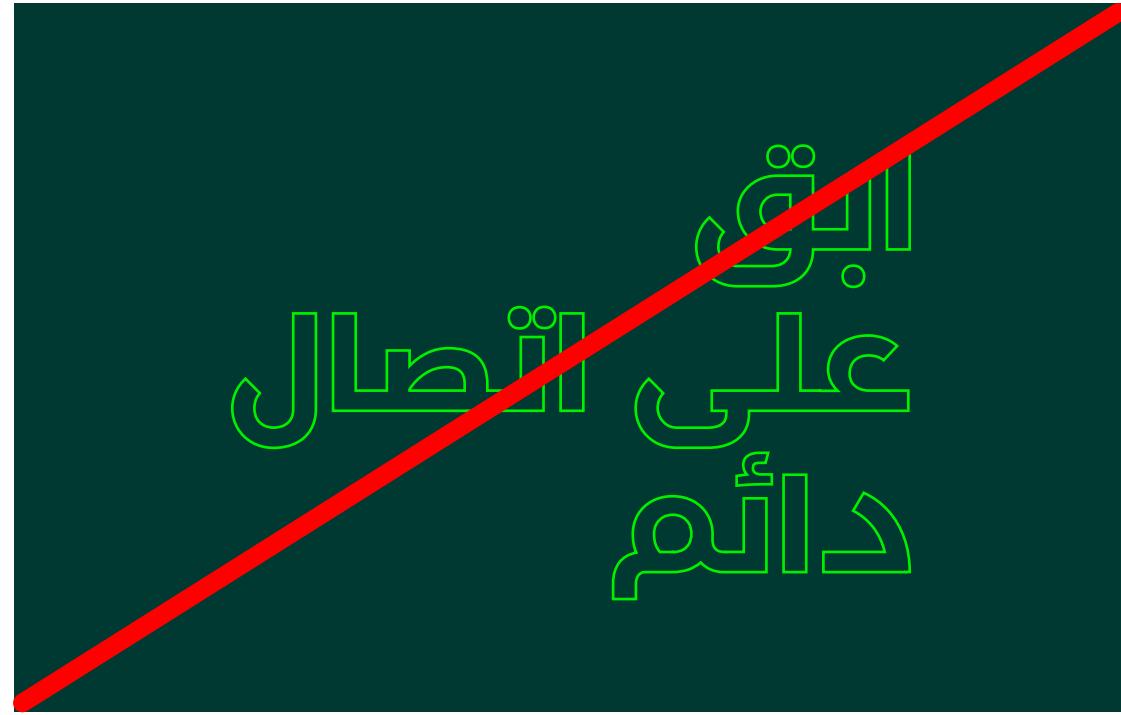


Do not change size of typography within a message.

04.22

## Typography don'ts (AR)

To ensure consistent typography across all ATL and BTL communication materials and to build strong market recognition, do not deviate from the provided typography principles outlined in this chapter. Typography consistency reflects quality and familiarity, helping Salam to build trust and reputation with our audiences.



Do not use outline effect on the text.



Do not have separate letters between the words. Always use kashida to ensure that the words can be read clearly. This applies mostly on the typographic posters where the type design can be more experiential.



Do not mask image in the text.

## 04.23 System default fonts

Noto Sans Light

# Light

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz  
0123456789,%!\$#@#&+;?.?

أ ب ت ث ج ح د ذ ر ز س ش ص ض ط  
ظ ع غ ف ق ك ل م ن ه و ي 0123456789, %!\$#@#\_&+;?.?

Noto Kufi Arabic Light

# رِبْع

Noto Sans Regular

# Regular

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz  
0123456789,%!\$#@#&+;?.?

أ ب ت ث ج ح د ذ ر ز س ش ص ض ط  
ظ ع غ ف ق ك ل م ن ه و ي 0123456789, %!\$#@#\_&+;?.?

Noto Kufi Arabic Medium

# hugio

Noto Sans ExtraBold

# ExtraBold

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn**  
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz  
0123456789,%!\$#@#&+;?.?

أ ب ت ث ج ح د ذ ر ز س ش ص ض ط  
ظ ع غ ف ق ك ل م ن ه و ي 0123456789, %!\$#@#\_&+;?.?

Noto Kufi Arabic ExtraBold

# عربیض

**Note.**

When designing high profile, high impact communications, Codec Pro is always used.

# 05 Icons

- Introduction
- Icon style
- Basic principle
- Active/inactive status
- Icons colour
- Icons overview
- Icons usage
- Icons don'ts

## 05.1 Introduction



Our modern icons are essential to our visual identity, designed for clarity and simplicity across platforms. Carefully crafted to align with our brand's aesthetics, these icons enhance the user experience by providing intuitive navigation and quick understanding.

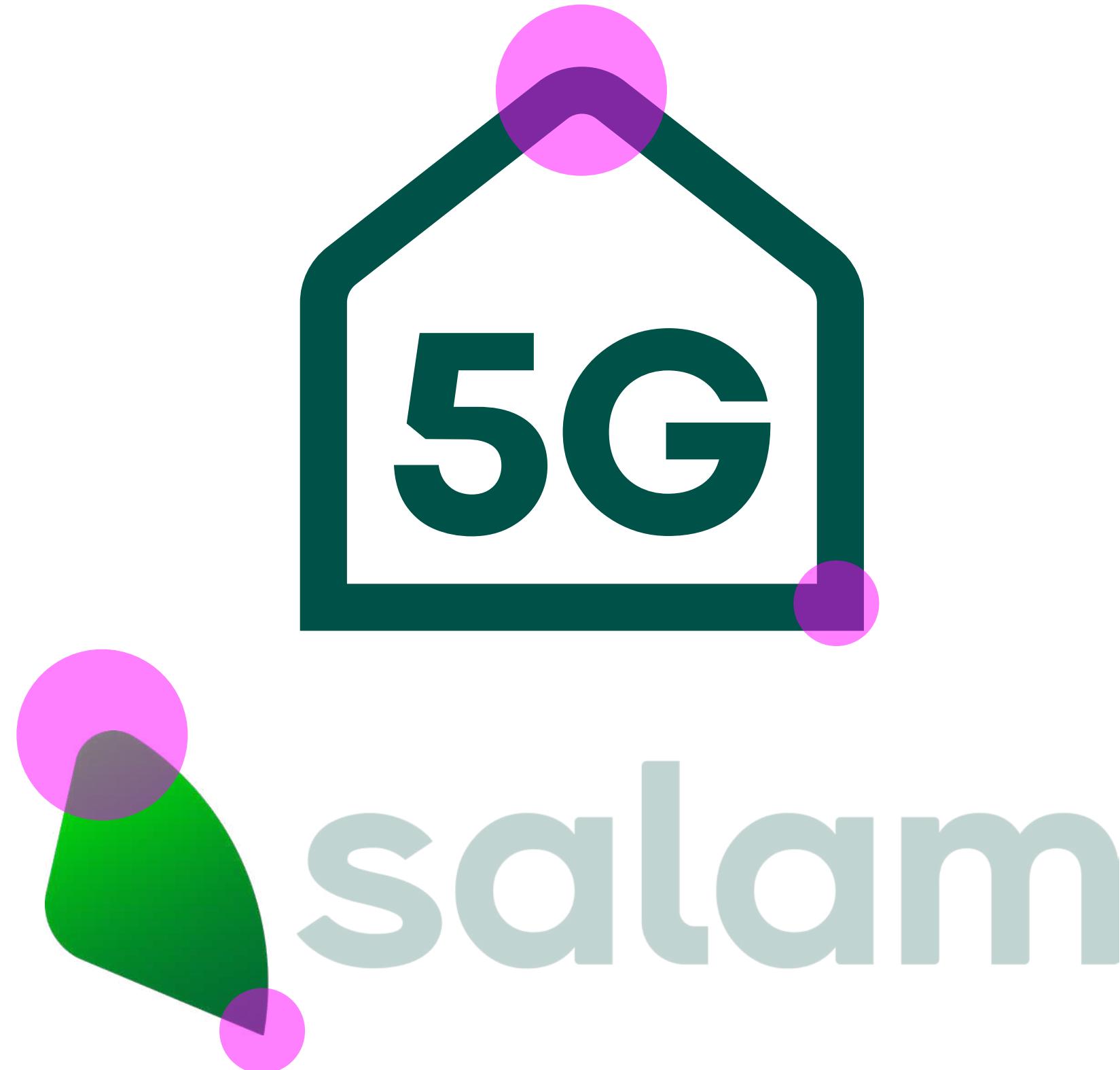
By maintaining a consistent style, our icons preserve the brand's modern look, ensuring consistency across Salam's brand communications.

## 05.2 Icon style

The style of our brand icons draw significant inspiration from the Salam's Butterfly Symbol, incorporating a blend of corners and curves. Unrounded corners should only be paired with rounded ones to maintain visual harmony. Curves are designed to align perfectly with the grid at their start and end points, ensuring precision and consistency.

Text elements within the icons utilize the brand font, Codec ExtraBold, to create a unified and distinct visual unit. This cohesive approach not only strengthens brand recognition but also enhances the overall aesthetic appeal and ease of our communication materials.

Rounded & sharp corners inspired by the aesthetic of our Butterfly Symbol



Icons incorporating typographic elements

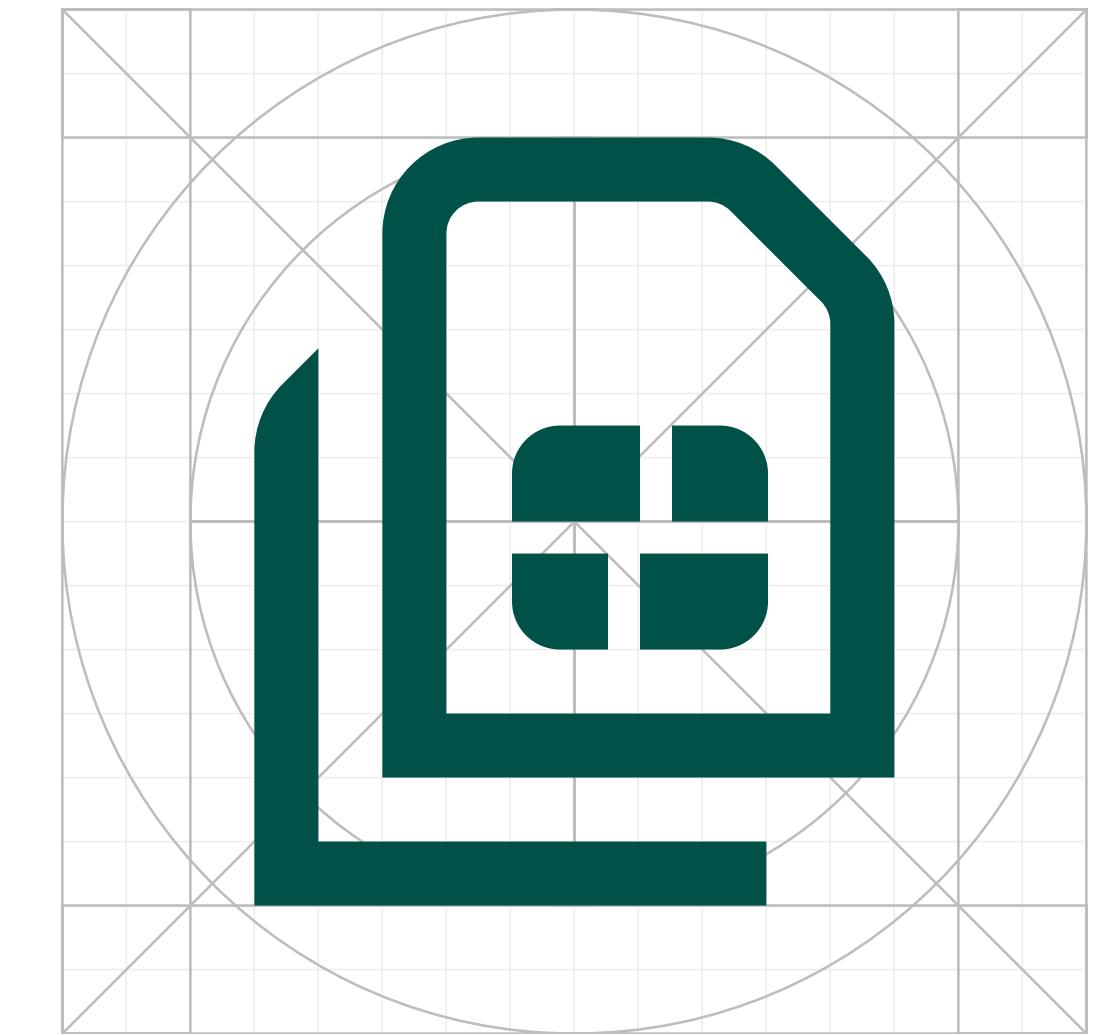
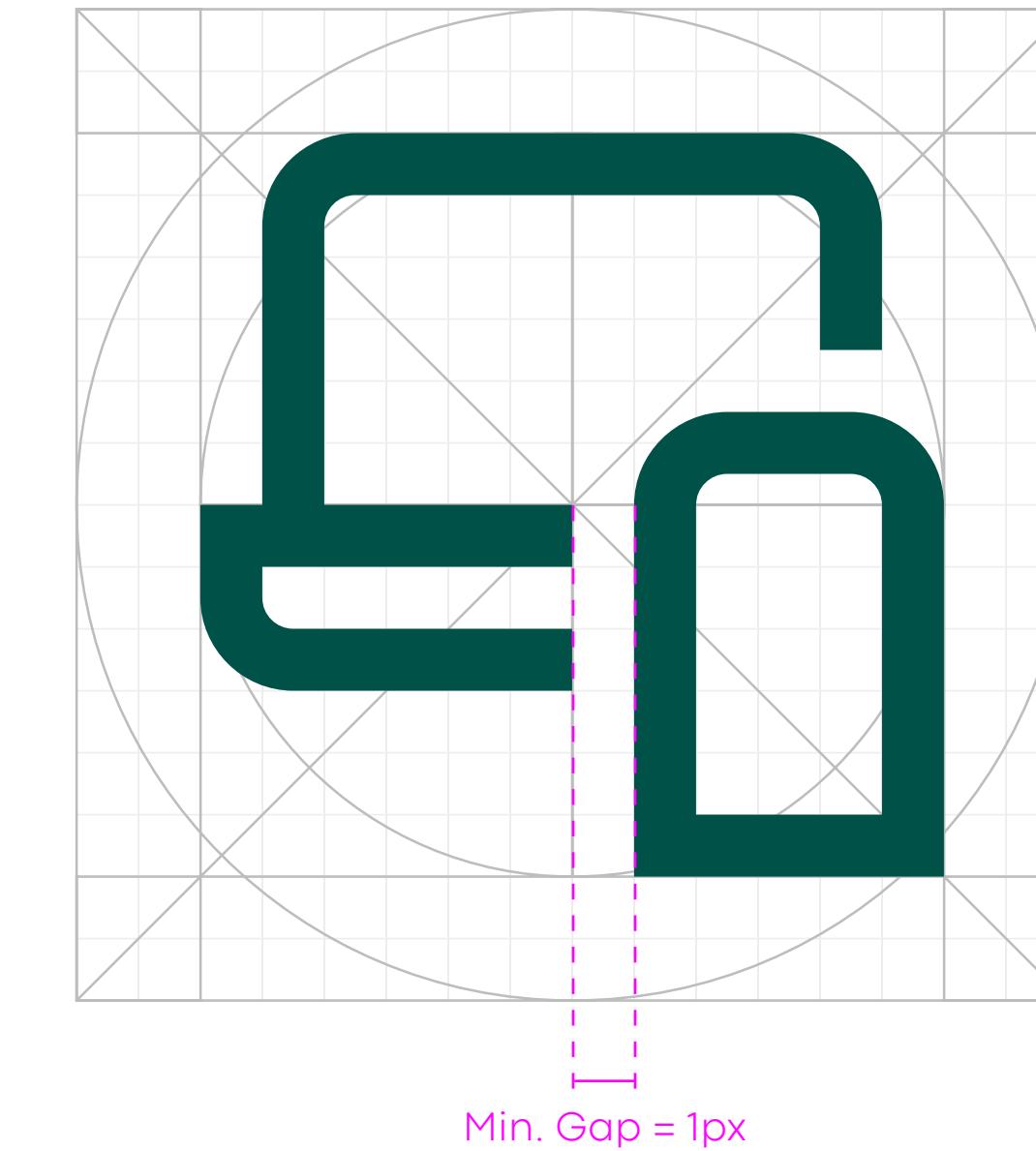
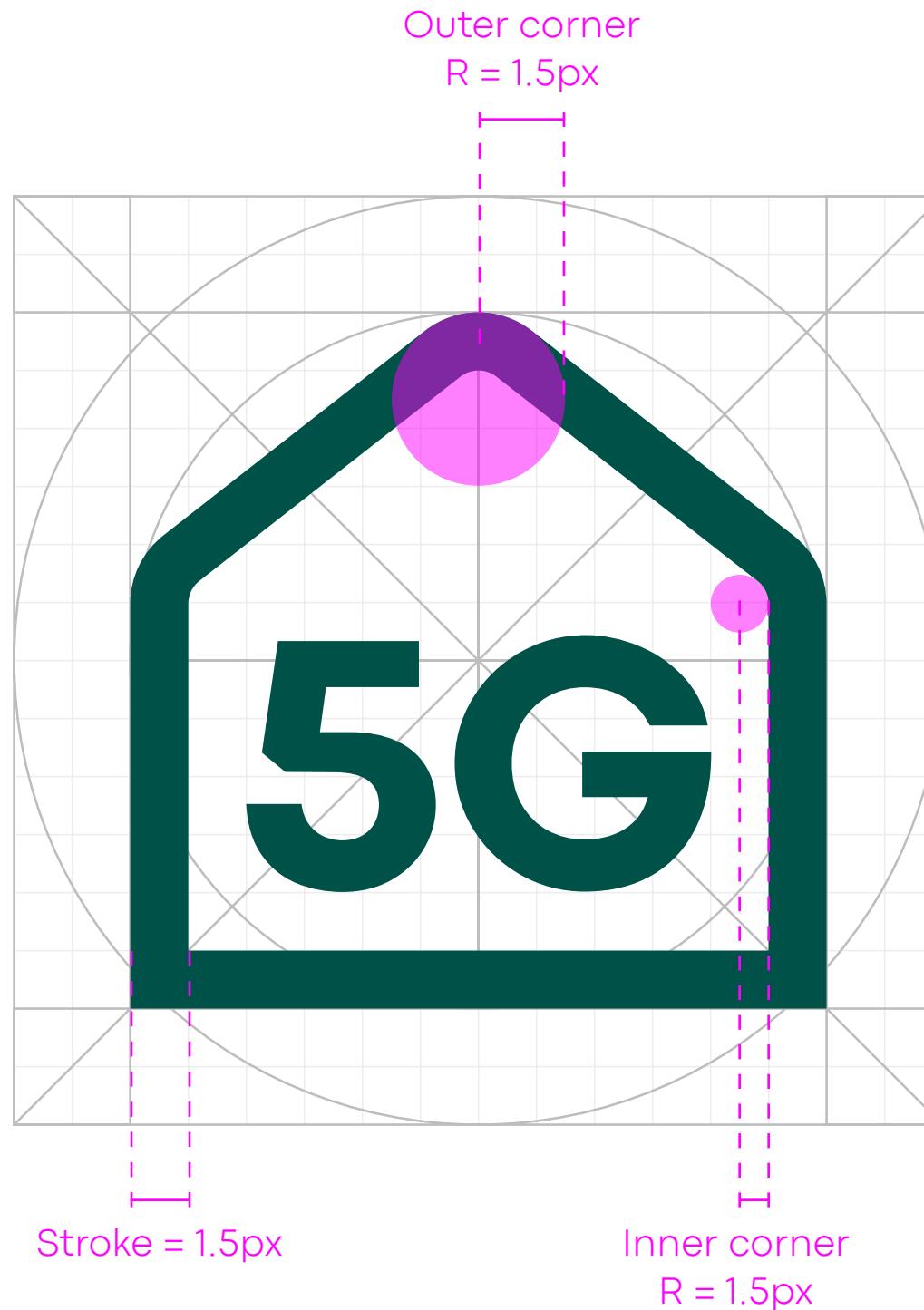


## 05.3 Basic principle

All icons have been designed on a  $16 \times 16$  pixel grid to maintain visual consistency. When developing additional icons, ensure that the following principles are maintained.

Icons are made up of as few elements as possible. The constructed style is created by means of a fine, constant contour thickness of one pixel and the avoidance of filled-in blocks. Right angles alternate with rounded corners.

Stroke weight = 1px  
Outer corner radius = 1.5px  
Inner corner radius = 0.5px  
Minimum stroke gap = 1px



## 05.4 Icons colours

Our icons consistently appear in our primary colours: Dark Saudi Green and Vibrant Green. They maintain a strong brand identity while offering flexibility in design.

Backgrounds may also use these primary colours, allowing for combinations and visual variants that enhance brand cohesion and adaptability across different applications.

Dark Saudi Green on Cloud White



Dark Saudi Green on Vibrant Green



Vibrant Green on Reliable Green



## 05.5 Active/inactive status

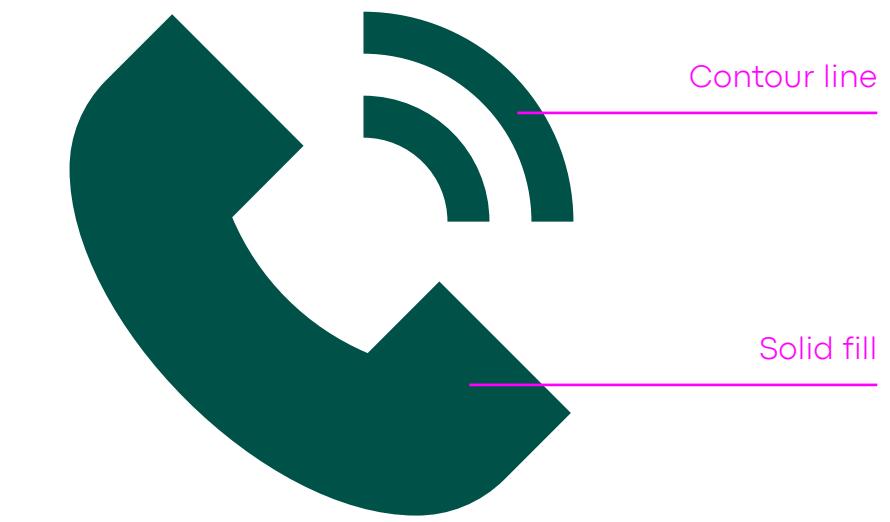
Our icons feature an additional “active state”, which becomes visible only when a function is active. This state enhances user interaction, providing clear feedback and guidance. There are two types of implementation for this feature, which can be combined when appropriate, to optimize usability and user experience.

### 1 Filled contours

Closed contours are filled and interior elements are shown inversely so as to create a flat impression.

### 2 Combination of filled and contours

Both filled and contours can also be combined within an icon if appropriate.



## 05.6 Icons overview

Mobile plans      Home plans      Salam home 5G      Gamers pack      Devices      Offers      Help & Support      FAQ      Chat with us      Industry      Call us



Mobile plans      Home plans      Salam home 5G      Gamers pack      Devices      Offers      Help & Support      FAQ      Chat with us      Industry      Call us



## 05.7 Icons usage

Icons are used in both digital and print settings to help people quickly understand information. By making complex ideas simpler, they improve the user experience and make communication clearer. Our icons also keep our brand consistent, ensuring a cohesive look across all materials.

### 1 Static usage

Icons are integrated with text to make them message clearer and easier.

### 2 Interactive usage

Icons appear when a function is active in digital applications. In navigation, they indicate the user's current page, while for status updates, they convey changes or updates effectively.

1

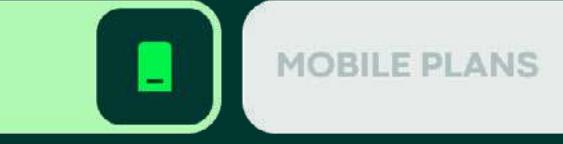


### Free consultation

Send us your requirements and we will help you determine your needs.

[Online Form](#)

2

Default	Hover	Pressed	Disabled
			



### Frequently asked questions

Submit your request or complaint quickly and easily through our online form.

[Online Form](#)

Default	Hover	Pressed	Disabled
			

## 05.8 Icons don'ts

To maintain consistent icon appearance and brand integrity across all ATL and BTL communication materials, adhere to these guidelines. Do not alter the icons provided; instead, use only the final artwork provided.

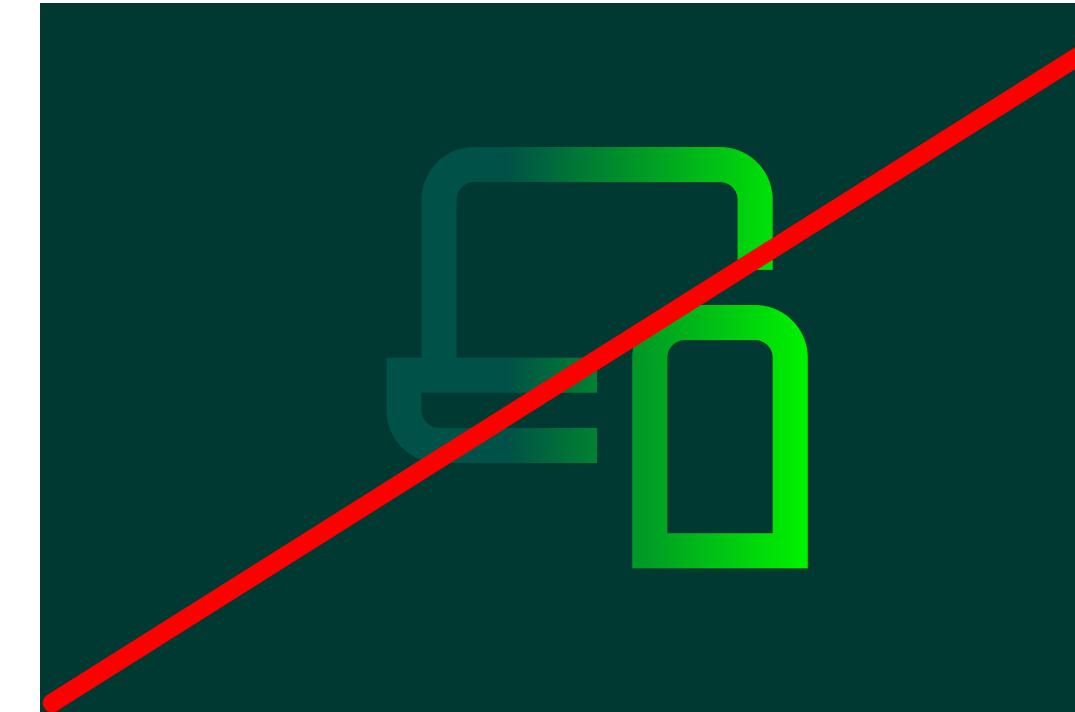
When creating new icons, strictly follow the established design principles. These practices ensure Salam is building strong market recognition, reflecting quality, and continually build trust in our brand.



Do not use non-Salam brand fonts for typographic elements within an icon.



Use unrounded corners only when paired with rounded corners to maintain design consistency.



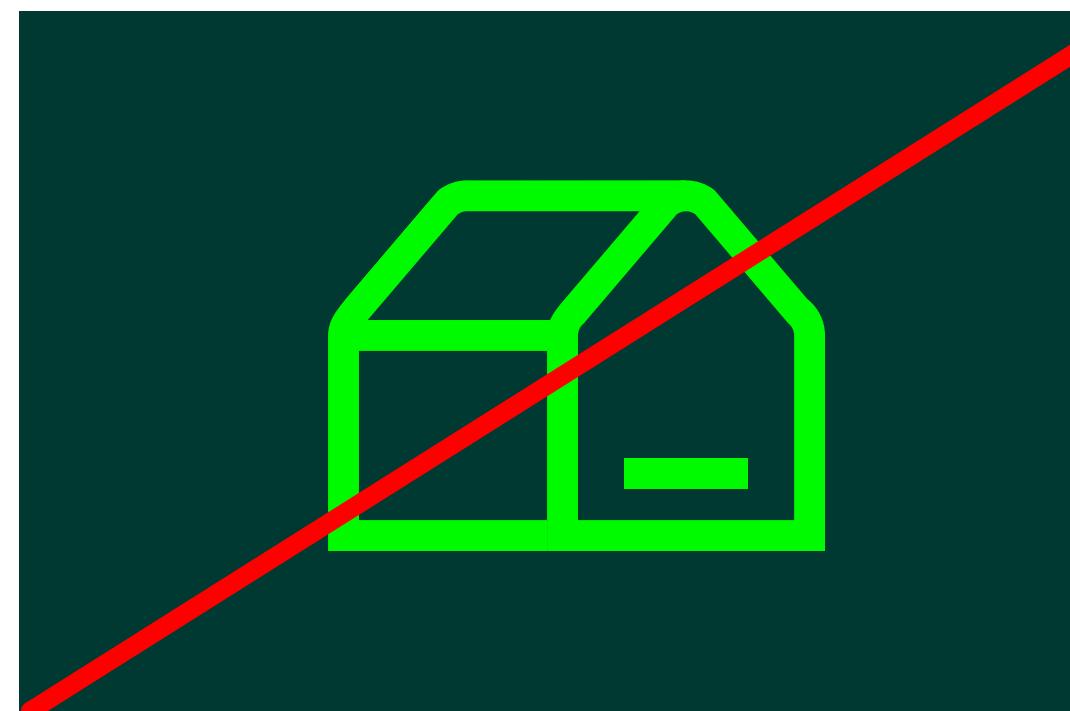
Do not apply gradients to icons.



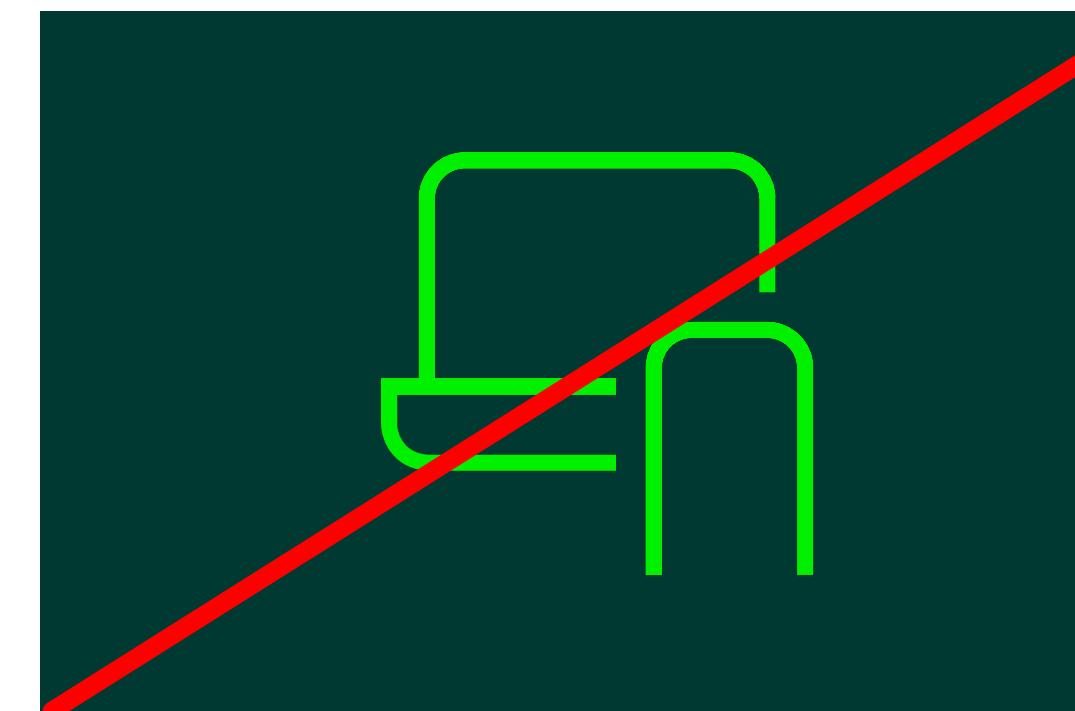
Do not enhance designs by adding decorative / unnecessary elements.



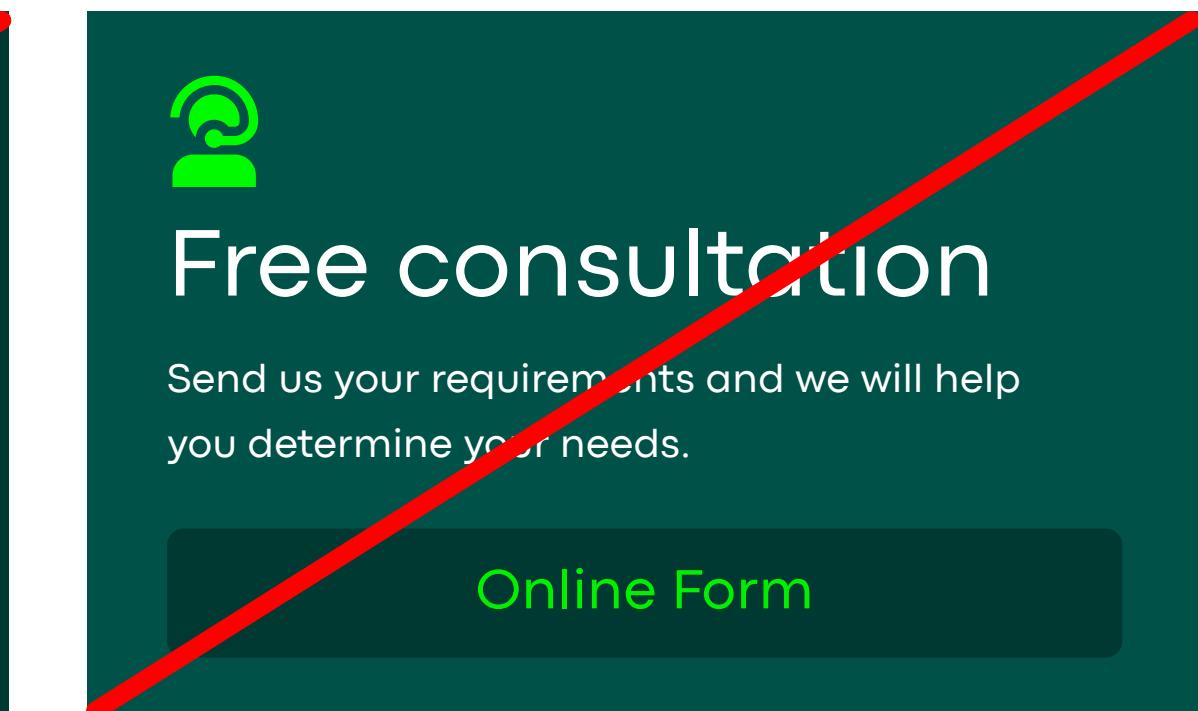
Do not fill icons with non-brand colours.



Three-dimensional perspectives should not be used.



Do not alter the icon's contour thickness.



Do not use the active state icon as the standard version.

# 06

# Image Style

- Introduction
- People cut-out
- People real-life
- Green-tone imagery
- Real-life scenario
- Digital focused
- Abstract imagery
- Imagery don'ts

Note: The imagery displayed on this chapter includes non-public imagery and AI-generated content. Refer to 'Disclaimer' for additional information regarding usage.

## **Disclaimer**

By utilizing image search and AI, we can consistently align our imagery with Salam's brand look and feel, ensuring our visual communications are authentic and bold.

This approach enhances our storytelling. None of the imagery, with the exception of the imagery photographed by Salam are to be used publicly. They are used to serve as references to create future imagery.



## 06.1 Introduction



**Authentic  
Approachable  
Optimistic**

**Friendly  
Youthful  
People-First**

Our brand imagery is a vibrant reflection of the telecommunications landscape in Saudi Arabia—authentic, approachable, and youthful. The quality of the style reflects the reliability and credibility that our customers expect, while also embodying the innovative spirit that connects communities. Through a modern, people-first and optimistic aesthetic,

we highlight how technology enhances everyday experiences, creating an invitation to embrace connectivity in the world of Salam. The image style comprises a mix of imagery that depicts cut-out imagery, real-life lifestyle in real-life environment, as well as new green-tone imagery that follows closely our Bold and Green at Heart strategy.

## 06.2 People cut-out imagery

The people focused cut-out imagery is used to emphasize on the consumer aspect of the brand. The images focus on the authenticity and attitude of the people that communicates the brand in a youthful, bold and authentic manner. The overall treatment is captured with a clean studio background without any interiors, and could be

accompanied with our Butterfly Symbol as a graphic element behind to create a more graphic look.

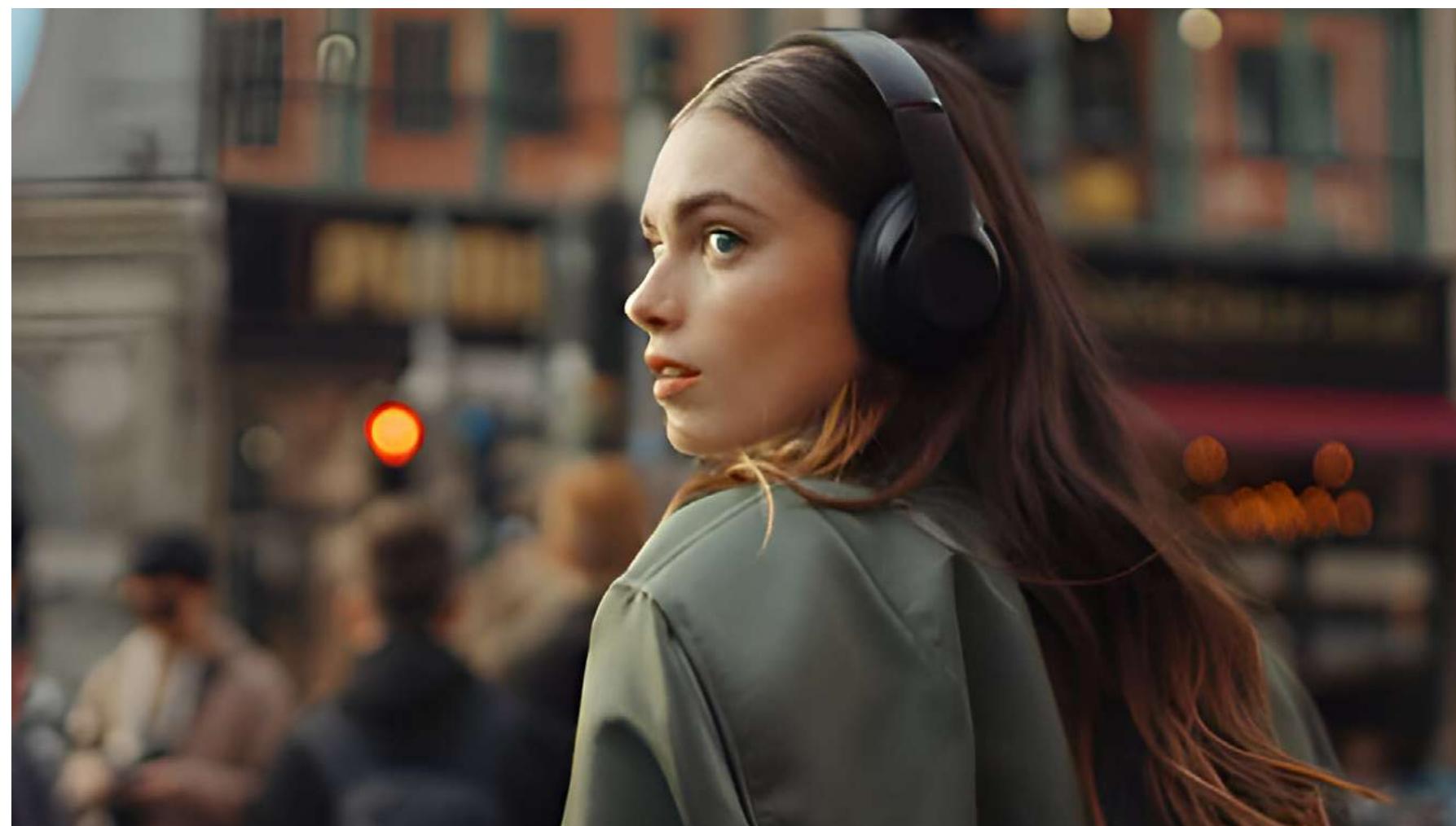
Suitable for website imagery treatments, testimonial advertising and/or brand focused communication messaging.



## 06.3 People real-life imagery

The people focused real-life imagery is used to emphasize the consumer spirit of the brand. The images focus on the authenticity and attitude of the people to communicate a youthful, bold and authentic manner, captured with warm lighting.

Suitable for website imagery treatments, testimonial advertising and/or brand focused communication messaging.



## 06.4 Green-tone imagery

The green-tone imagery is a distinctive imagery treatment which emphasises our Bold and Green at Heart, character by creating a world of Salam where our consumers live and experience the connectivity of our services.

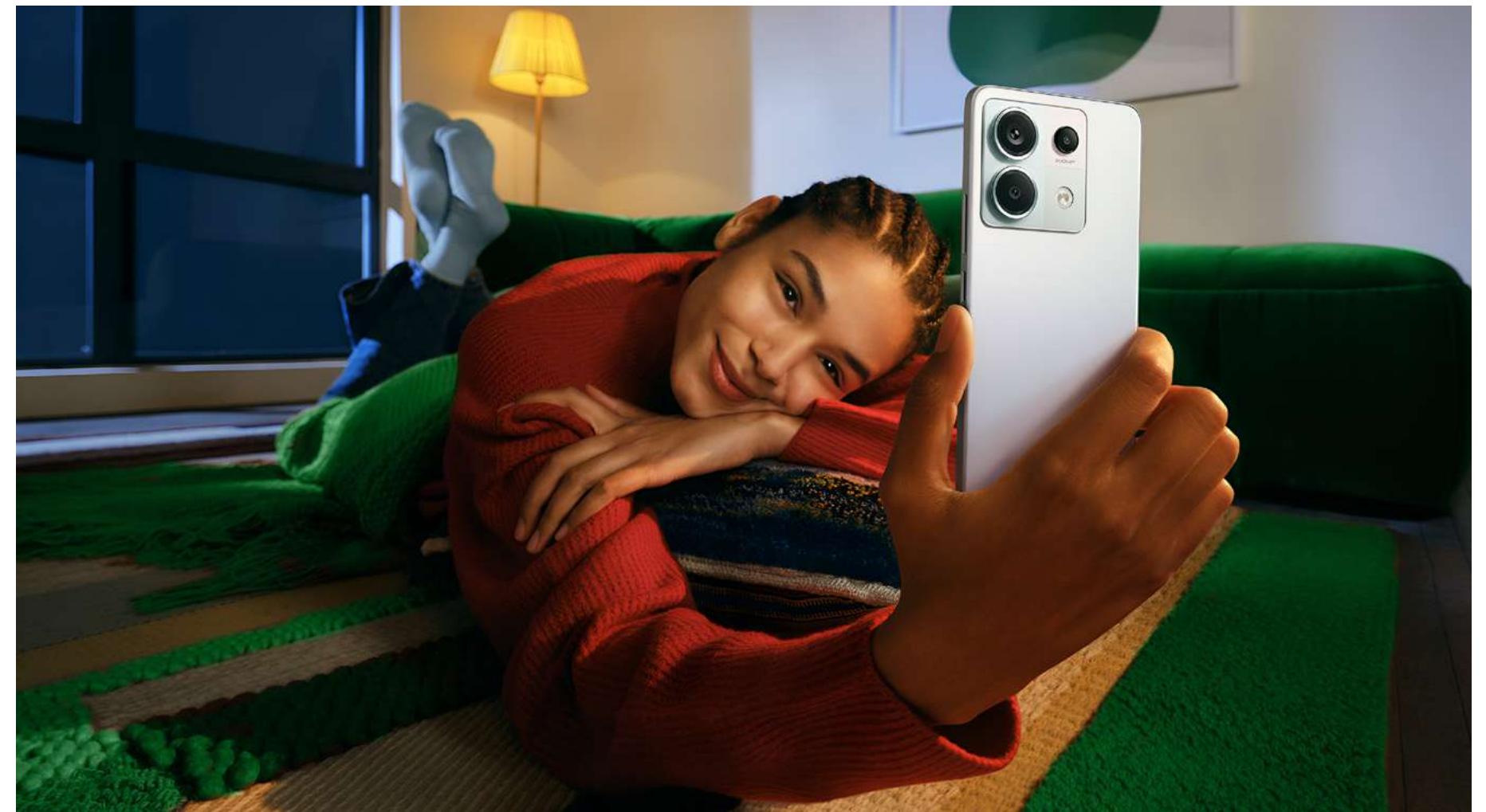
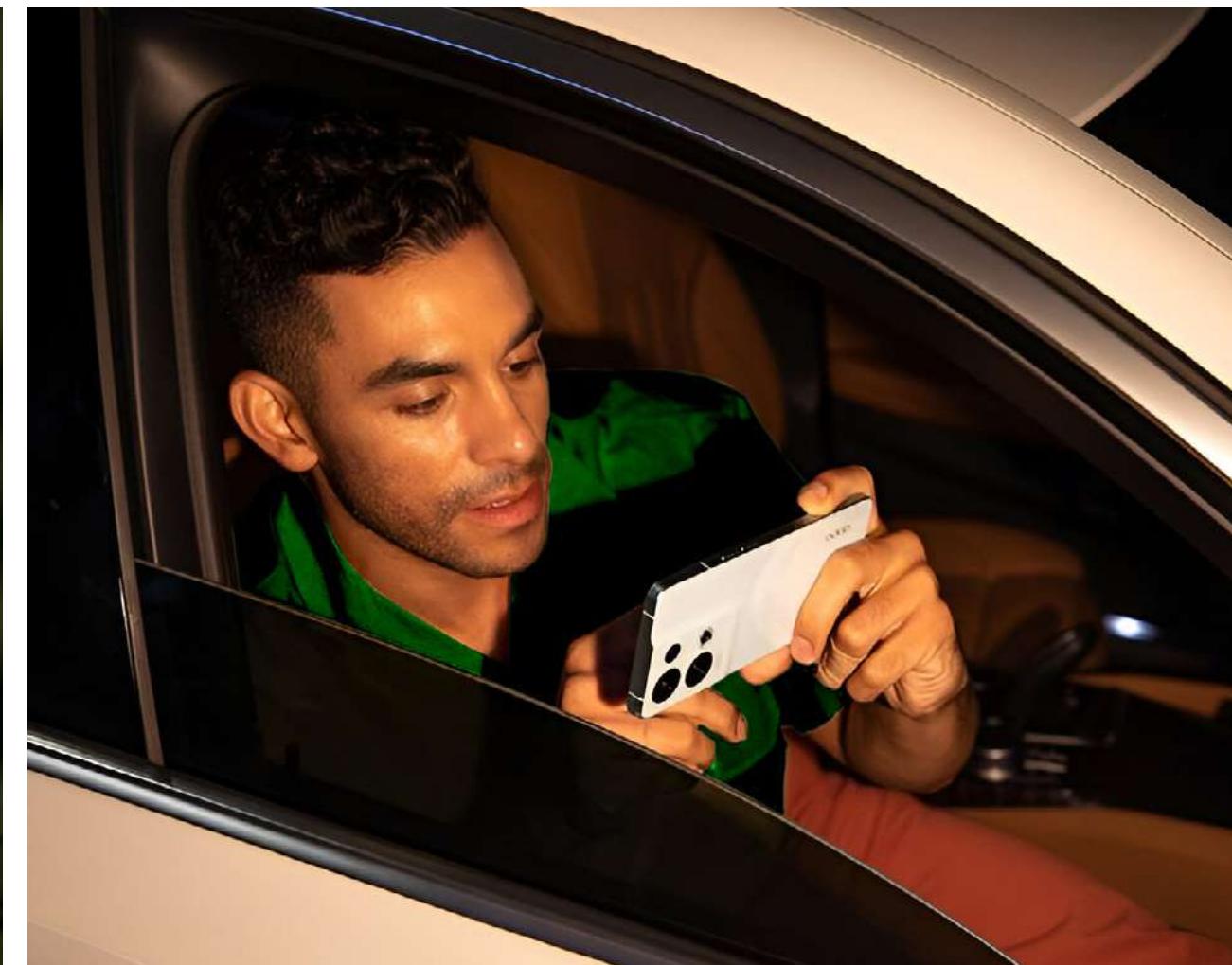
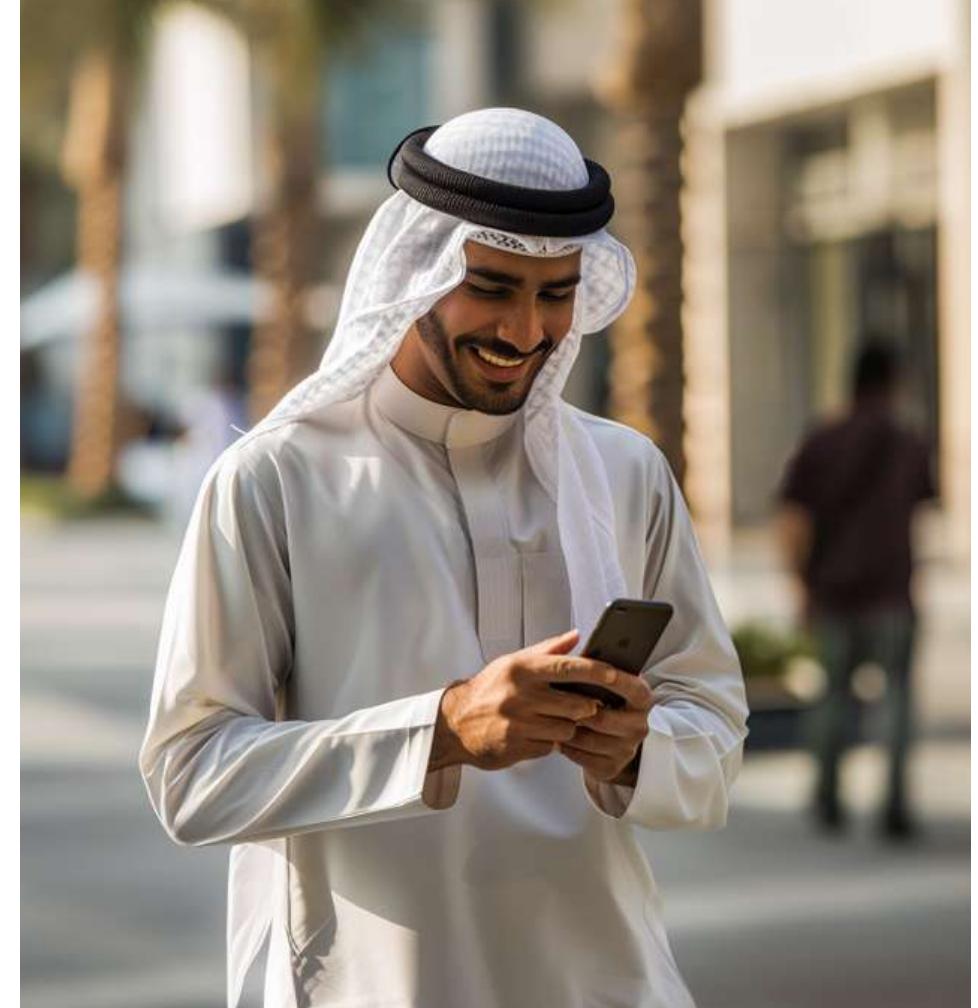
Ensure the imagery appears authentic and relatable. The colour combination of clothes should always harmonize with the green-tone colouration of the overall imagery.



## 06.5 Real-life scenario

The real-life scenarios depict an authentic moment of our consumer in day to day situations. They are optimistic, confident, playful and youthful. Always ensure that green colours are incorporated whenever possible in the environment and/or clothings.

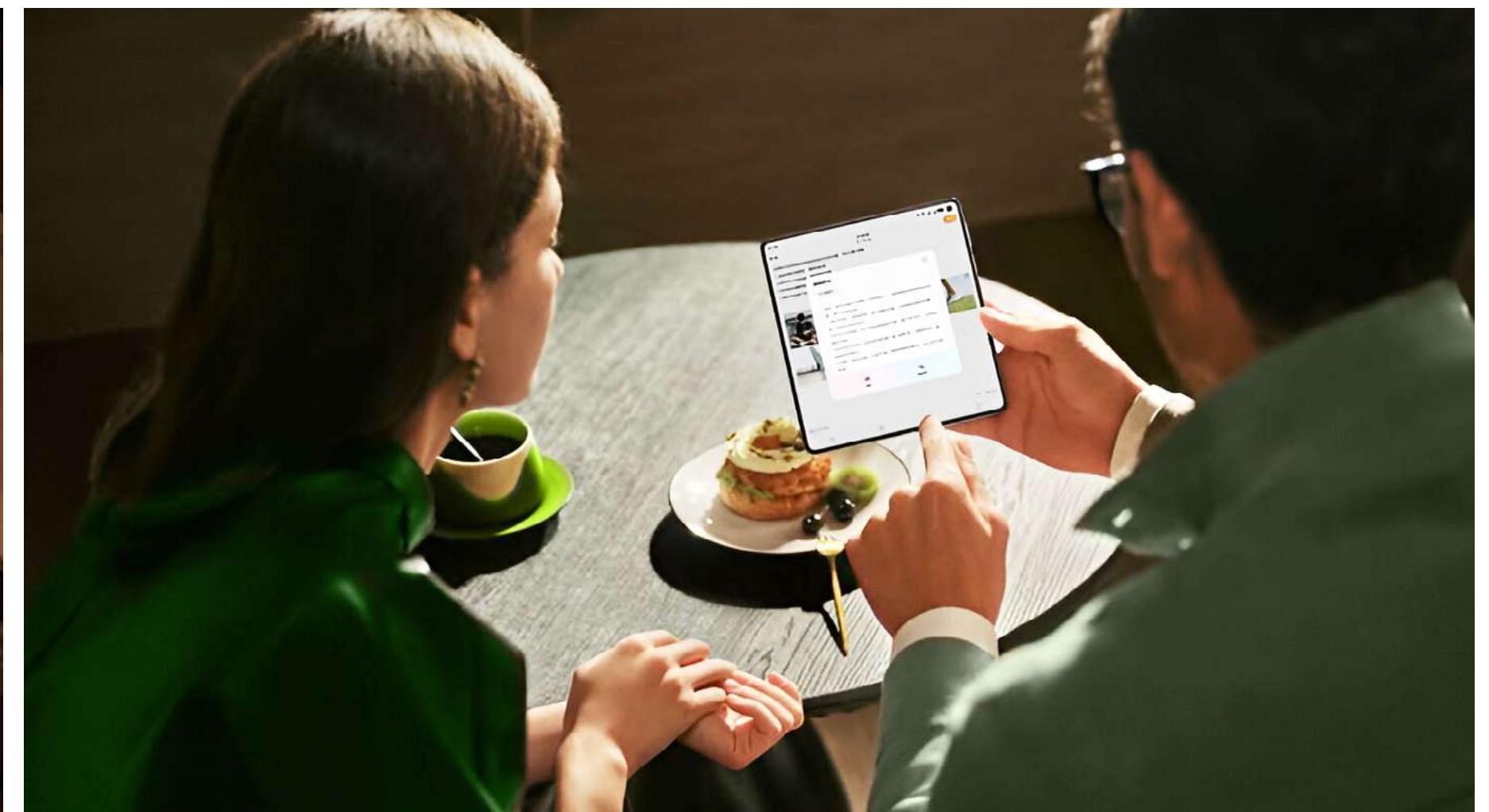
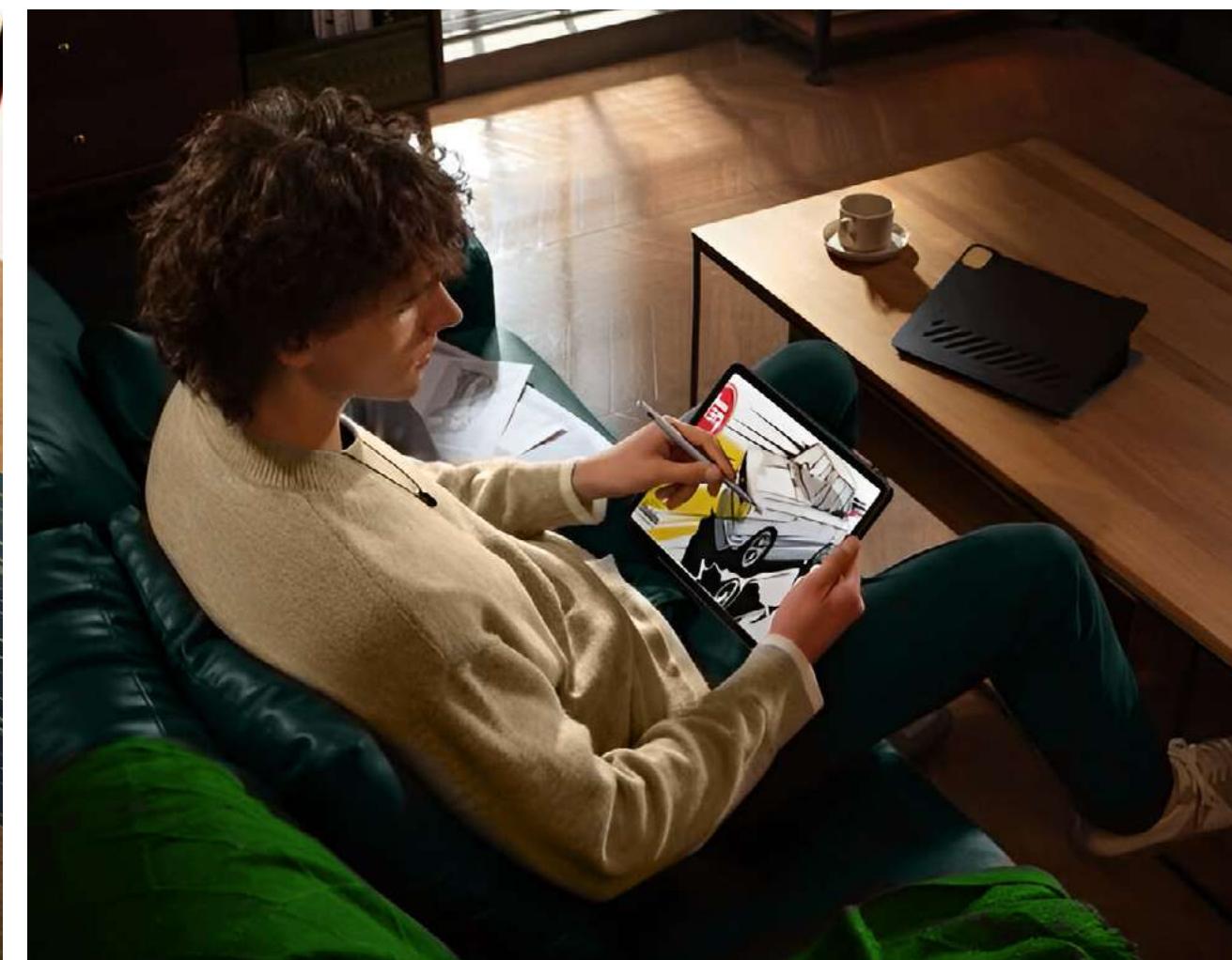
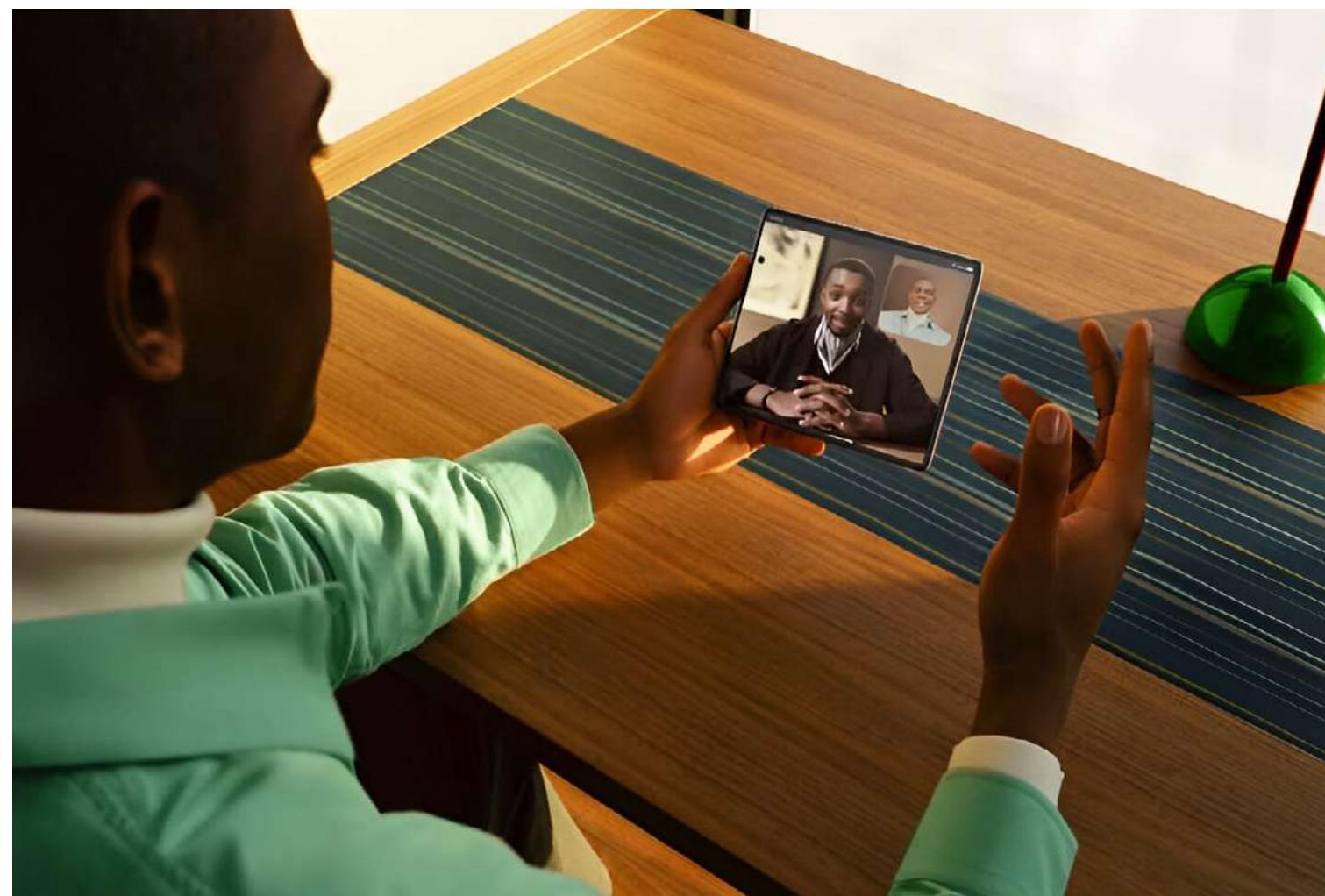
The overall colouration should look real and use lighting that showcases the environment in a natural manner.



## 06.6 Digital focused

The digital focused imagery is ideal for showcasing the latest app capabilities and/or appearance of Salam as a digital experience. The overall image is reflecting a real-life scenario to bring authenticity to the overall imagery.

Always incorporate green colouration to the settings, either through the small props in the overall shot, interior and styling of the talent. Avoid over colouring elements in the imagery to avoid appearing 'too green' or inauthentic.



## 06.7 Abstract & landscape

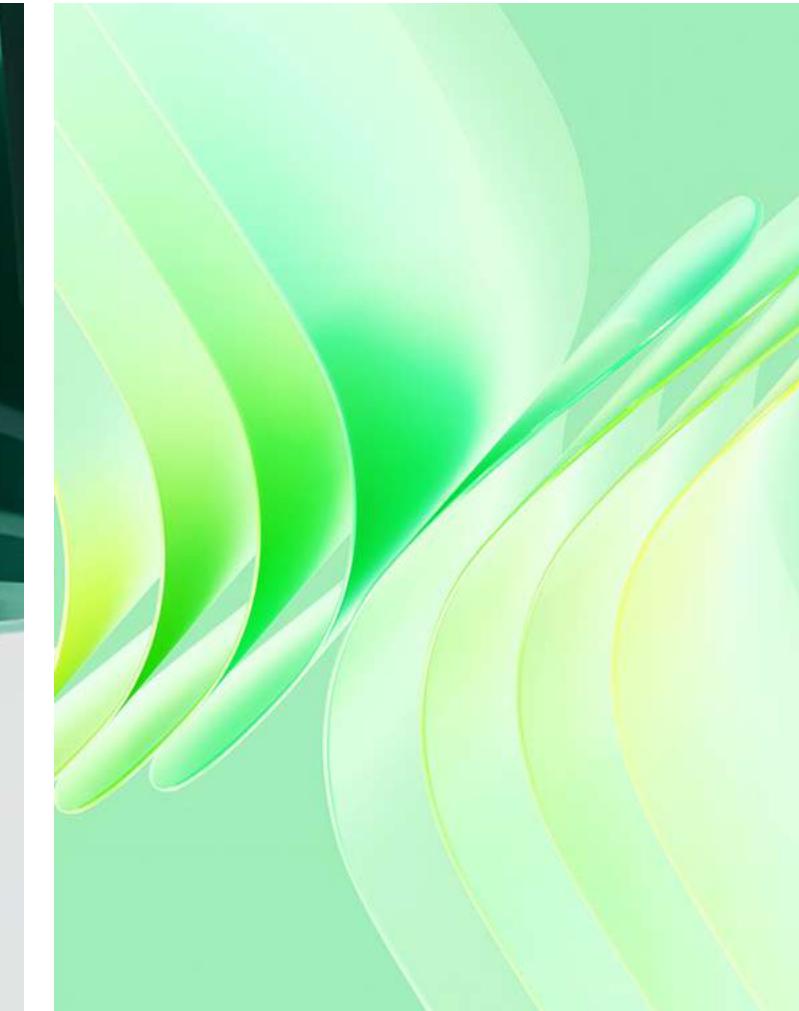
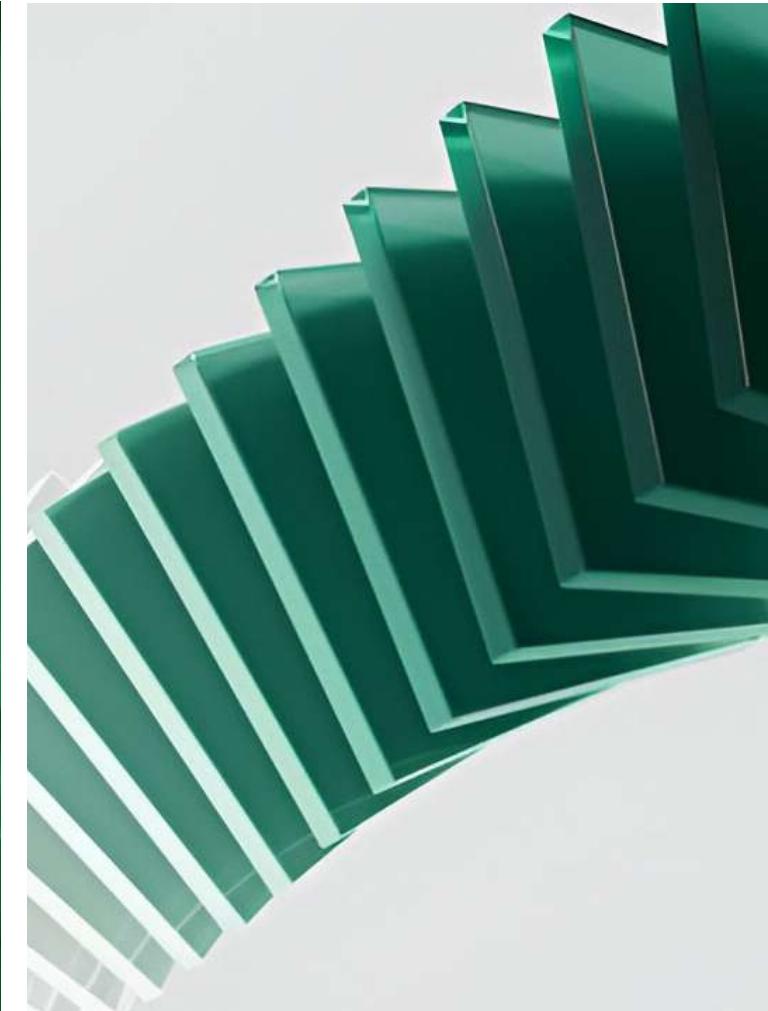
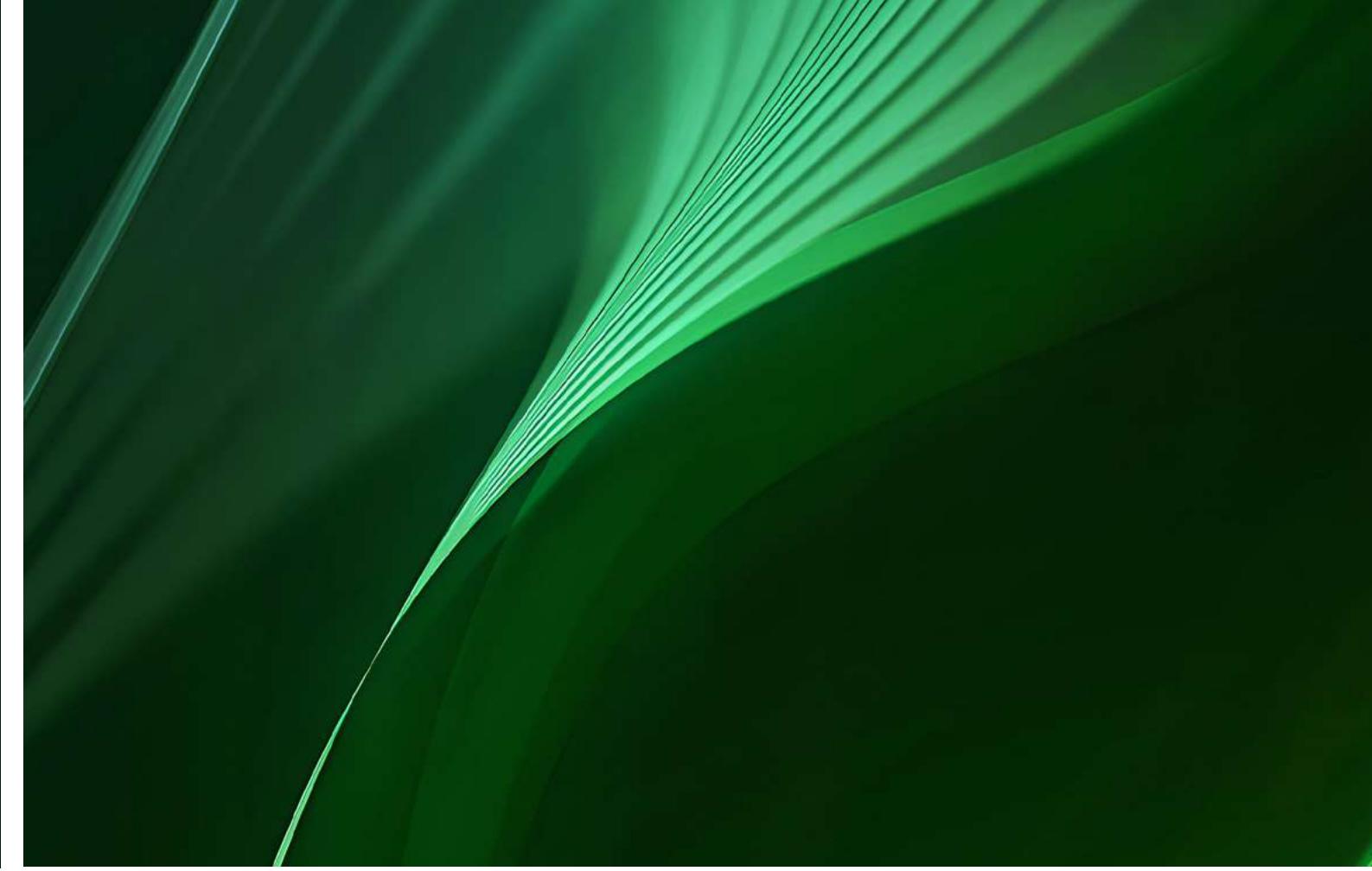
### Abstract imagery.

It is used to showcase our green tonality and can be used for background images when the focus is on the typography and messaging of the communication materials.

It should feature shapes which are layered yet connected, which transition in colour and form calmly, without distortion.

### Cityscape imagery.

They capture the surrounding landscape of Saudi and energy from the cities and connectivity that Salam creates.



## 06.8 Imagery model

Authentic  
Approachable  
Optimistic  
Friendly  
Youthful  
People-First

The imagery model encompasses the images that can be created and featured for different brand communications. From the more distinctive image style featuring green-tone imagery to the cut-out imagery - all the imagery featuring people is intended to capture real-life scenarios, the lifestyle, personality and moments where Salam's connectivity is experienced.

When creating imagery always ensure that warmth comes through in either the attitude and/or lighting of the environment to convey human touch and optimistic spirit.

The range of imagery ensures that the brand can consistently use imagery across a range of applications creatively and with a fresh and impactful impression.

### Cut-out imagery

Capturing our spirit and attitude, accented with our brand colours.



### People real-life environment

Real life scenarios, showing people up close and their expression.



### Green-tone imagery

Lifestyle, mobility, emphasises on services that brings benefits to people.



### Real-life scenario

Real-life positive and optimistic lifestyle. Real-life colouration, optimized.



### Digital focused

Focusing on Salam's digital experience with real-life situations.



### Abstract imagery

Suitable for masterbrand communications where topics are broad and message focused.



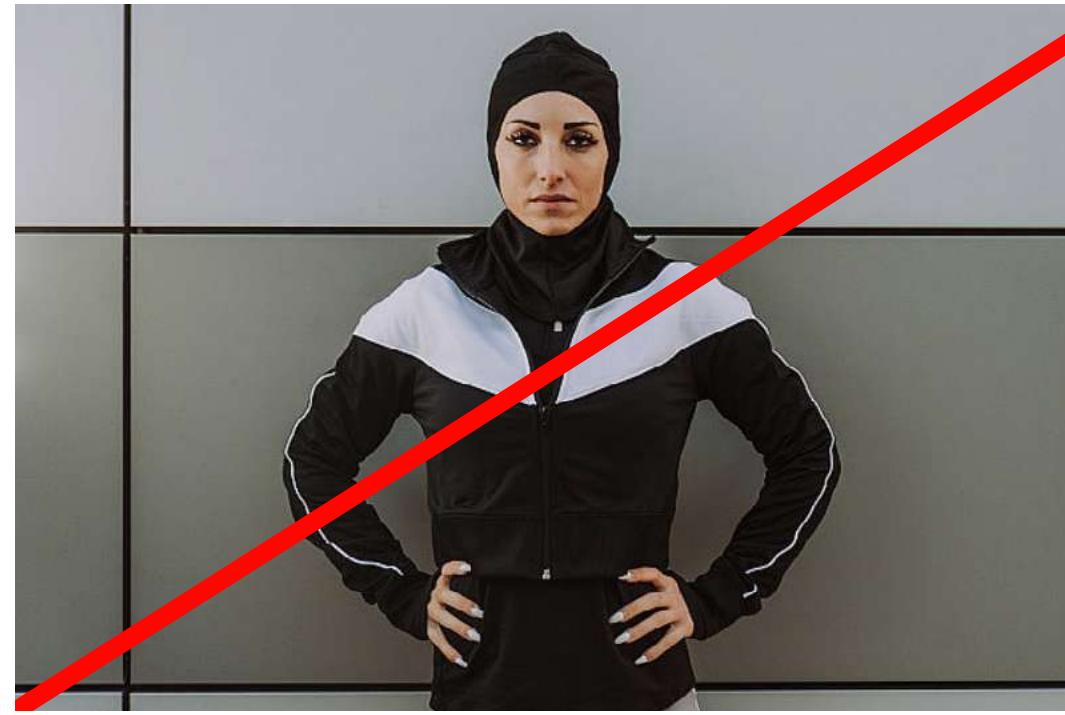
## 06.9 Imagery don'ts

To ensure a high quality and consistent approach to imagery for the Salam brand it is important to avoid the following incorrect image appearances.

Always maintain a balance to ensure the imagery feels fresh. When designing materials for Salam, remember the importance of authenticity of the scenario and the talent to build a strong brand.



Do not use imagery which lacks focus and overuses the green accent colour in an overt or unauthentic manner.



Do not cast characters that present very serious or negative expression.



Do not feature talent which has a stiff or posed manner.



Do not create imagery which does not appear authentic or realistic or appears forced.



Do not adjust the image tone to appear dark or dystopian.



Do not create un-authentic graphics overlayed with imagery that feels unauthentic and does not appear with any brand colours.



Do not create and shoot imagery that is overtly dark.



Do not have cheesy facial and gestures for cutout imagery.

## 06.9 Imagery don'ts

To ensure a high quality and consistent approach to imagery for the Salam brand it is important to avoid the following incorrect image appearances.

Always maintain a balance to ensure the imagery feels fresh. When designing materials for Salam, remember the importance of authenticity of the scenario and the talent to build a strong brand.

### Note

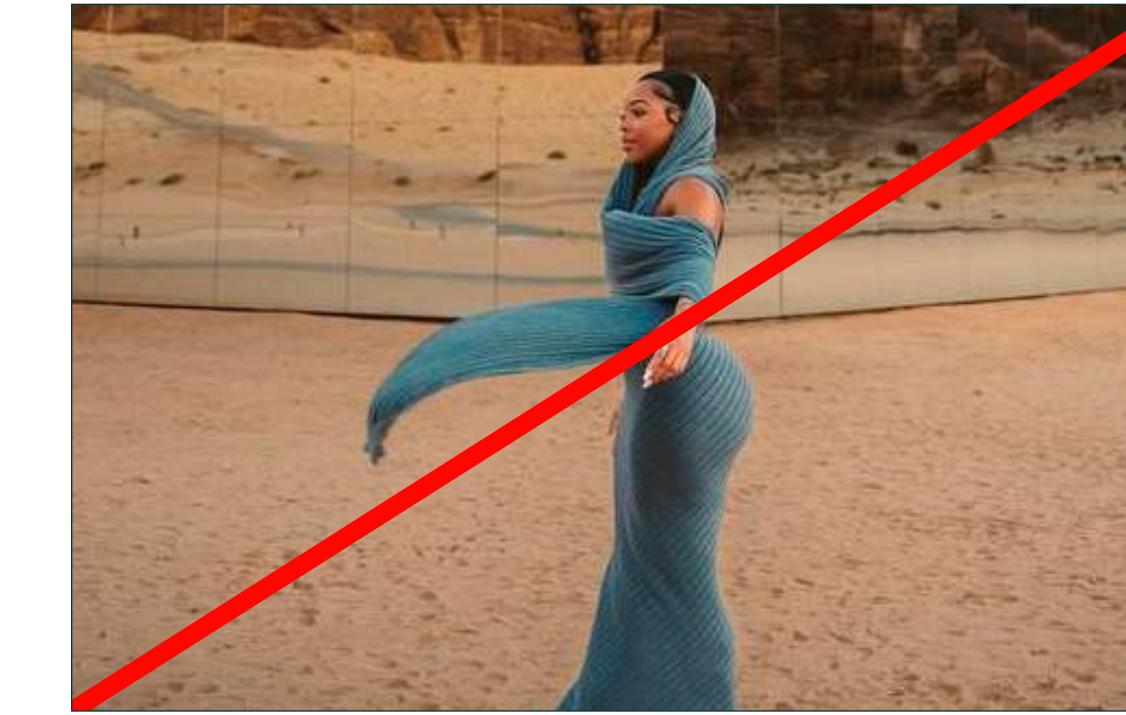
Ensure that the right styling is selected before creating different scenarios for our imagery or adjust the detail of the styling to fit into Saudi environment.



Do not shoot stiff, overtly posed and forced smile in studio environment.



Do not use other graphic shapes besides the Butterfly Symbol for cut-out imagery.



Do not style the talent in a seductive manner.



Do not feature imagery in flat and lifeless lighting.  
Do not use styling that doesn't fit into Saudi environment.



Do not have scenarios that are too staged or unauthentic.  
Do not use styling that doesn't fit into Saudi environment.



Do not shoot the talent in deliberate tonal styling, or overuse the green colour in the overall imagery.



Do not capture scenarios with a busy visual environment.  
Do not use styling that doesn't fit into Saudi environment.



Do not use monochrome imagery.

# 07

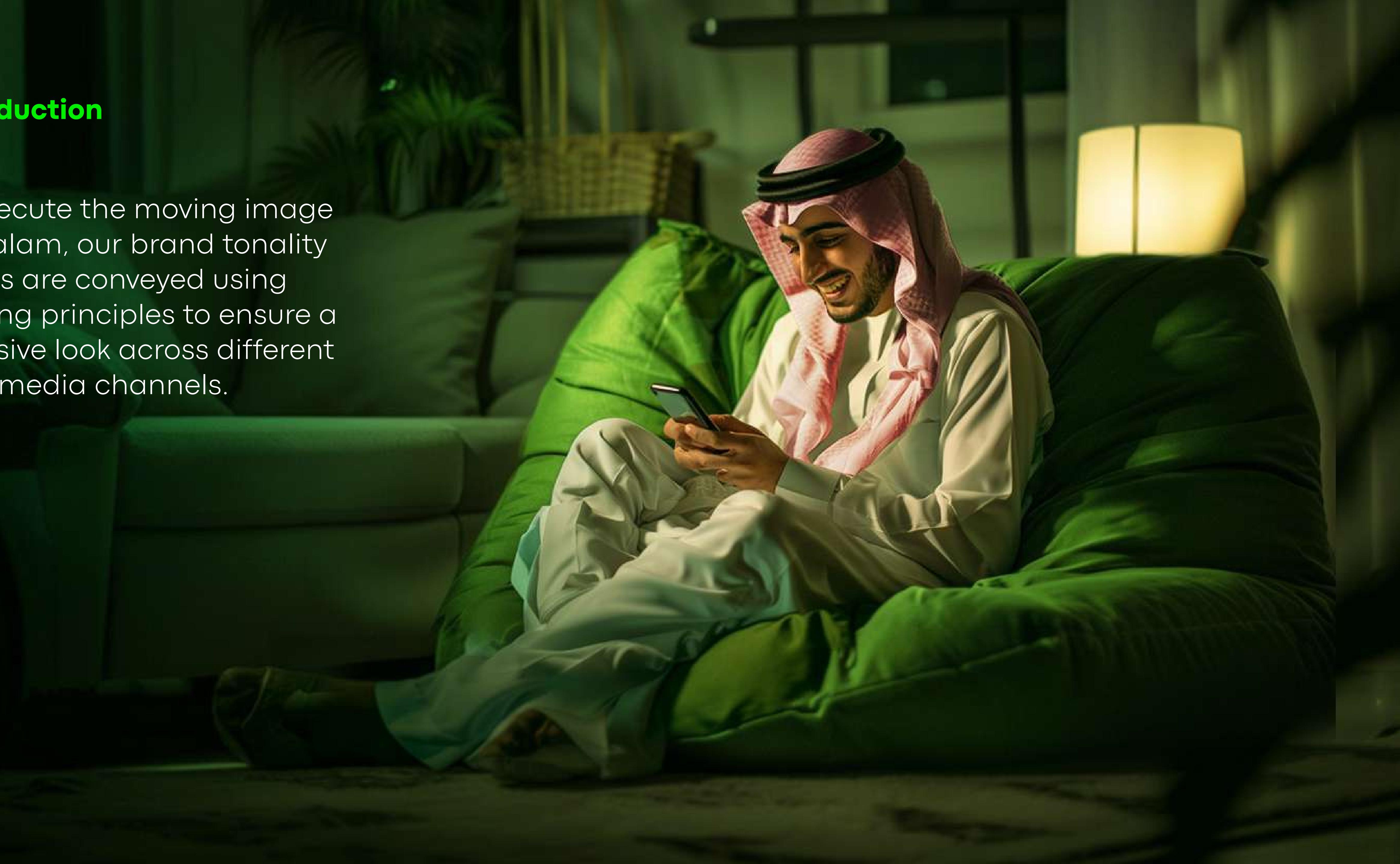
# Moving image principles

- Introduction
- Overview basic principles
- Casting
- Styling
- Perspective/transition
- Tonality
- Locations/sets
- Light
- Colour grading
- Graphics

Note: The imagery displayed on this chapter includes non-public imagery and AI-generated content. Please refer to the 'Disclaimer' for additional information regarding its usage.

## 07.1 **Introduction**

To execute the moving image for Salam, our brand tonality values are conveyed using guiding principles to ensure a cohesive look across different multimedia channels.



## 07.2 Guiding principles video

When creating videos for Salam, it's important to highlight both technological innovation and local culture. These principles ensure each video not only informs but also connects with our audience. Equally, the overall style aligns with our imagery principles, ensuring a consistent and memorable look across both still and moving images



**Casting**  
Strong characters



**Styling**  
Personality boosting and culturally relevant



**Perspective**  
Interesting angles and integration between scenes



**Tonality**  
Bold & Green at Heart



**Locations**  
Interesting yet authentic



**Light**  
Warm, natural and authentic



**Colour-grading**  
Energetic vibes



**Graphics**  
Youthful and digital-first

## 07.3 Casting

Casting plays a crucial role in bringing our stories to life, as our cast enhances the character of each narrative. We select people who are not easily forgotten, representing our target audience while embodying our brand's attitude and personality. This approach ensures that our videos resonate authentically and memorably with viewers.



Strong characters



Authentic & relatable



Remarkable characters

### Memorable characters

- Strong characters
- Authentic & relatable
- Remarkable characters

These characteristics become the defining personality that is used to cast our talents when it comes to video style. They need to be able to convey emotions through their visual expression and body movement, yet appear authentic and approachable.



Do not cast characters that present very serious or negative expression.



Do not cast forgettable characters with cliche and unauthentic visual expression.



Do not cast characters with stiff visual expression or gestures.

### Don'ts

Avoid casting individuals who appear generic, stiff, or inauthentic. Ensure that the talents' behavior on camera is natural and not exaggerated, maintaining a relatable and relevant connection to the current market in the overall video content.

## 07.4 Styling

The styling of the talents should appear youthful and relatable to everyday life. It's important to select clothing that is culturally relevant and appropriate for various regions, ensuring authenticity and connection with the audience.



Personality boosting



Culturally relevant

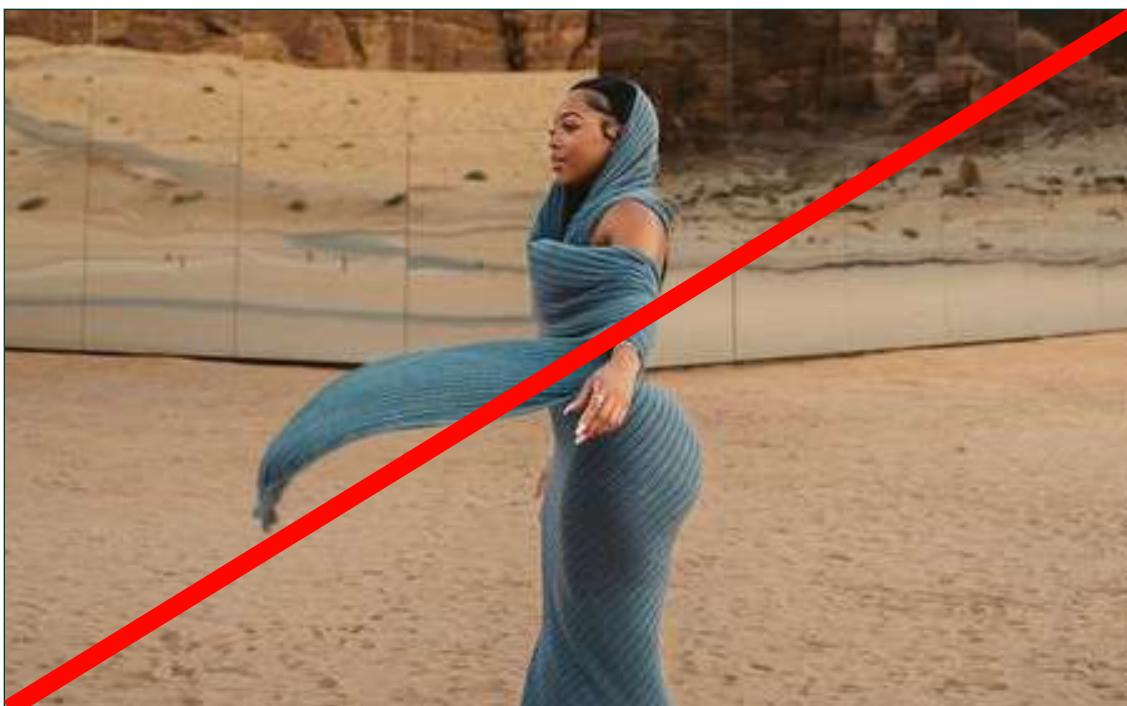


Relatable to everyday life

### Energetic, youthful and relatable

- Personality boosting
- Culturally relevant
- Relatable to everyday's life

When choosing styling for talents, ensure that the clothing enhances both the story and the individual's personality. The styling must look authentic. Select culturally relevant attire that reflects what people genuinely wear in daily life. Whenever possible, incorporate green to reinforce a strong brand presence.



Overtly sexy or culturally inappropriate.



Overtly complicated. Avoid overly colourful styling which can be distracting.



Unauthentic, not relatable and unbelievable styling to everyday's life.

### Don'ts

Avoid overly tight, revealing, or sexy clothing for the talents, as this detracts from Salam's joyful, optimistic, and approachable brand image and is not culturally acceptable.

Choose colours that harmonize well among the talents, steering clear of intricate patterns that may distract from the individuals. Lastly, ensure the clothing is relatable and reflective of everyday life to maintain authenticity.

## 07.5 Perspective

When creating the storyboard for the video, ensure that every transition is thoughtfully planned to provide a smooth viewing experience for the audience. This can be achieved through techniques such as visual elements seamlessly integrating into the screen or camera movements that lead into the next scene.

Additionally, explore other interesting visual perspectives to enhance the overall impact of the video.



Interesting angles



Integration to screens



Clear visual focus

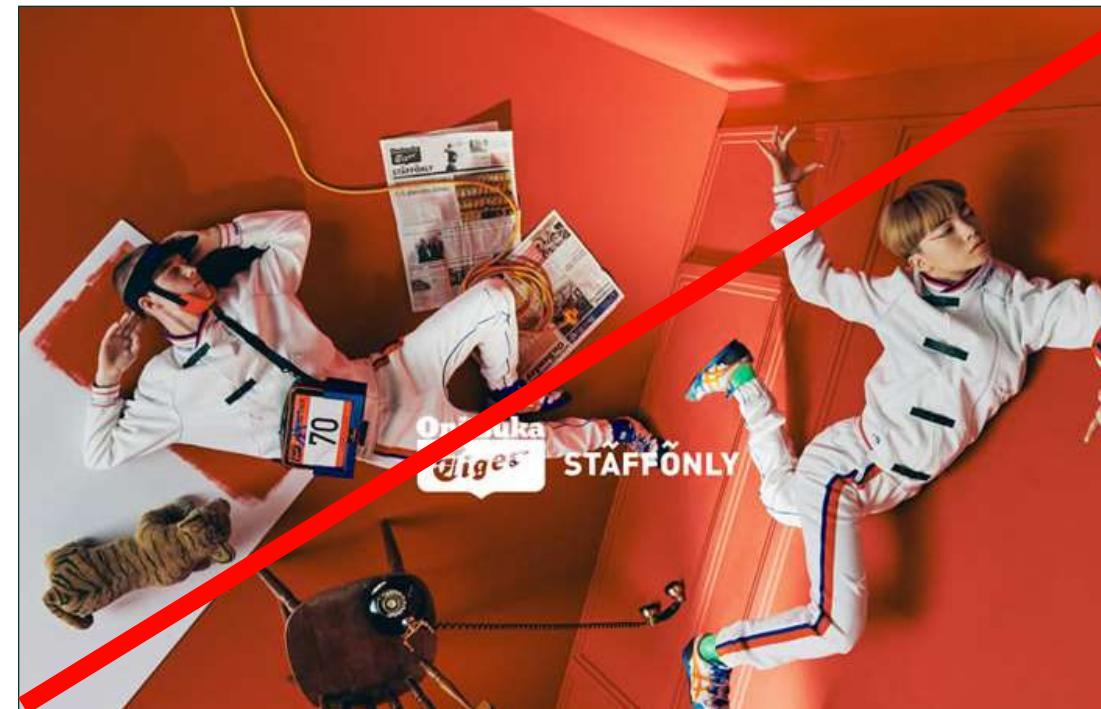
### Angles that capture people's attention

- Interesting angles
- Integration to screens
- Clear visual focus

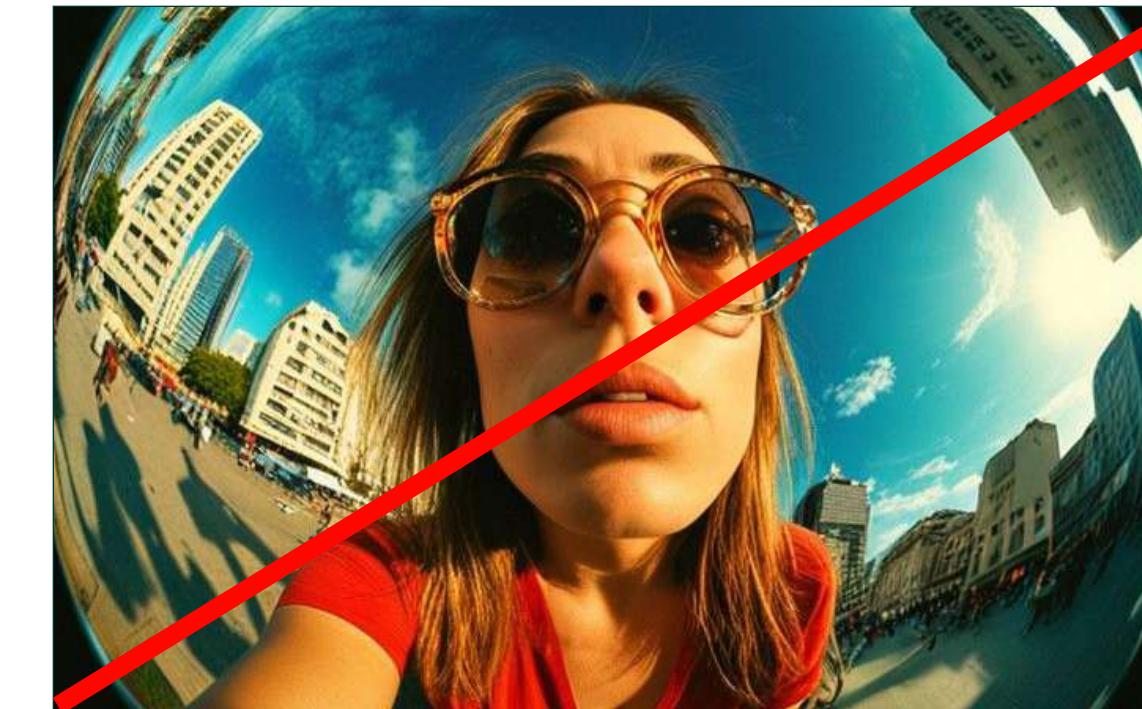
Careful attention to perspective is essential in shaping the overall video style. Utilize interesting angles to direct the viewer's attention and effectively use available screens to transition seamlessly between scenes. Most importantly, maintain a clear visual focus to effectively communicate the overall concept.



Avoid angles which feature distorted or distracting elements.



Unclear focus in the video due to the perspective taken. In this instance the orientation of the video and/or image is unclear and not of human perspective.



Extreme distortion of perspective.

### Don'ts

To guide the viewer's attention to specific areas always consider the perspective focuses on a clear visual. Avoid using overly distorted perspectives, such as fish-eye lenses, and steer clear of angles that excessively disrupt the video's orientation.

## 07.6 Tonality

The overall tone of Salam videos should consistently reflect the brand's core idea of "Bold and Green at Heart." This stylised look aligns with the brand's design. Ensure the video maintains authentic colouration to keep the visuals relatable and approachable.



Bold & Green at Heart



Warm and approachable



Authentic yet stylized

### Friendly tonality yet distinctive

- Bold & Green at Heart
- Warm & approachable
- Authentic yet stylized

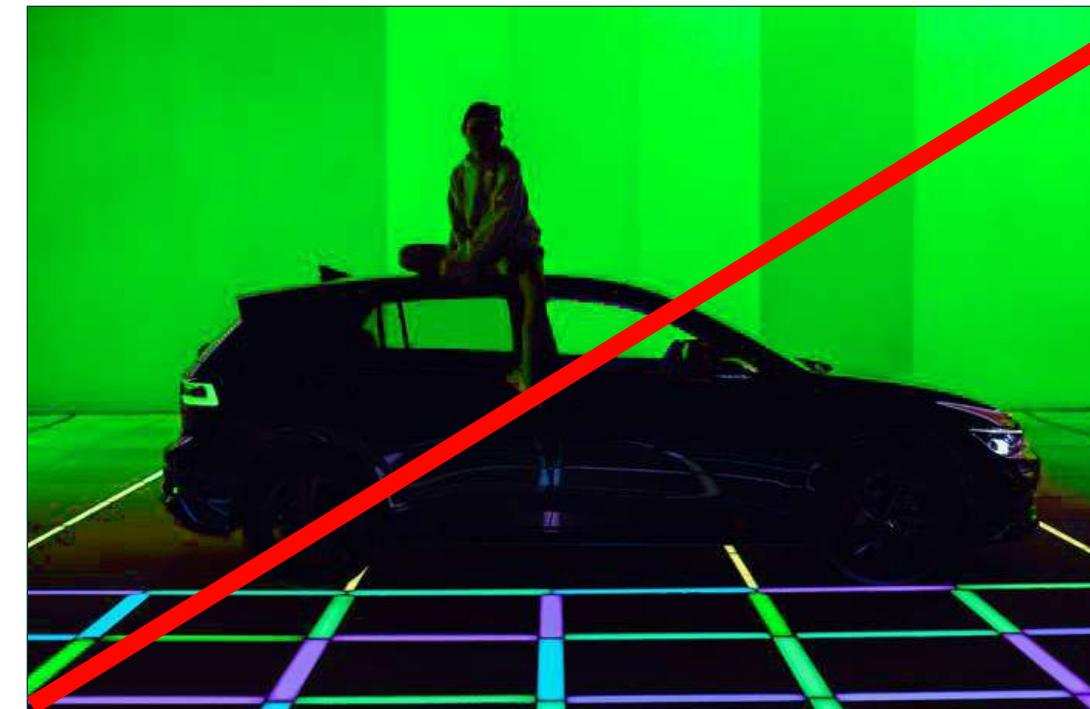
The brand's overall tonality should incorporate green colours, either through lighting or the environment itself. Even with a stylised tone, use warm lighting to ensure the video's overall feel remains approachable and friendly.



The overall tonality of the styling, talent expression and pose doesn't appear authentic or sufficiently vivid and engaging.



Too grungy and unapproachable. No green colour integration in the overall mood.



Too dark and moody.

### Don'ts

Incorporate green with warm lighting to prevent the video from appearing clinical or lifeless. Ensure the overall storyline maintains a tone that is relatable to the brand, avoiding anything too grungy or edgy. Steer clear of dark and moody tonalities that lack focus on the story, audience, and brand identity.

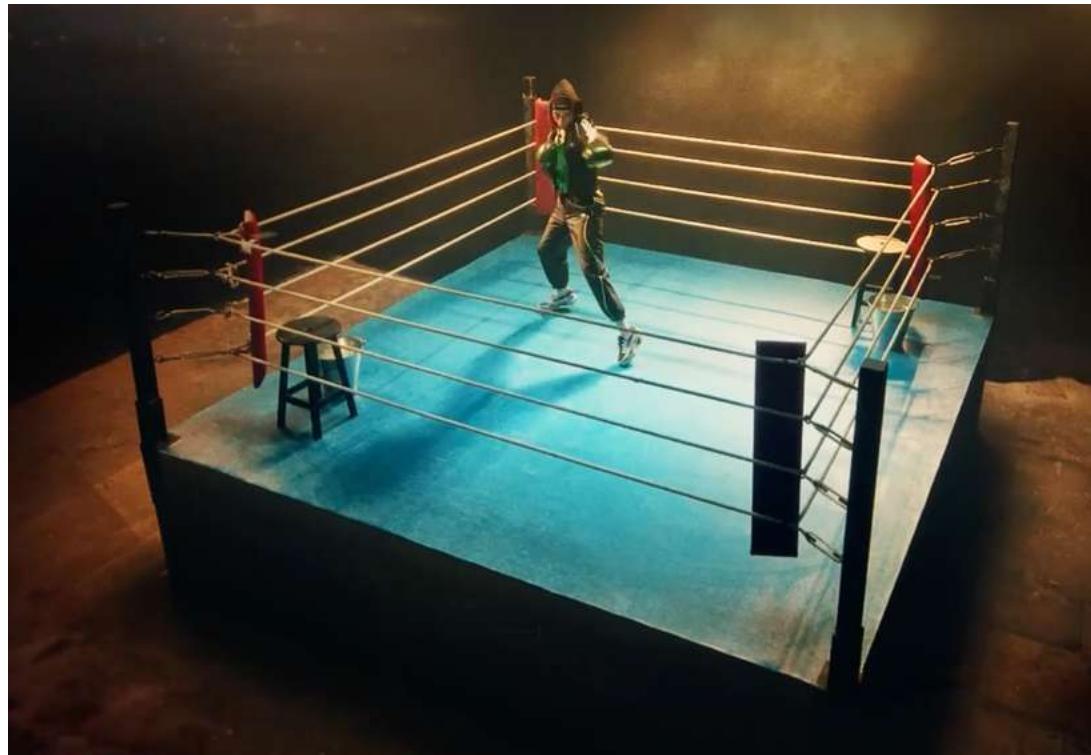
## 07.7 Locations

When shooting outdoors, ensure the set is both interesting and authentic. In a studio setting, design the set to maintain a direct and clear visual focus on the story.

Similarly, for indoor shoots, incorporate green into the set when possible, but do so moderately to avoid an overly colourful appearance.



Interesting yet authentic



Impactful



Relatable

### Friendly tonality yet distinctive

- Interesting yet authentic
- Impactful
- Relatable

The 3 basic guiding principles ensure the overall set is believable to the overall storyline of the video.



Avoid locations which are too staged and appear unauthentic.



Avoid locations which appear cliché.



Although we seek authenticity, the environments should not appear messy or cluttered.

### Don'ts

Ensure that the overall location scouting are done properly and cleaned up before the start of the shooting. Avoid location that will evoke negative emotions from the viewers.

## 07.8 Lighting

When lighting the video, ensure a warm ambiance throughout. This can be achieved by utilizing natural sunlight or by employing exceptional lighting in indoor settings.



Warm



Natural and authentic



Impactful

### Optimistic and approachable

- Warm
- Natural and authentic
- Impactful

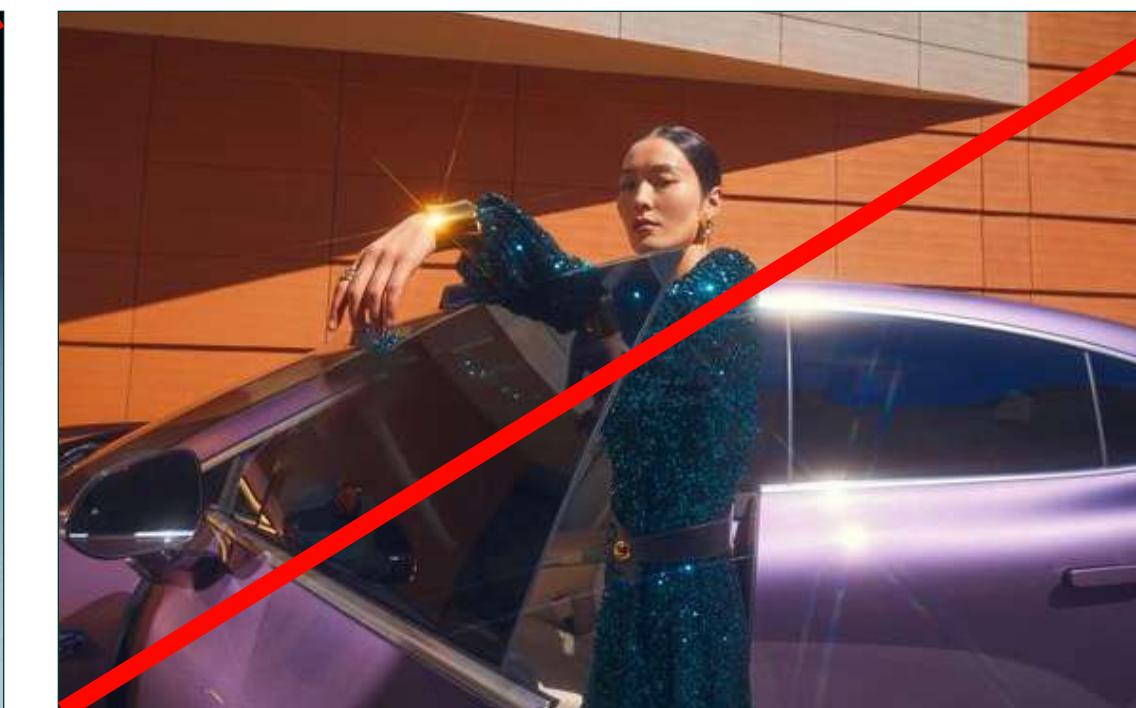
The overall look of the video should exude warmth to the viewer. Make use of the indoor lighting to create a “sunlight” effect is recommended to drive a brighter and optimistic look to the video.



Colourless and lifeless lighting. Over exposure in this imagery cause the overall image to appear washed out.



Overtly dark lighting



Artificial lighting

### Don'ts

Avoid over exposure and lighting that appears too dark to ensure the video still appear optimistic.

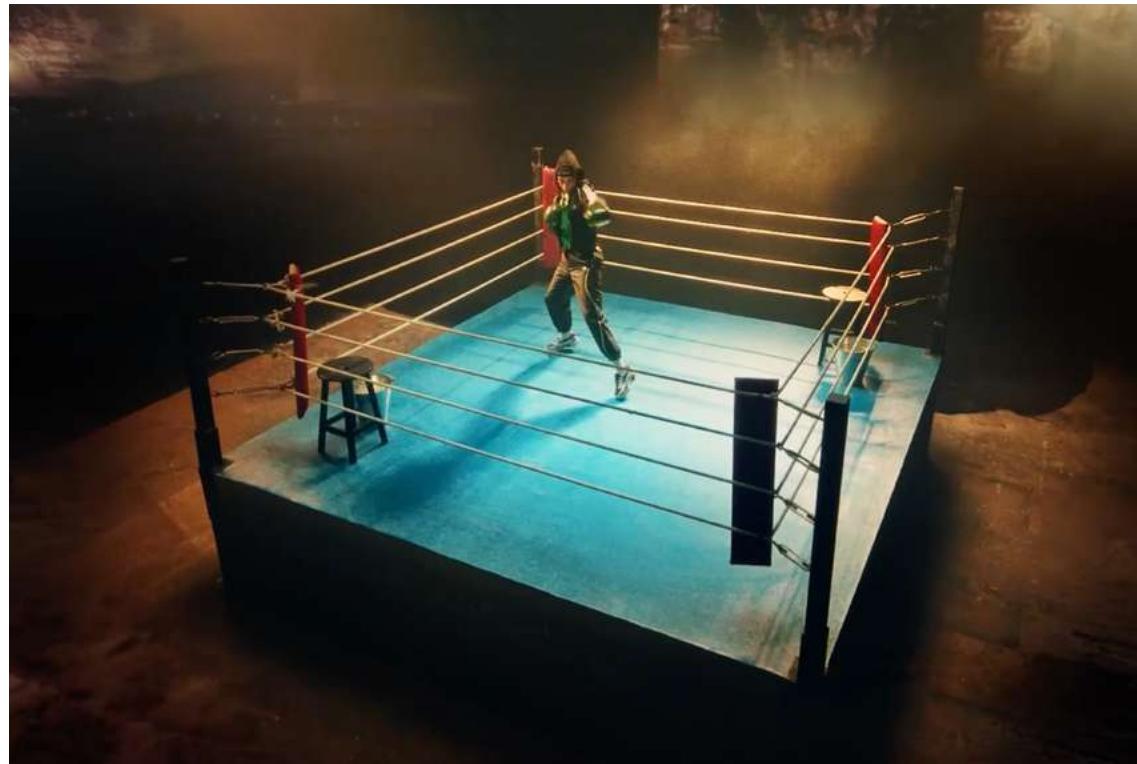
During post-production, avoid artificial lighting that takes away the attention from the story or talents.

### Note

Do not use styling that doesn't fit into Saudi environment. Ensure that the right styling is selected before creating different scenarios for our imagery or adjust the detail of the styling to fit into Saudi environment.

## 07.9 Colour-grading

When colour grading the video, ensure Salam is portrayed as energetic, youthful, and vibrant, with green prominently integrated throughout. This can be achieved through styling, set design, or enhancing the location's natural greenery.



Energetic vibes



Integration of green



Vibrant and youthful

### Positive yet stylish

- Energetic vibes
- Integration of green
- Vibrant and youthful

The colour grading should reflect a real-life, authentic environment with a stylized touch. Increase the saturation of certain elements to infuse the overall imagery with a more energetic vibe throughout the video.



Avoid clinical colouration



Avoid one dimensional colour-grading



Avoid desaturated videos

### Don'ts

Avoid colouration that is one dimensional and desaturated. This is to ensure that the overall video avoid looking overtly clinical to the viewers.

### Note

Do not use styling that doesn't fit into Saudi environment. Ensure that the right styling is selected before creating different scenarios for our imagery or adjust the detail of the styling to fit into Saudi environment.

## 07.10 Graphics

When colour grading the video, ensure that Salam's overall appearance is energetic, youthful, and vibrant, with green prominently integrated throughout. This can be achieved through styling, set design, or enhancing the location's natural greenery.



Youthful



Digital-first



High-quality



Irrelevant to the audiences graphic and outdated.



Generic thematic graphic overlays.



Graphics that exaggerated human proportion. Appearing too comical.

### Stylish and relatable to the viewers

- Youthful
- Digital-first
- High-quality

The overall graphics should be designed with a digital-first mindset, featuring high-quality, relatable content that appeals to the younger generation.

### Don'ts

Avoid graphics that seem outdated or irrelevant to a digital-first mindset. Ensure high-quality design in the overall video to present the Salam brand as premium in viewers' eyes.

While incorporating humor is welcome, steer clear of exaggerated visual effects on human anatomy to prevent the video from appearing comical or inauthentic.

# 08

# Motion principles

- Introduction
- Butterfly Symbol
- Logo ending

Note: The imagery displayed on this chapter includes non-public imagery and AI-generated content. Please refer to the 'Disclaimer' for additional information regarding its usage.

08.1

## Introduction

Driven by Salam's three creative principles, these pillars are our essential guides for creating cohesive, impactful motion design. They should all be used together when designing and creating animations in digital world.

# Simple Focused Playful



We make simple, well-crafted movement to tell our audience straight-forward and engaging stories through motion. By avoiding clutter and complicated motions, we create a more direct look that delivers maximum impact.



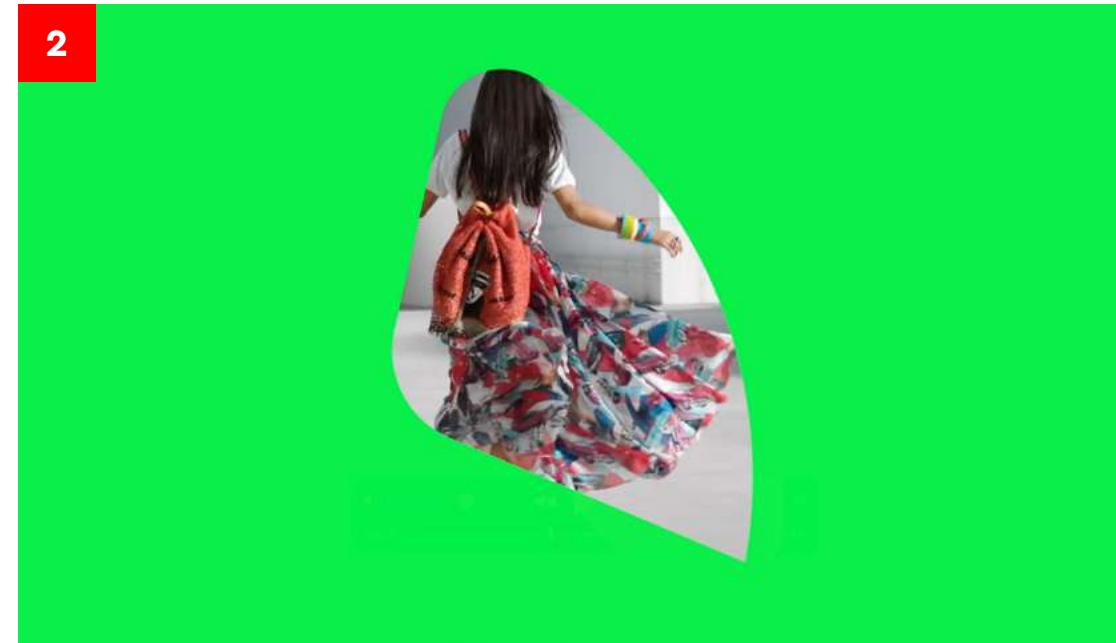
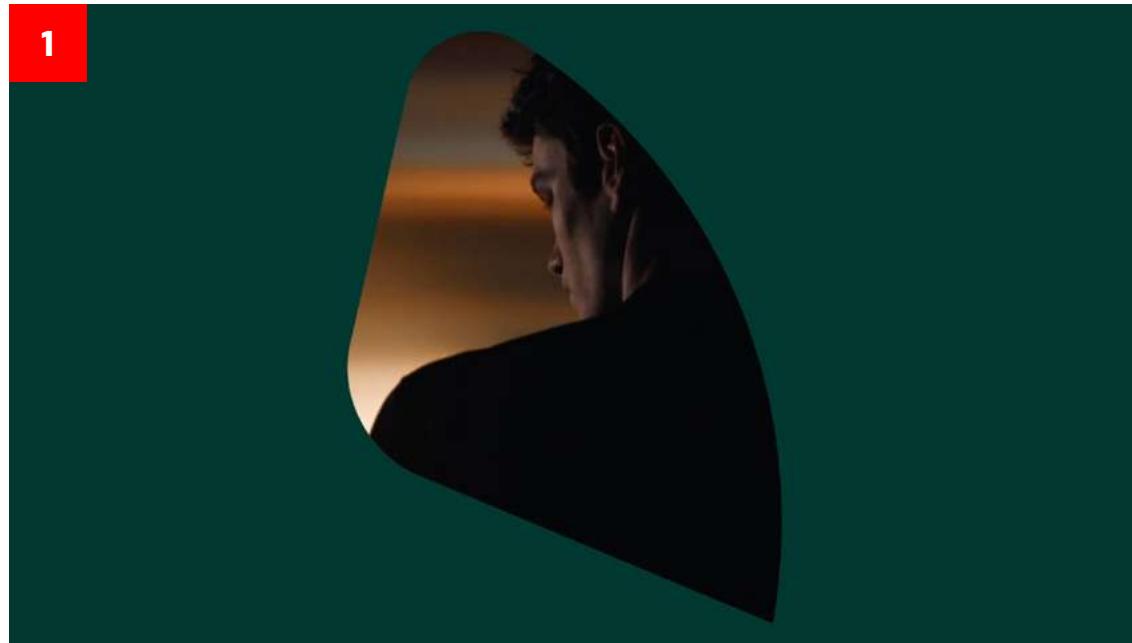
We stay relevant by creating a clear sense of purpose in the motion design. Creating focus point where our audience can look into and using anticipation, pause, action and rhythm to bring meaning to the story.



As a joyful and optimistic brand, our motion should bring excitement and maximize our audience's experience. We think outside of the box to add little subtle and playful twists to the overall motion design.

## 08.2 Butterfly Symbol

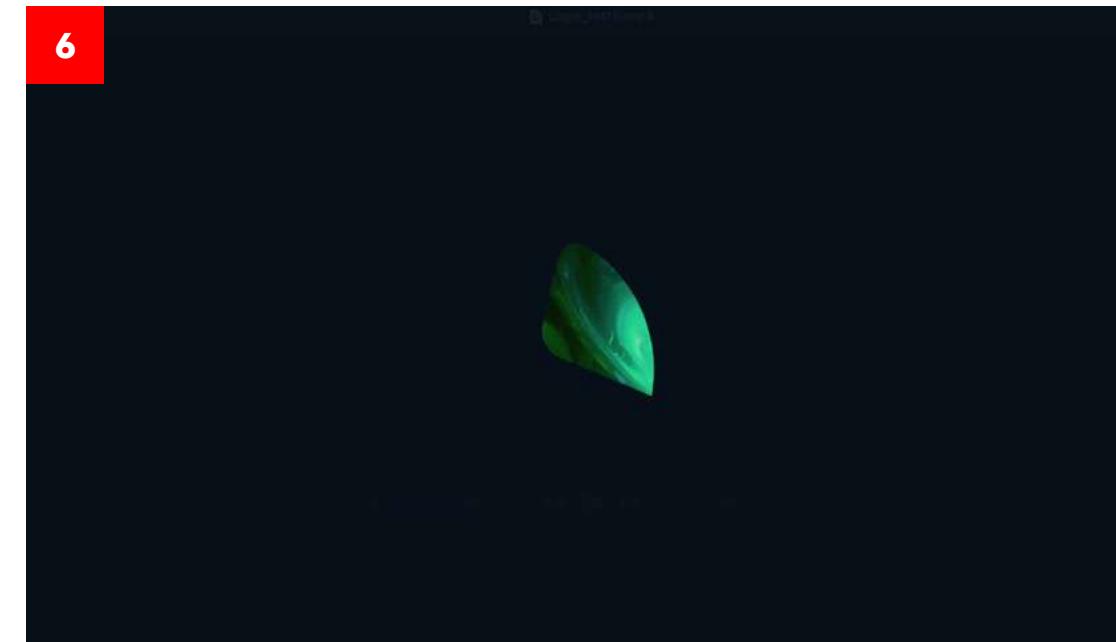
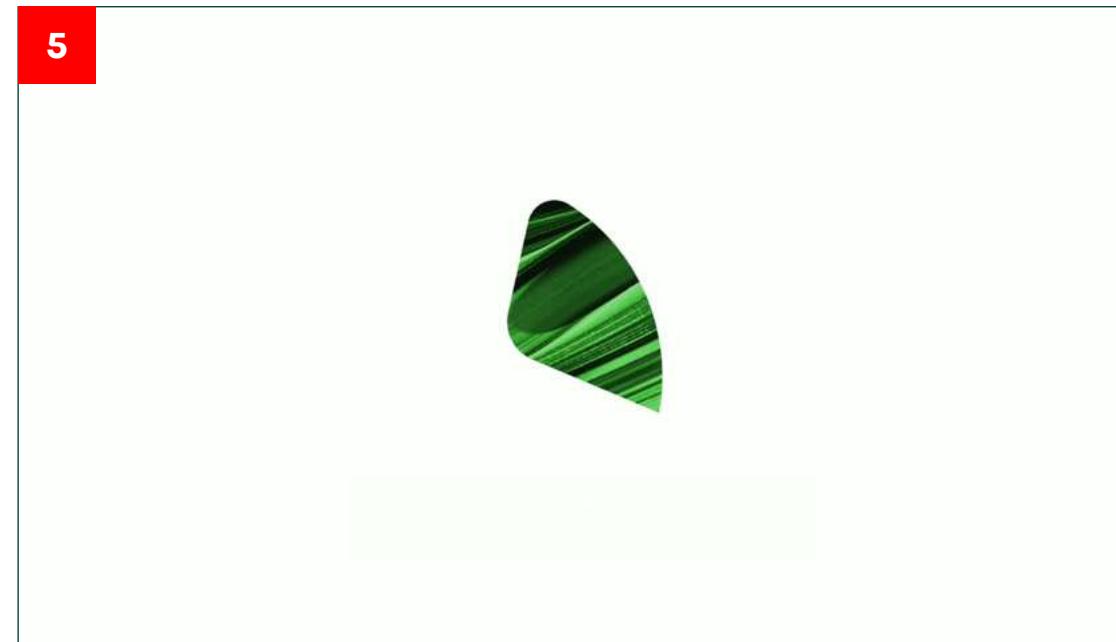
When animating the Butterfly Symbol, ensure the focal points remain contained within it. This approach keeps the content focused and straightforward for the audience.



### Focused point

When animating the Butterfly Symbol, ensure it is snappy and captures the viewer's attention with a clear focal point inside the symbol. The shrinking motion should be quick and dynamic, utilizing secondary colours to enhance impact. This approach is ideal for revealing the logo at the end of the video.

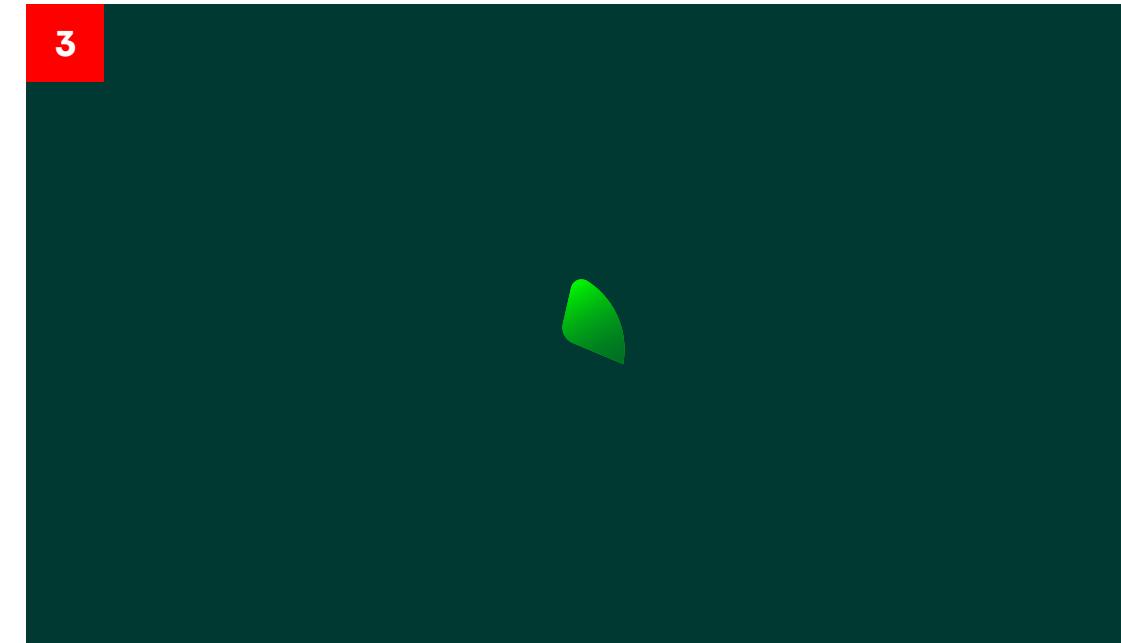
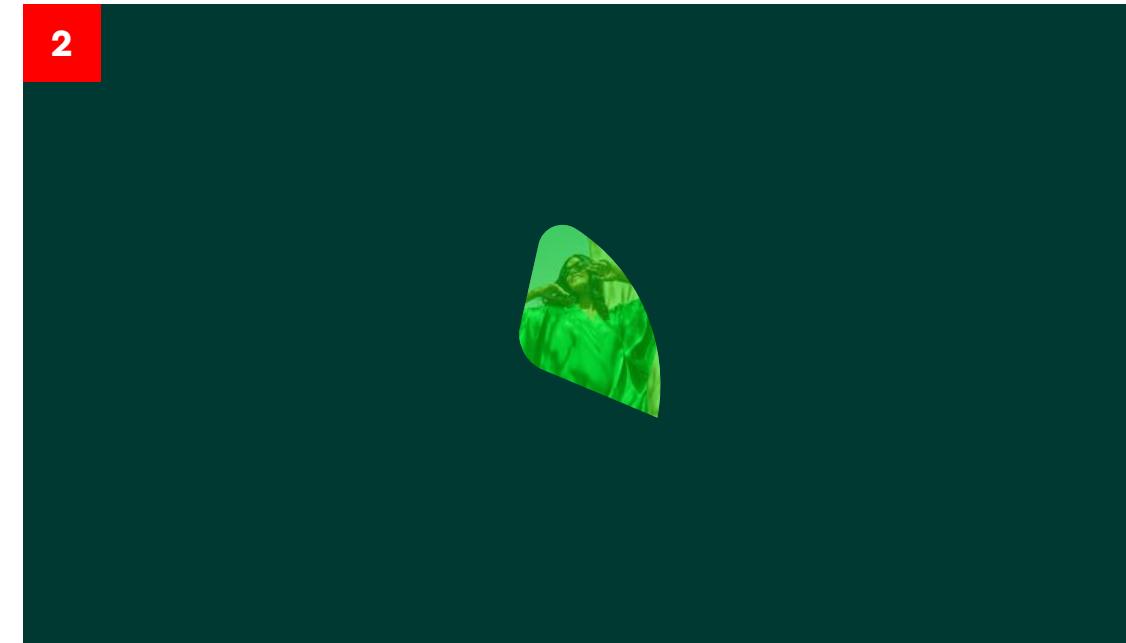
The Butterfly Symbol should gradually and smoothly decrease in size, followed by a quick cut as it shrinks down.



The Butterfly Symbol should gradually reduce in size, followed by a quick cut as it shrinks.

## 08.3 Logo ending

The Butterfly Symbol gracefully transitions to a smaller size, with a clear focal point maintained inside to keep the content focused and straightforward. The quick, dynamic motion, enhanced by vibrant secondary colours, culminates in an impactful logo reveal at the video's end.

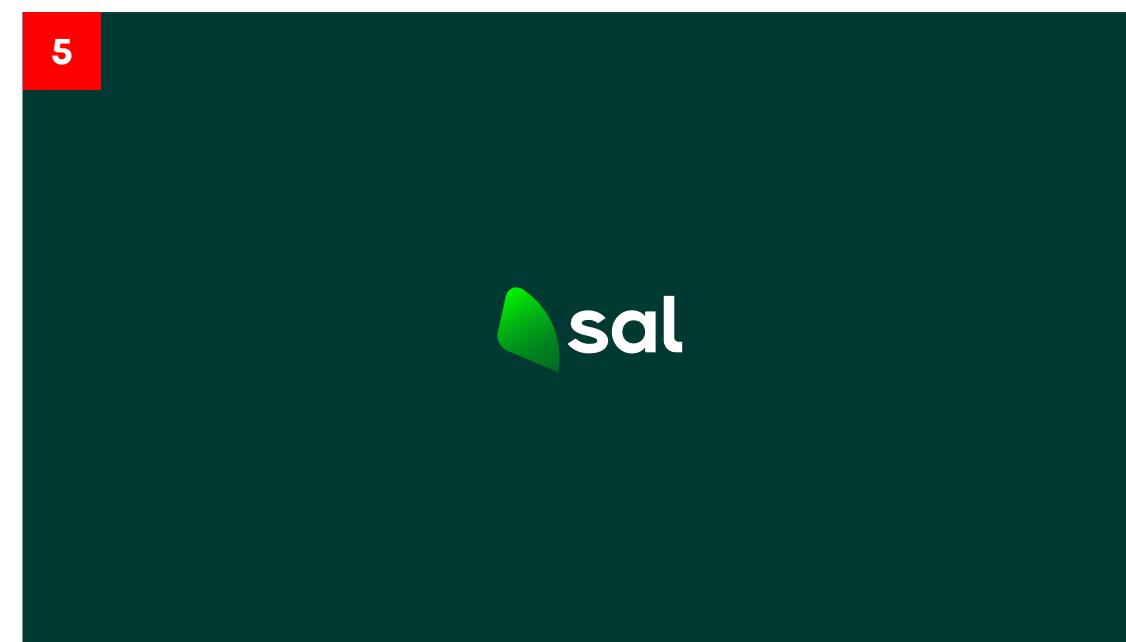
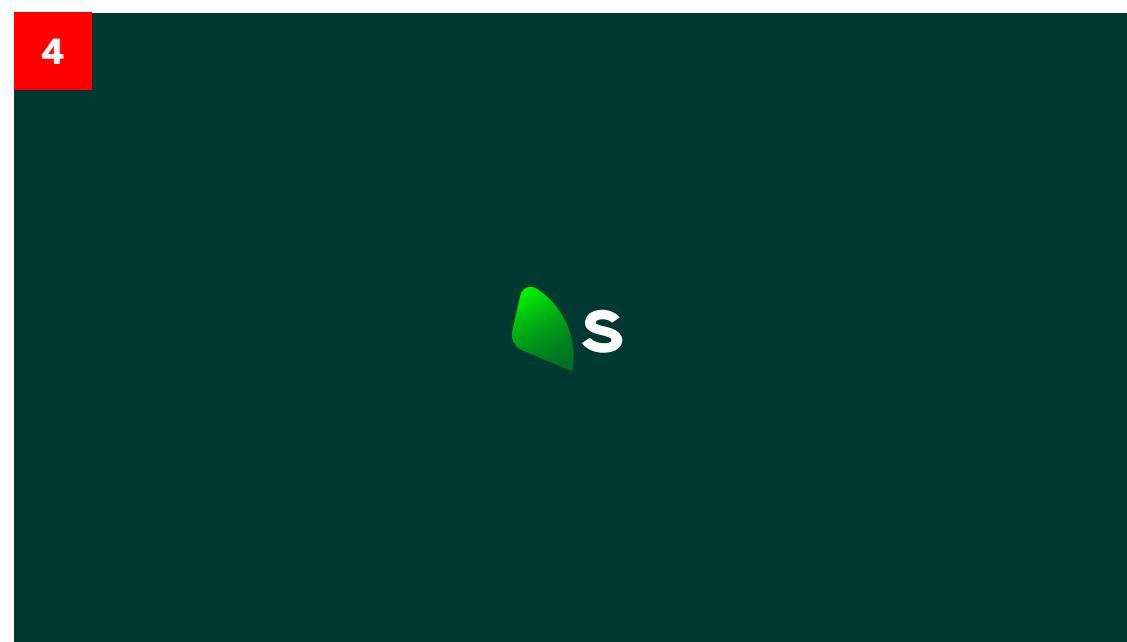


### Quick and smooth animation

The example opposite shows frame-by-frame animation of the logo video ending.

1. The end frame of the video is contained within the Butterfly Symbol.
2. As the Butterfly Symbol shrinks, vibrant green hues transform the overall shape into our Symbol.
3. When it reaches the ideal size for the logo ending, the Butterfly Symbol shifts into our gradient colour.
4. The Butterfly Symbol then moves left, revealing the logotype.
5. The full logotype continues to be revealed as the Butterfly Symbol shifts left.
6. Finally, the full brandmark is revealed.

Quick motion reference on the size.



Quick motion of how the logotype appears next to the symbol to reveal the full logo.

# 09

# Supporting graphic

- Introduction
- Usage
- Colour usage
- Graphics in layout
- Cropped graphics
- Horizontal cropping
- Supporting graphics don'ts

Note: The imagery displayed on this chapter includes non-public imagery and AI-generated content. Refer to 'Disclaimer' for additional information regarding usage.

## 09.1 Introduction



The supporting graphic for Salam is derived from our Butterfly Symbol from the logo. The usage of the supporting graphic is flexible and can be used for both cut-out imagery, on real-life imagery, on abstract image, or simply as a graphic poster treatment for bold graphic typography.

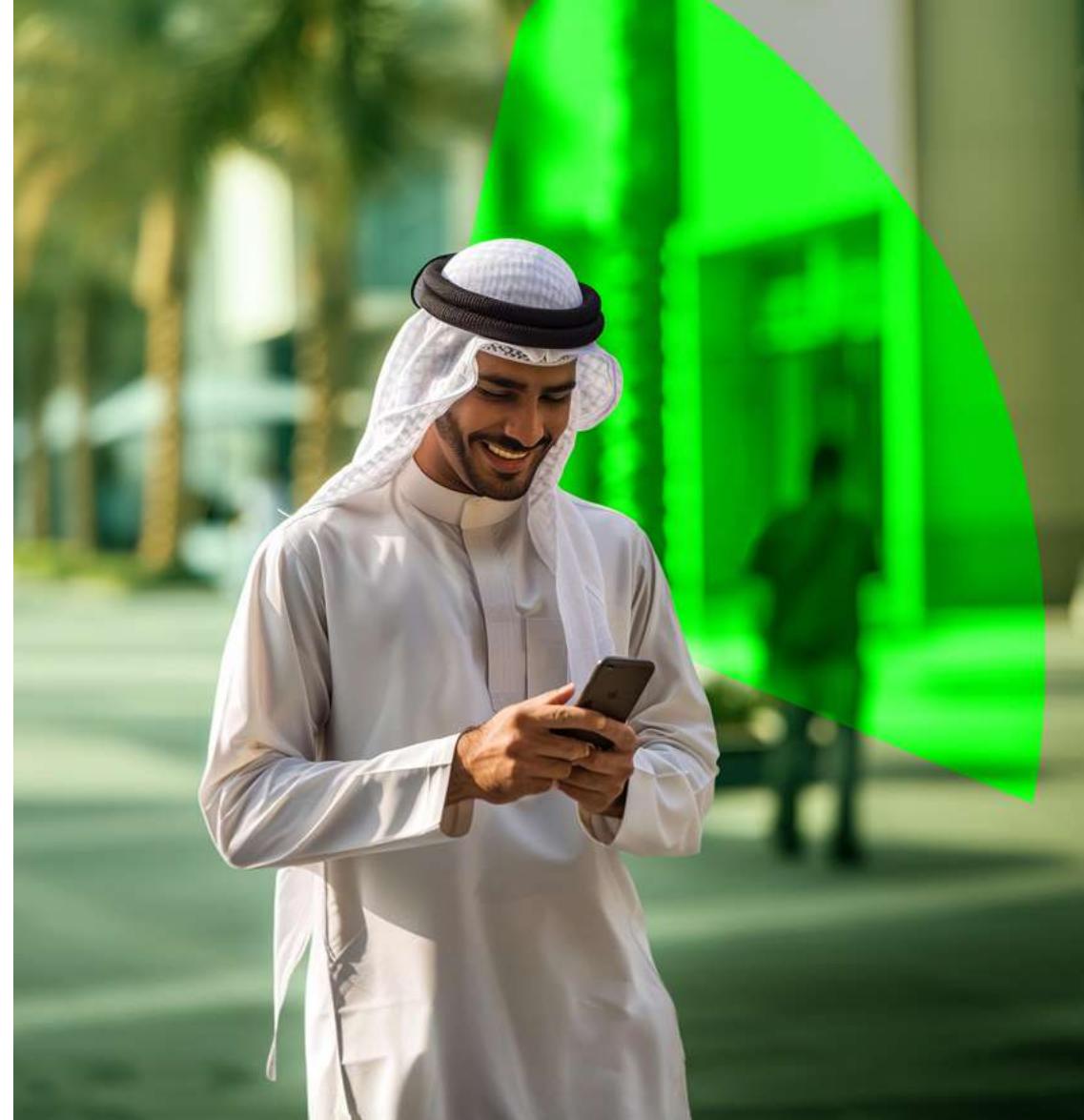
When using the supporting graphic, it has a range of different expressions. However the treatment for the supporting graphic is not the same as Salam's brand logo. This does not include the Butterfly Symbol on the logo.

## 09.2 Usage

The supporting graphic can be applied flexibly in the following four uses; as a supergraphic in the background, as an image container, as a breakout container and as a text container.

The overall colouration of the supporting graphic follows Salam's colour palette. Visual effects may be suitable on occasion following the principles outlined. Note, these may only be applied to the supporting graphic and not to Salam's logo Butterfly Symbol.

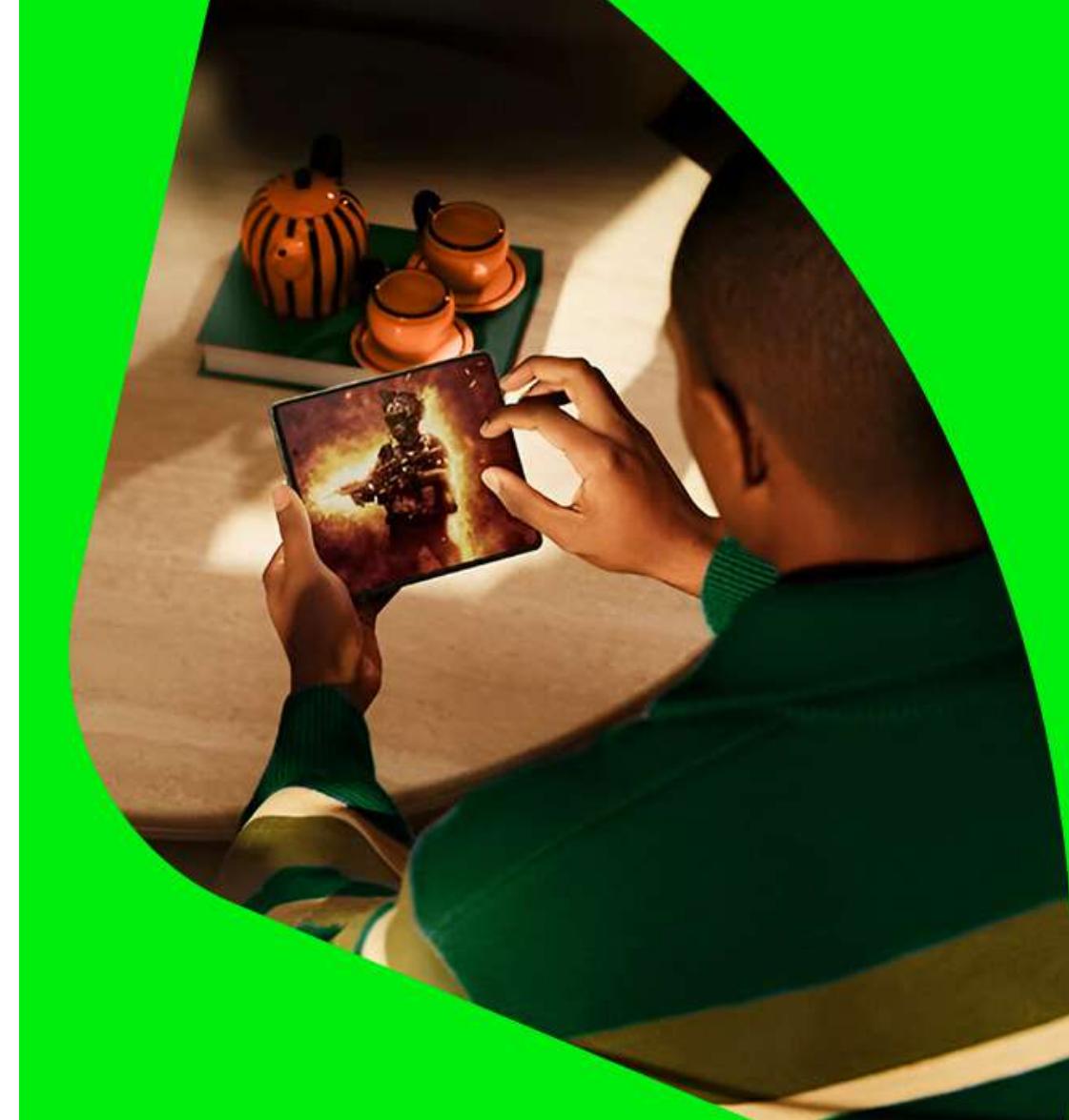
Always ensure that the supporting graphic is not competing with the information and the overall layout doesn't appear too complex or busy.



### Background Super Graphic

The supporting graphic can be placed behind the focus of the imagery as a super graphic in real-life imagery. The graphic can be placed with effects (e.g. transparent multiply) to ensure that the background imagery remains visible.

The graphic can also be placed behind cut-out imagery as a solid super graphic.



### Image Container

Imagery may be cropped inside the supporting graphic.

Ensure the focus of the image is clear and cropping enhances the intent of the communication.

Ensure there is sufficient contrast between the image contents and the background the supporting graphic is placed on.



### Break-out Container

Cut-out imagery is an interesting look that adds dynamism and layering to our layouts.

The cut-out image may appear fully inside the supporting graphic shape. Alternatively, as the example shows, the cut-out image breaks out of the supporting graphic. When composing this style, ensure at least one corner of the supporting graphic is clearly visible in solid colour.



### Text Container

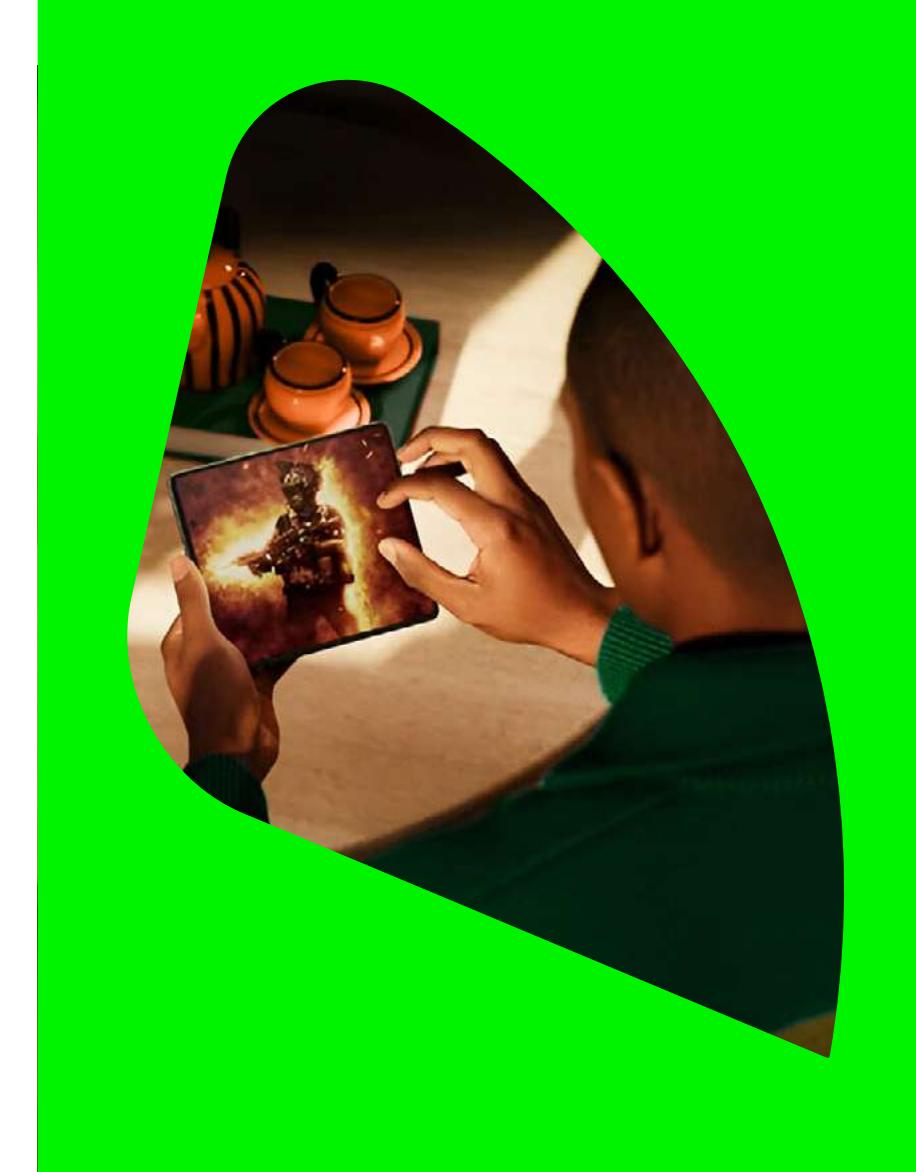
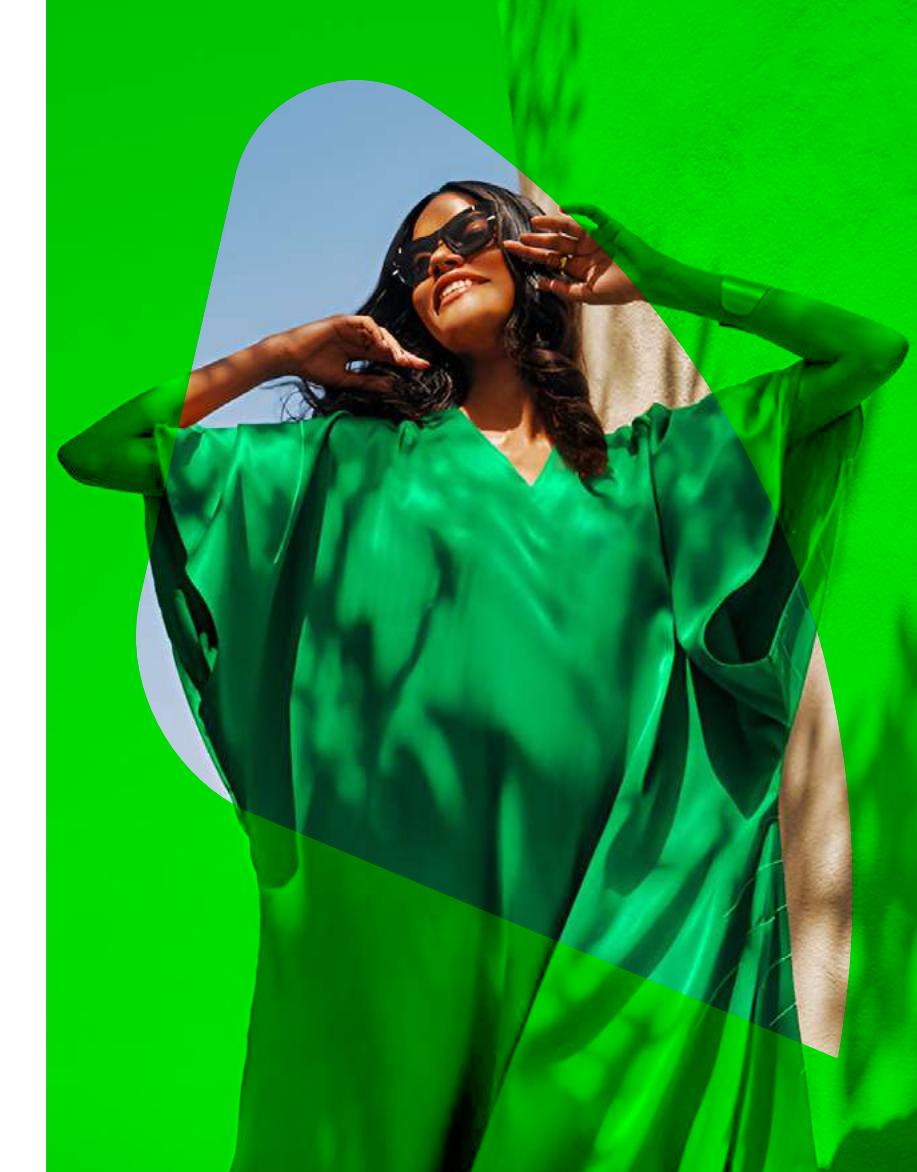
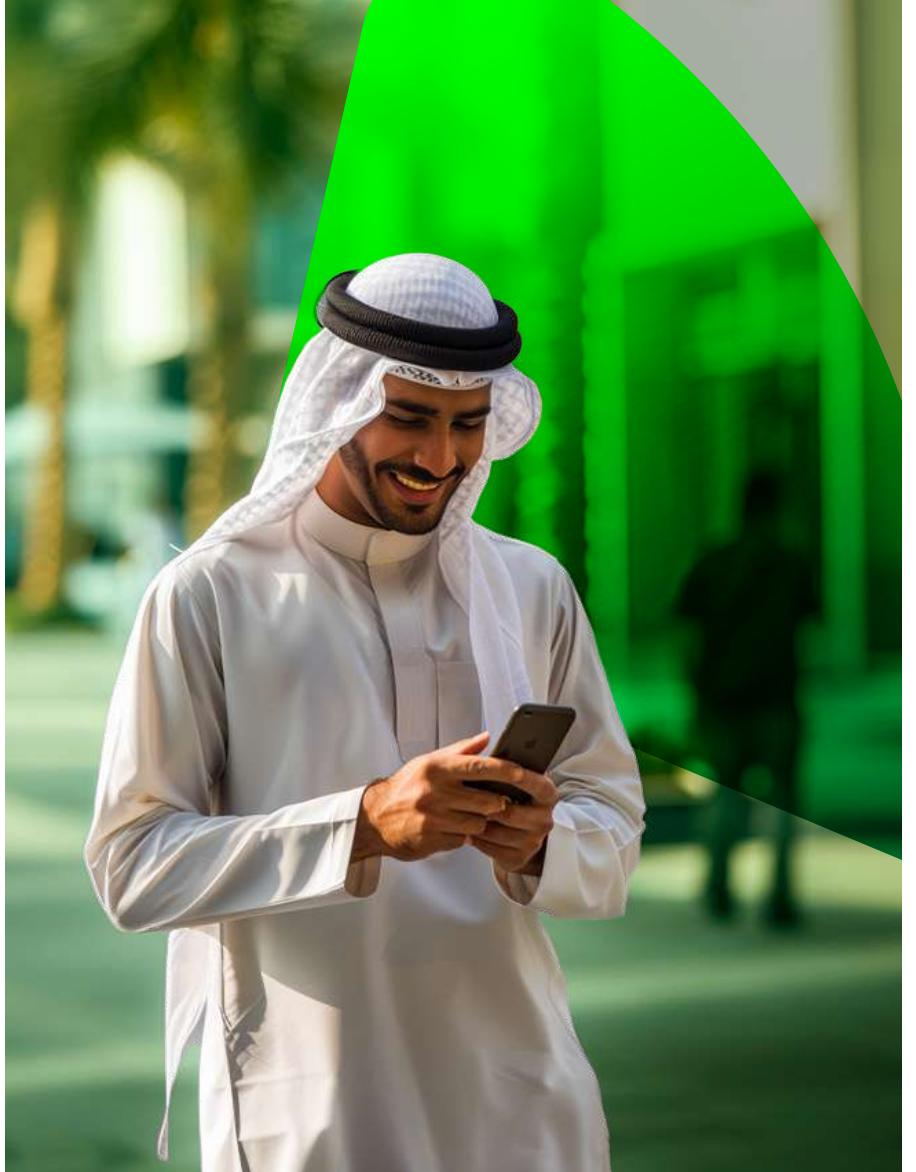
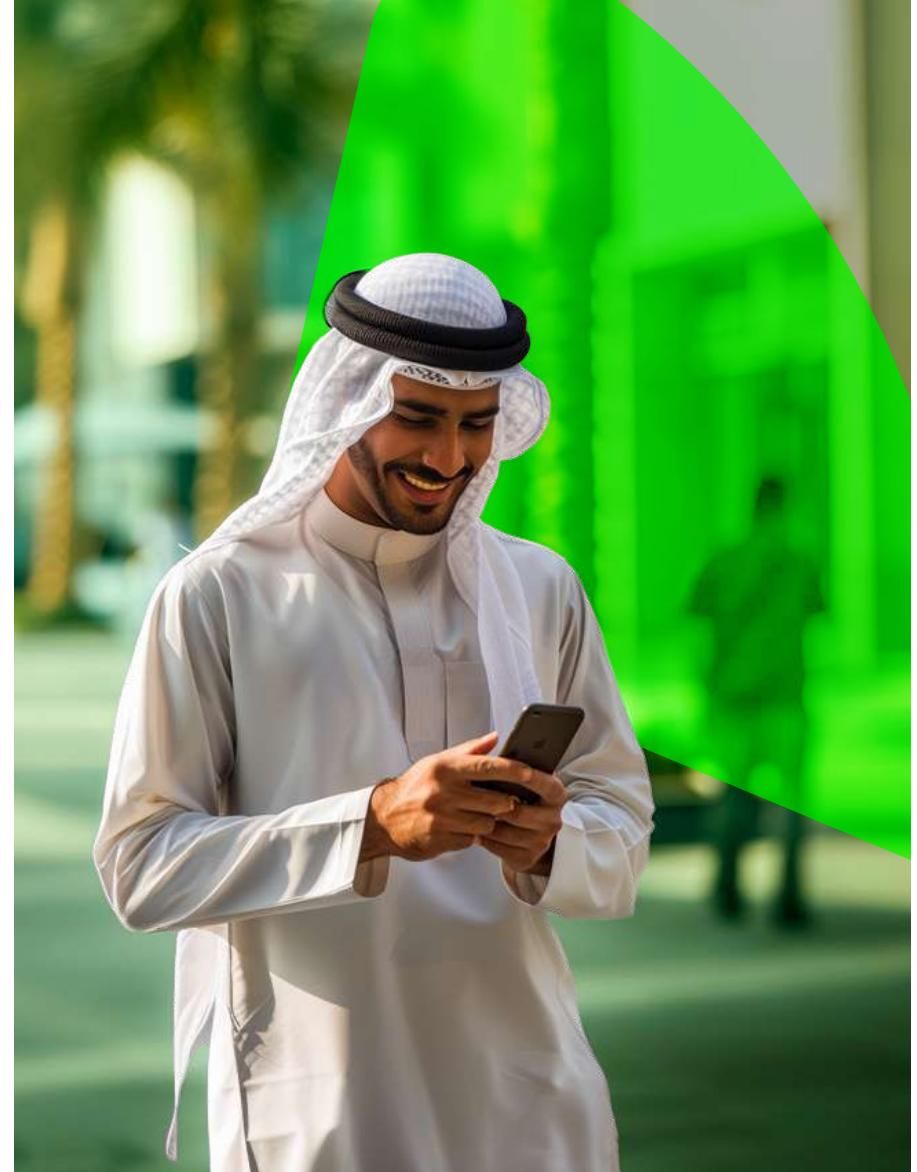
The supporting graphic in this case are treated as a container for bold statement. These can be applied in communications as well for example when the supporting graphic is used with real-life imagery and the headline and text are placed in the shape.

## 09.3 Colour usage

The supporting graphic often appears in the primary colours, which are preferred. The usage of gradients are allowed when using the graphic in imagery and/or as background colour in communication materials.

### Note.

Gradient colour palette can't be used on both the supporting graphic and the background.



### Colours with effect on imagery

The primary or secondary colour palette may be used for the supporting graphic over imagery. However primary palette is always preferred. Effects can be placed on the Butterfly Symbol when placed on top of imagery to ensure the background texture is retained.

### Colour gradient on imagery

Alternatively, when more texture is needed on the supporting graphic, the primary gradient may be used instead.

### Solid colour on imagery.

Solid colour treatment may be used on the imagery when the background imagery is complex to ensure that the supporting graphic has the maximum impact on applications.

### Partial masking of imagery

When using the image contained within supporting graphic, the background can be placed with an effect to create a clear focus on the imagery while maintaining the overall image visibility.

### Image container with solid colour.

The supporting graphic may crop an image and colour ideally from the primary palette may be used for the background.

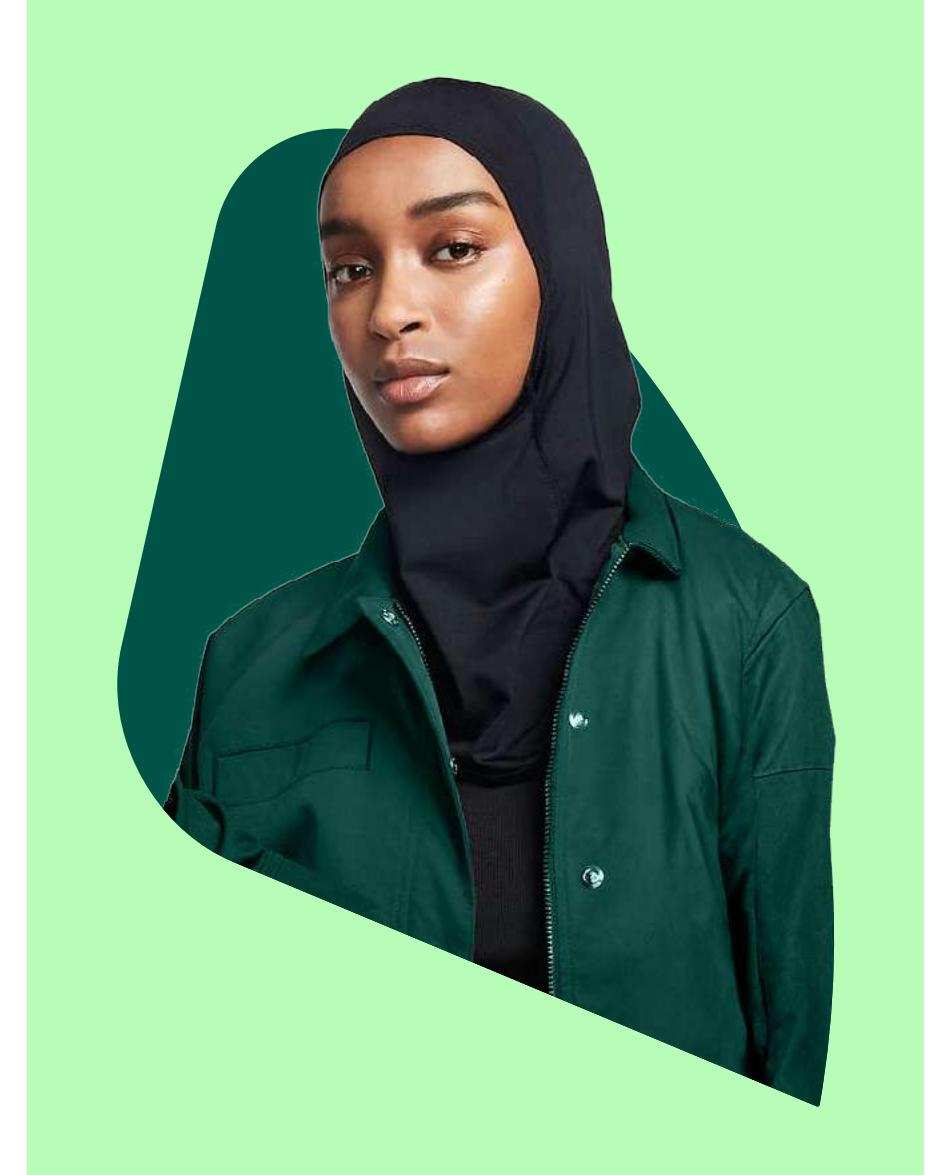
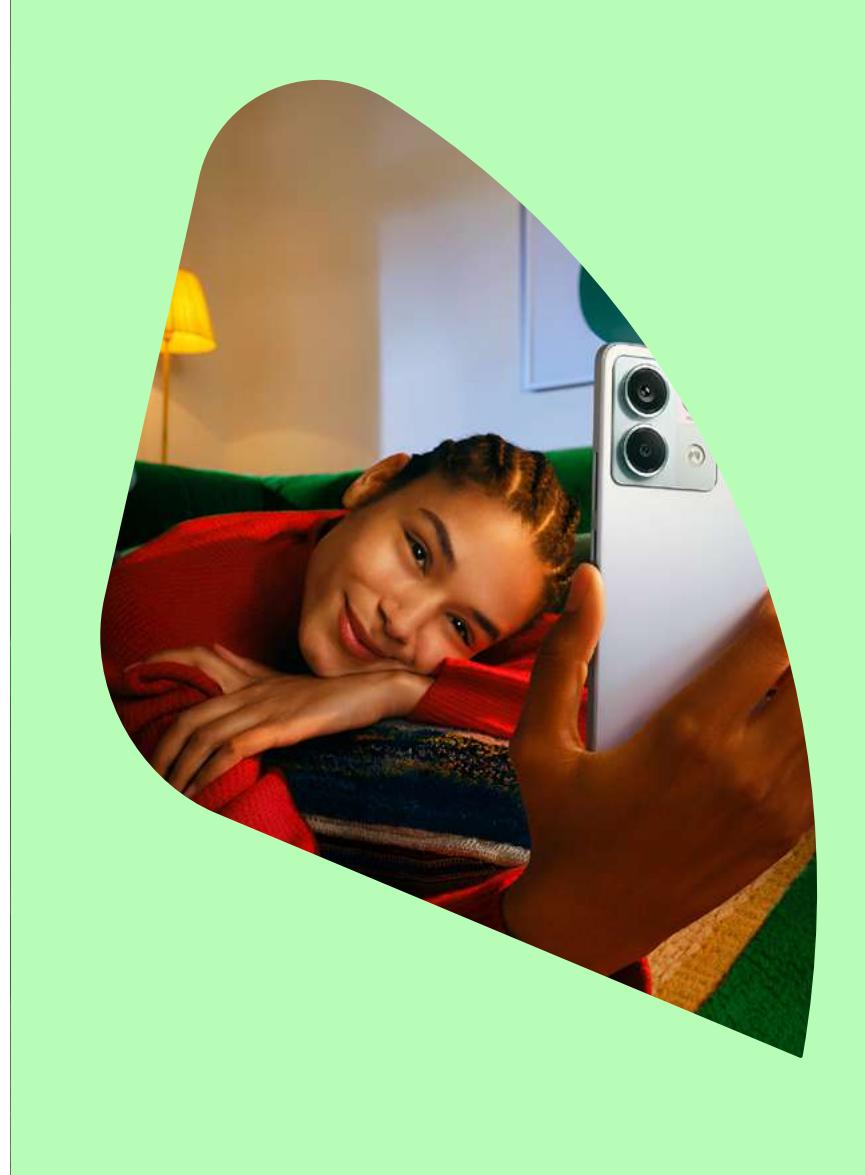
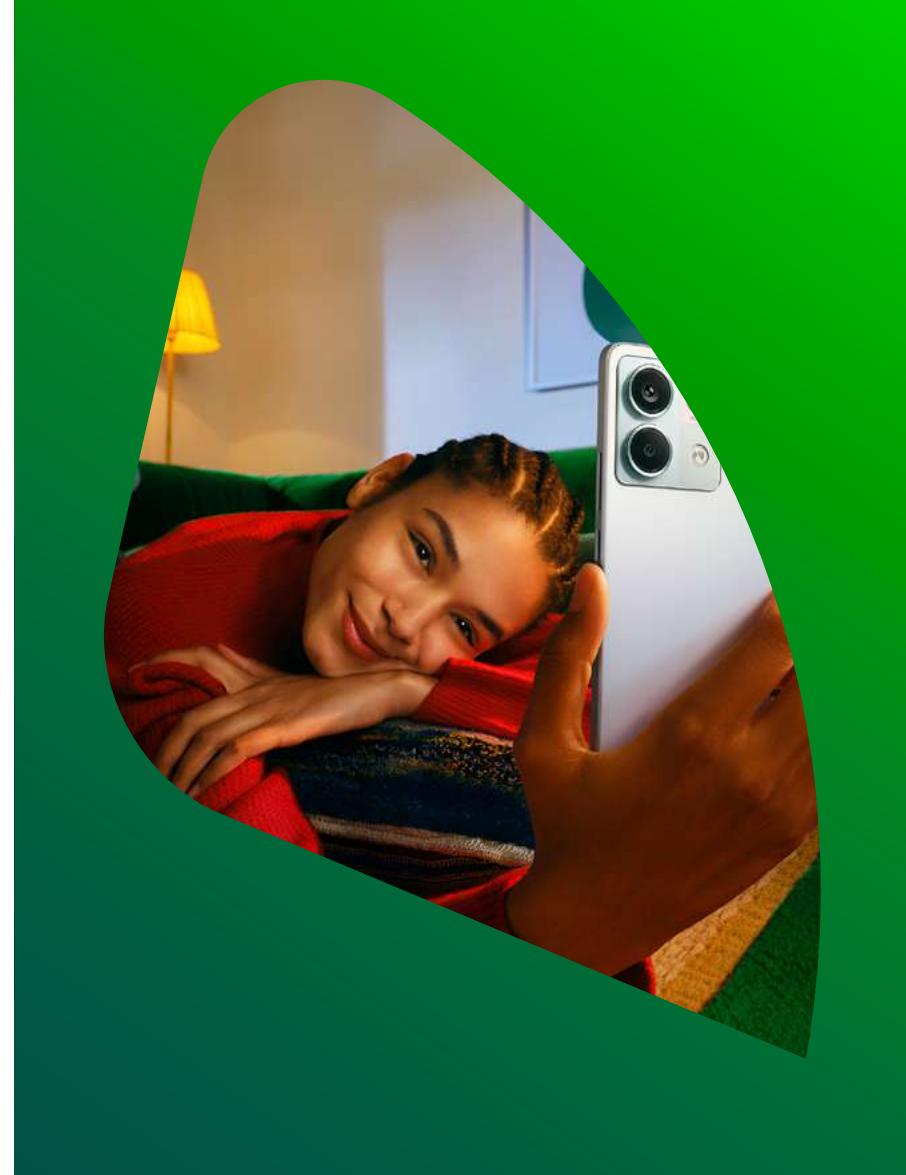
## 09.3 Colour usage

The combination of the supporting graphic colours are predominantly in the primary colour palette. The usage of gradients are allowed when using the graphic in imagery and/or as background colour in communication materials.

The preferred colour combination is always main colour palette for the supporting graphic. However the following options may be used to ensure a consistent brand look.

### Note.

Gradient colour palette is not permitted be used on both the supporting graphic and the background.



### Image container with gradient.

The gradient background could be used as background colour.

### Image container with secondary

Alternatively, colours from the secondary palette may be used for backgrounds to ensure the overall brand look is more graphic and avoid using too much gradient which may competes with the logo.

### Break-out container with primary.

The primary look is always preferred especially when using cut-out imagery to ensure a bold graphic look.

### Gradient colour background.

Alternatively, a gradient background may be used for cut-out imagery. Though only 1 of the following can be used in gradient. Either the supporting graphic or the background.

### Secondary colour background.

For digital communications, especially social media, the secondary colour palette can be used for either the background or the supporting graphic. This is to ensure that when viewed in one field, the overall thumbnails of the social media have enough variety yet, the overall colour consistency is visible.

## 09.3 Colour usage

The combination of the supporting graphic colours are predominantly in the primary colour palette. The usage of gradients are allowed when using the graphic in imagery and/or as background colour in communication materials.

The preferred colour combination is always main colour palette for the supporting graphic. However the following options may be used to ensure a consistent brand look.

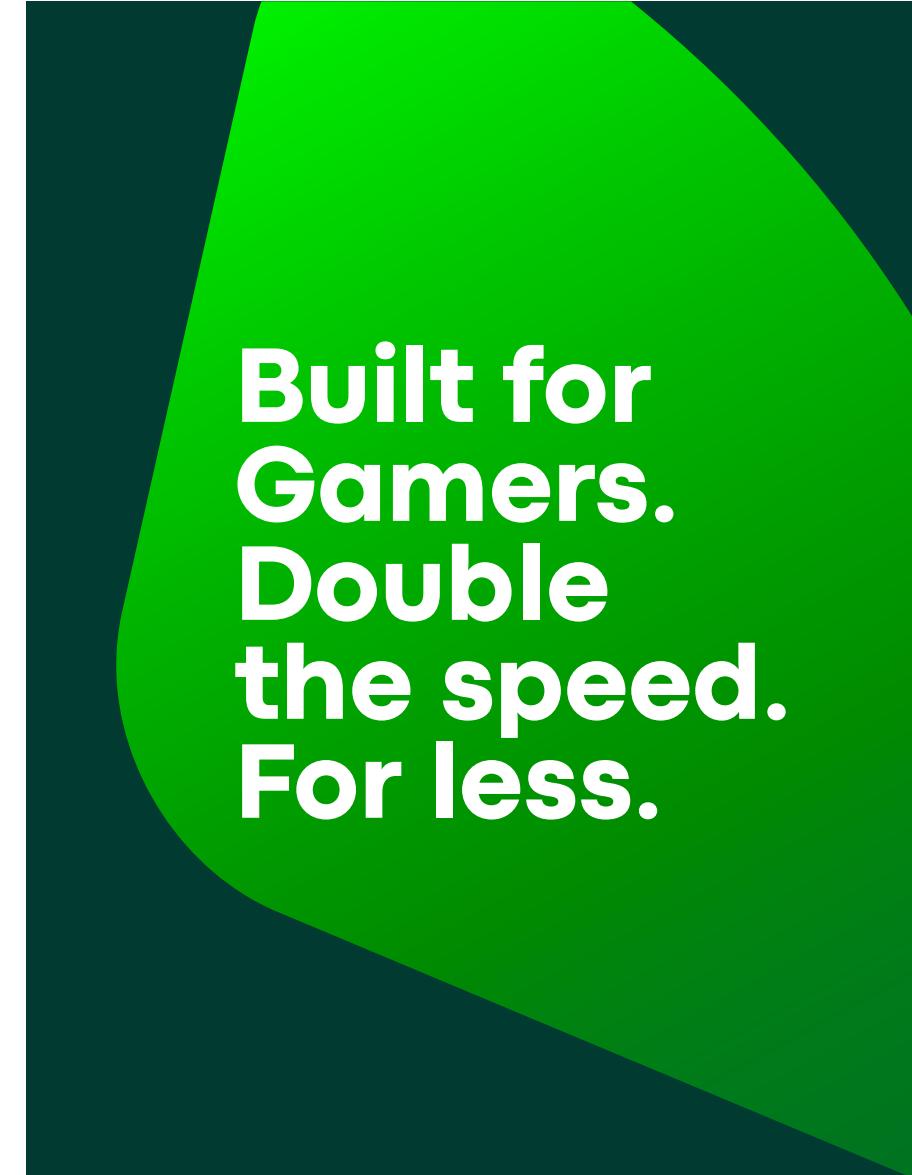
### Note.

Gradient colour palette is not permitted be used on both the supporting graphic and the background.



Main colour type and graphic.

When creating a typography posters, the supporting graphic can be placed in the background to ensure a bold graphic look to the overall post. This are recommended for social media posts.



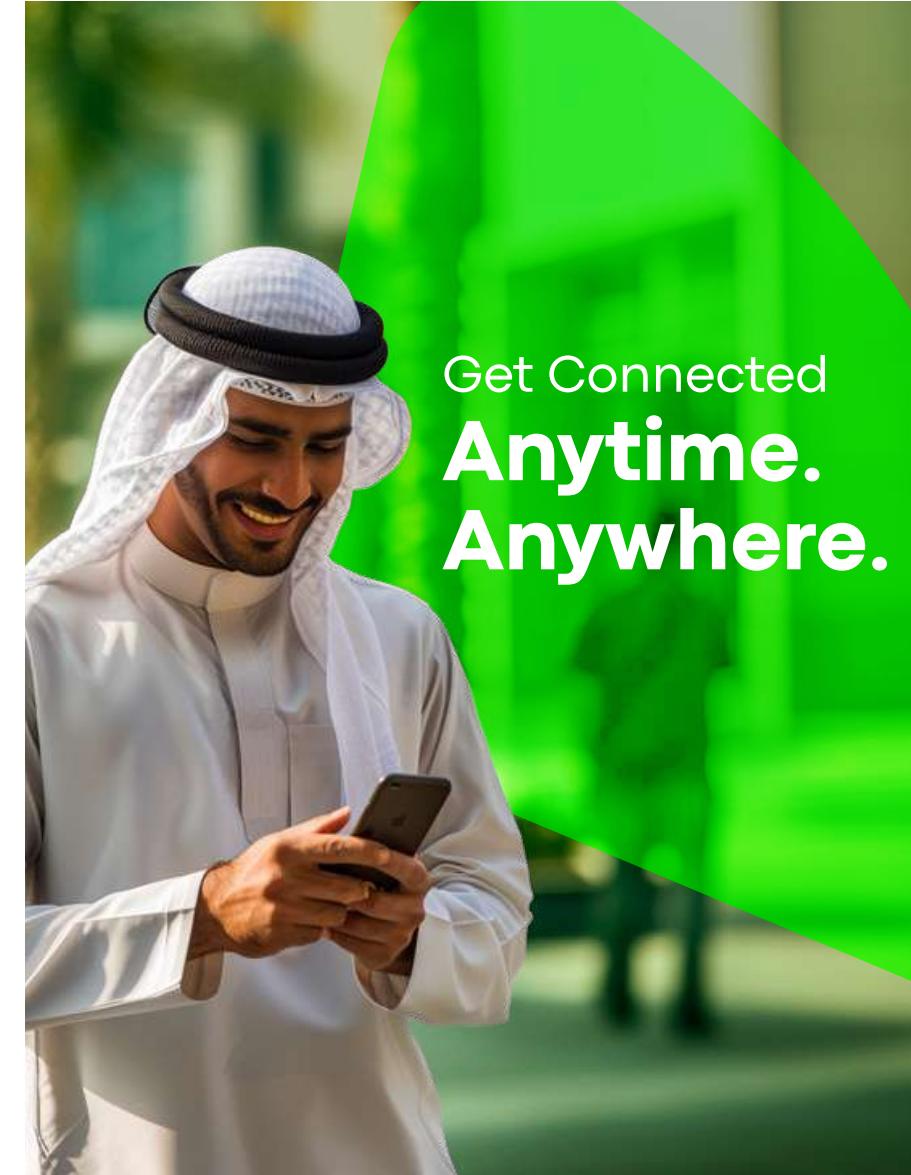
Gradient colour graphic

Alternatively, a gradient colour palette can be used on either the background or the supporting graphic.



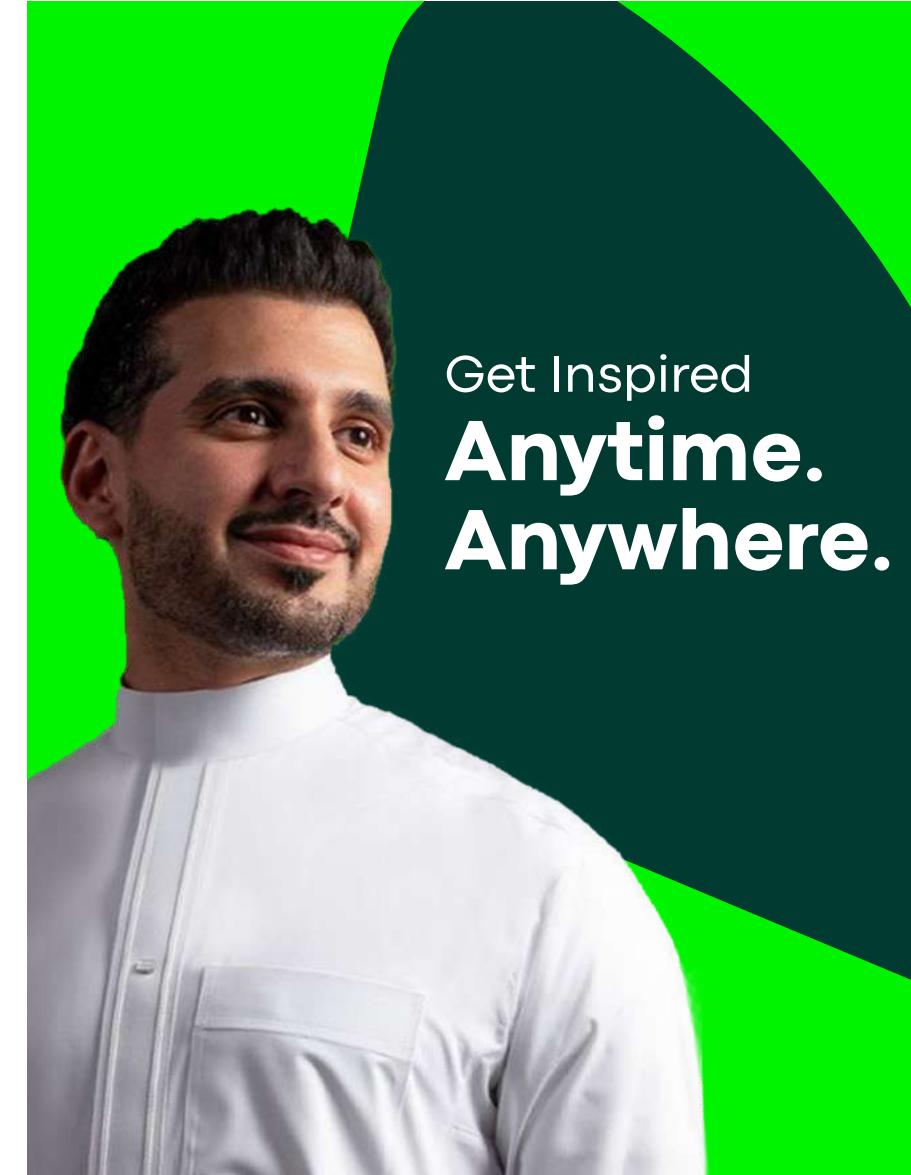
Secondary colour background.

The secondary colour palette can be used as background colour in typography treatment.



Type container in imagery.

The supporting graphic in imagery can act as a container for the copy.



Type container in cut-out imagery.

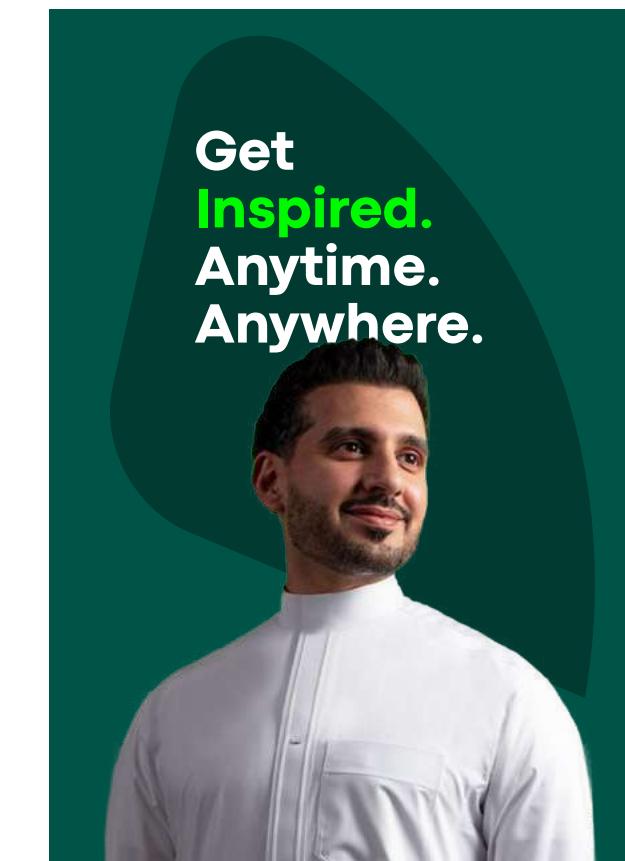
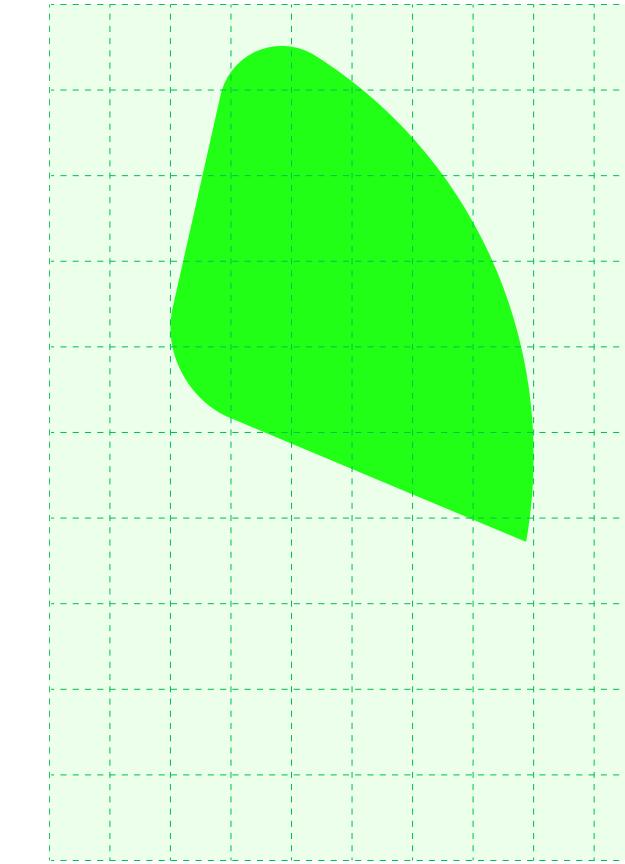
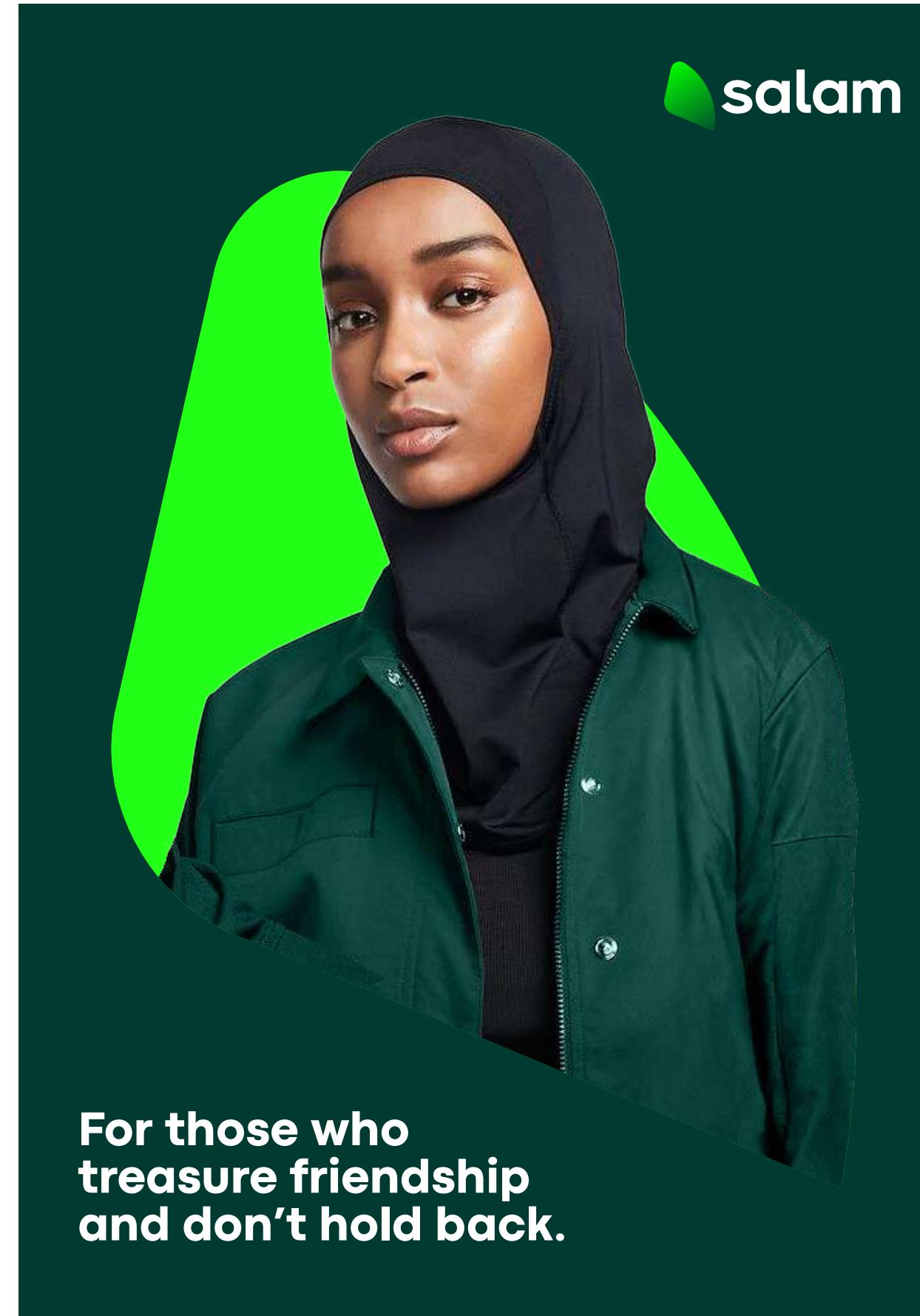
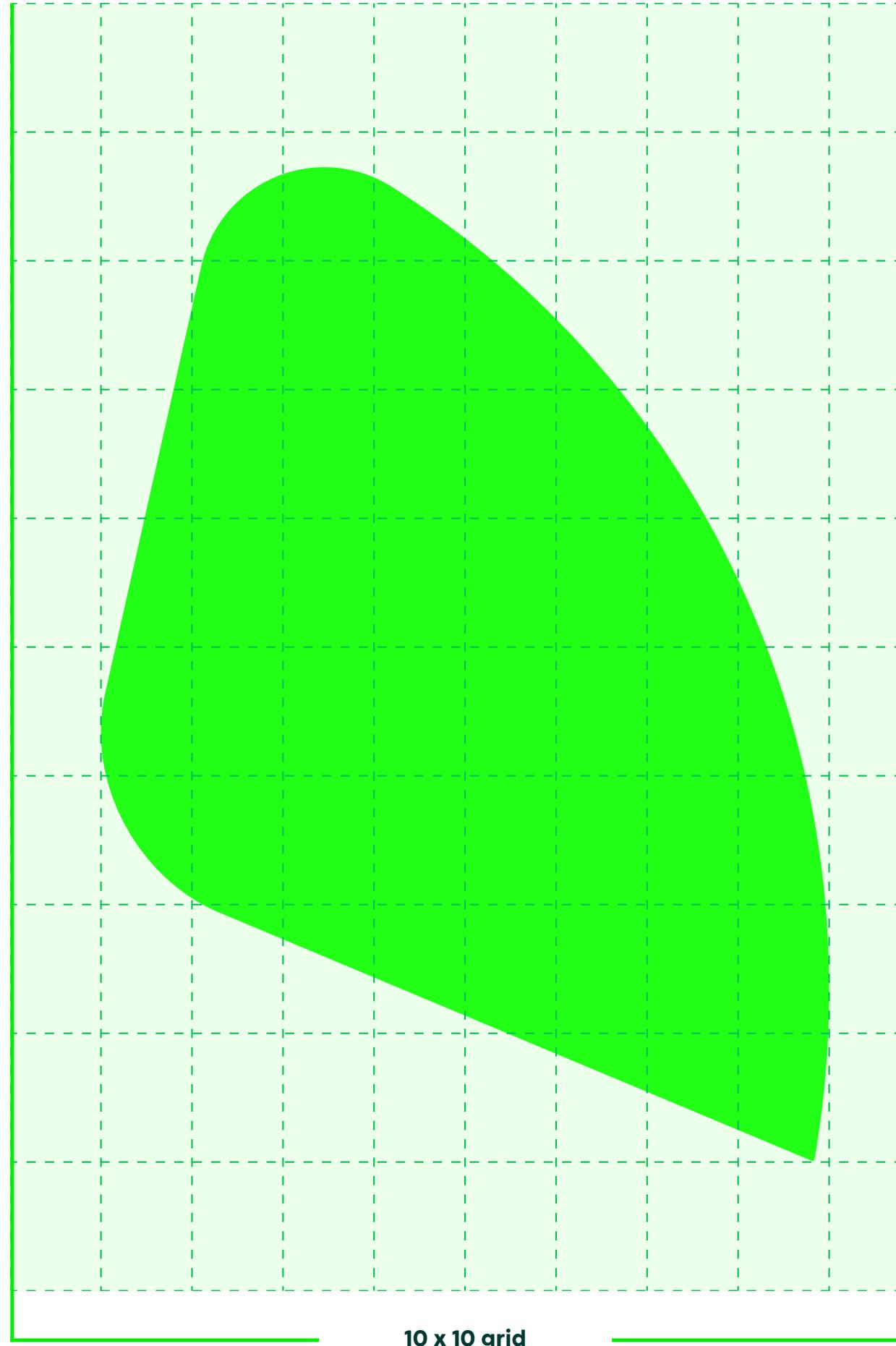
The same usage can be utilized for cut-out imagery.

## 09.4 Graphic in layouts

The size of the supporting graphic is adjusted based on a 10x10 grid. The shape in itself can not exceed 8x grid width. This is to ensure that the grid doesn't overtake the whole layout and ensures that the graphic can be visibly seen in applications.

### Note.

Not every single communication materials require the supporting graphic in the layout. Consider using full-bleed imagery that emphasises on the brand look (Green-tone imagery), or cut-out imagery that emphasises people.



### Full supporting graphic usage

In this example, the supporting graphic is in full view in the layout. The width of the supporting graphic should not exceed 8x of the grid.

### Recommended minimum supporting graphic

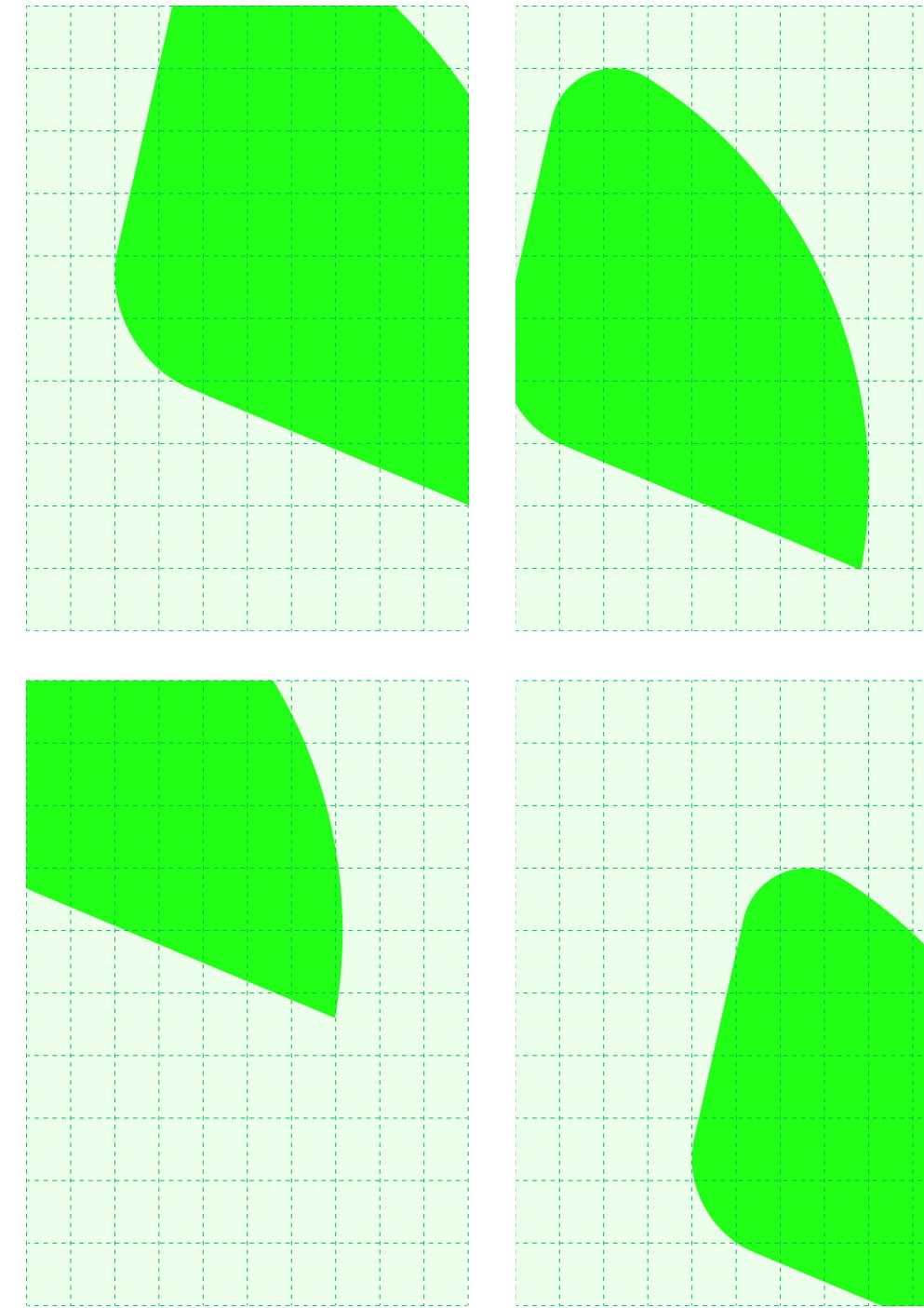
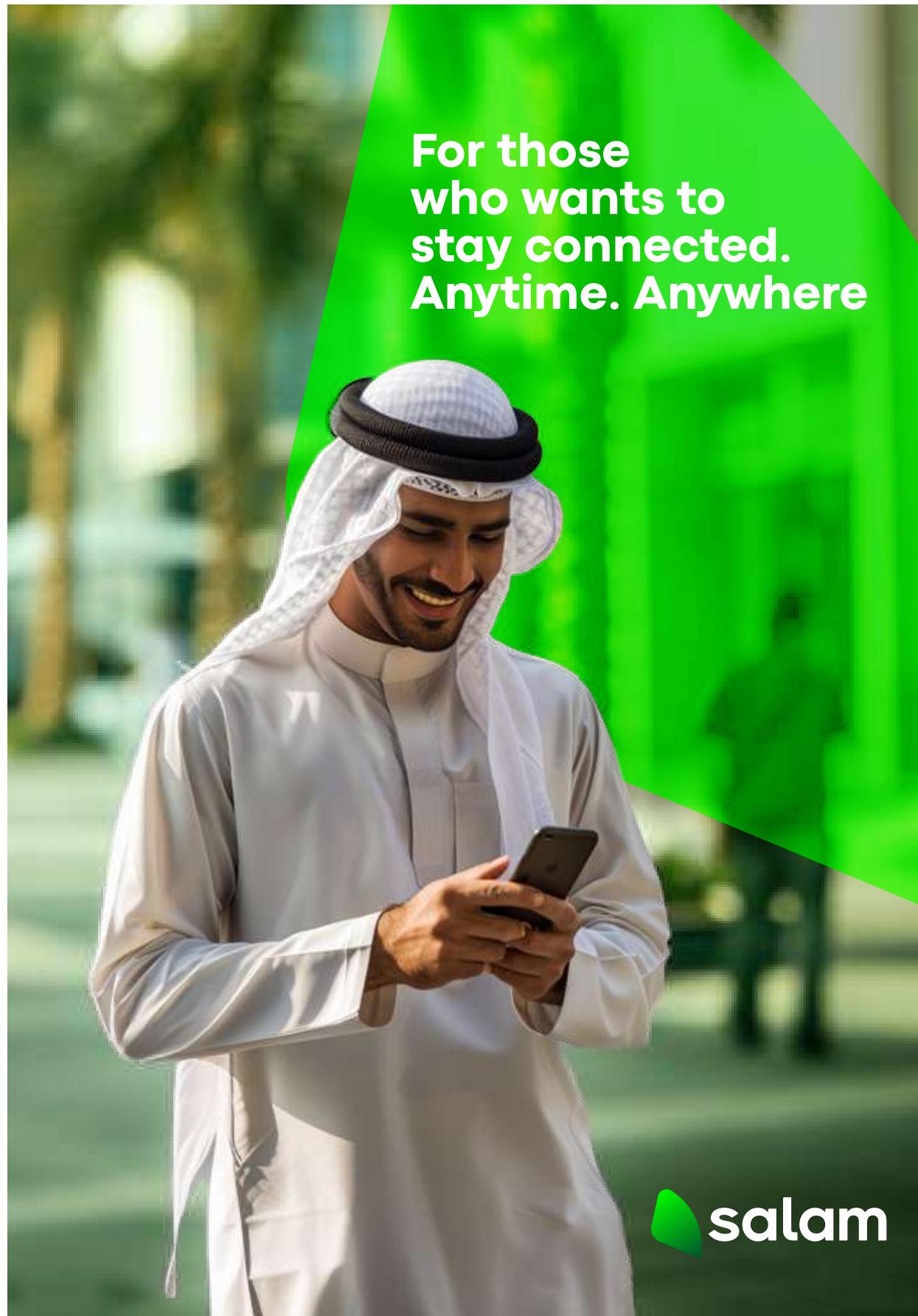
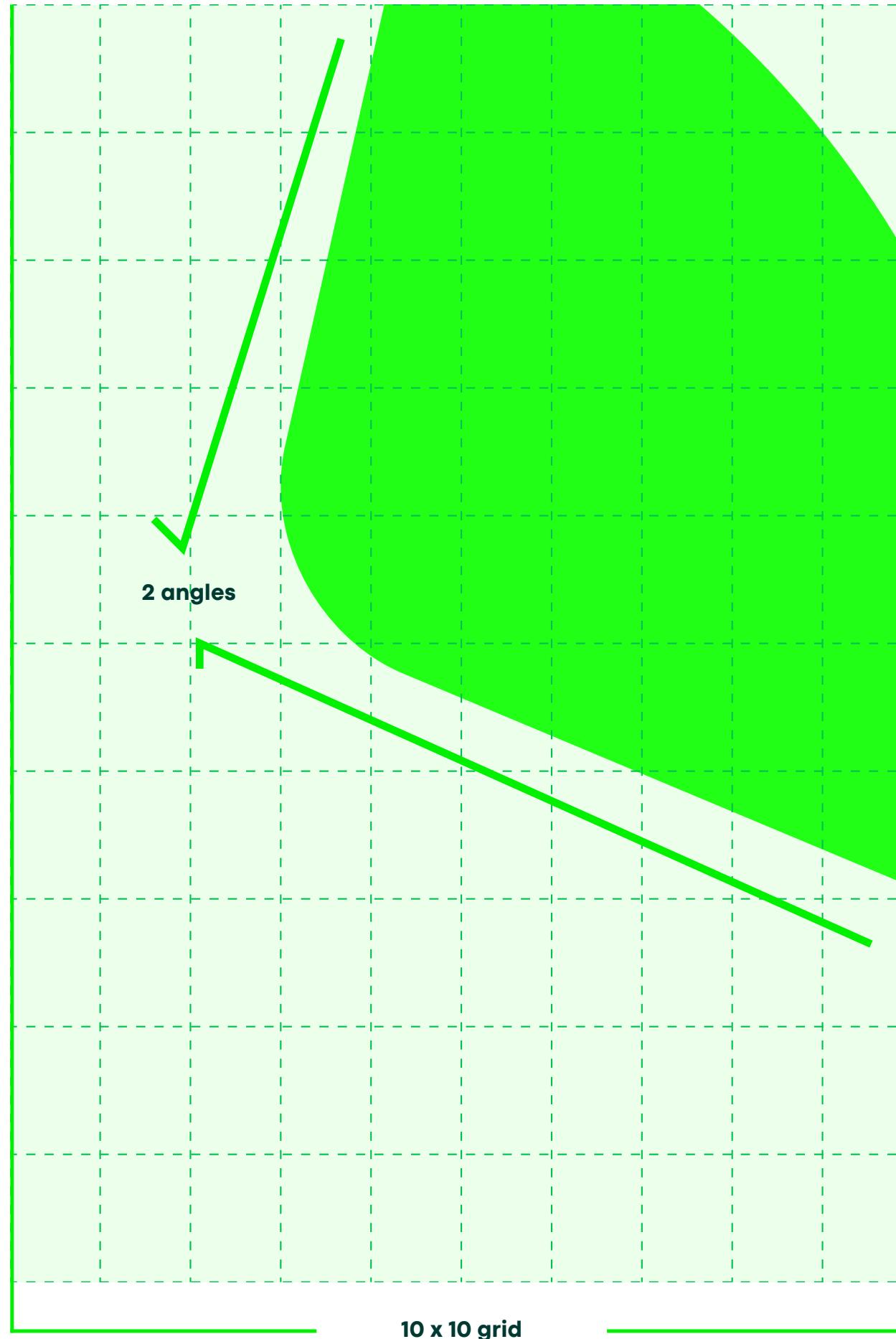
The recommended minimum supporting graphic is approximately 6 x 6 size. This is to ensure the supporting graphic maintains an impactful presence in the layout.

When the supporting graphic is not cropped, it should be placed inside the layout border (Refer to the Layout Principle chapter for more information.)

## 09.5 Cropped graphics

The same rulesets are applied in cropped graphics. However, ensure the supporting graphic when cropped does not exceed 80% width of the grid.

The shape can be cropped to any corners, with the requirements that a minimum of 2 angles from the supporting graphic are visible at all times.



### Always remember:

- The supporting graphic should not exceed 8 x 8 grid size in the layout.
- At least 2 angles of the supporting graphic must be visible when cropping the graphic in the corner.
- The supporting graphic can be cropped in any of the corner, consider the placement of the typography, logo and additional informations when cropping the supporting graphic.
- The supporting graphic can be placed with effects on top of imagery.

## 09.6 Horizontal cropping

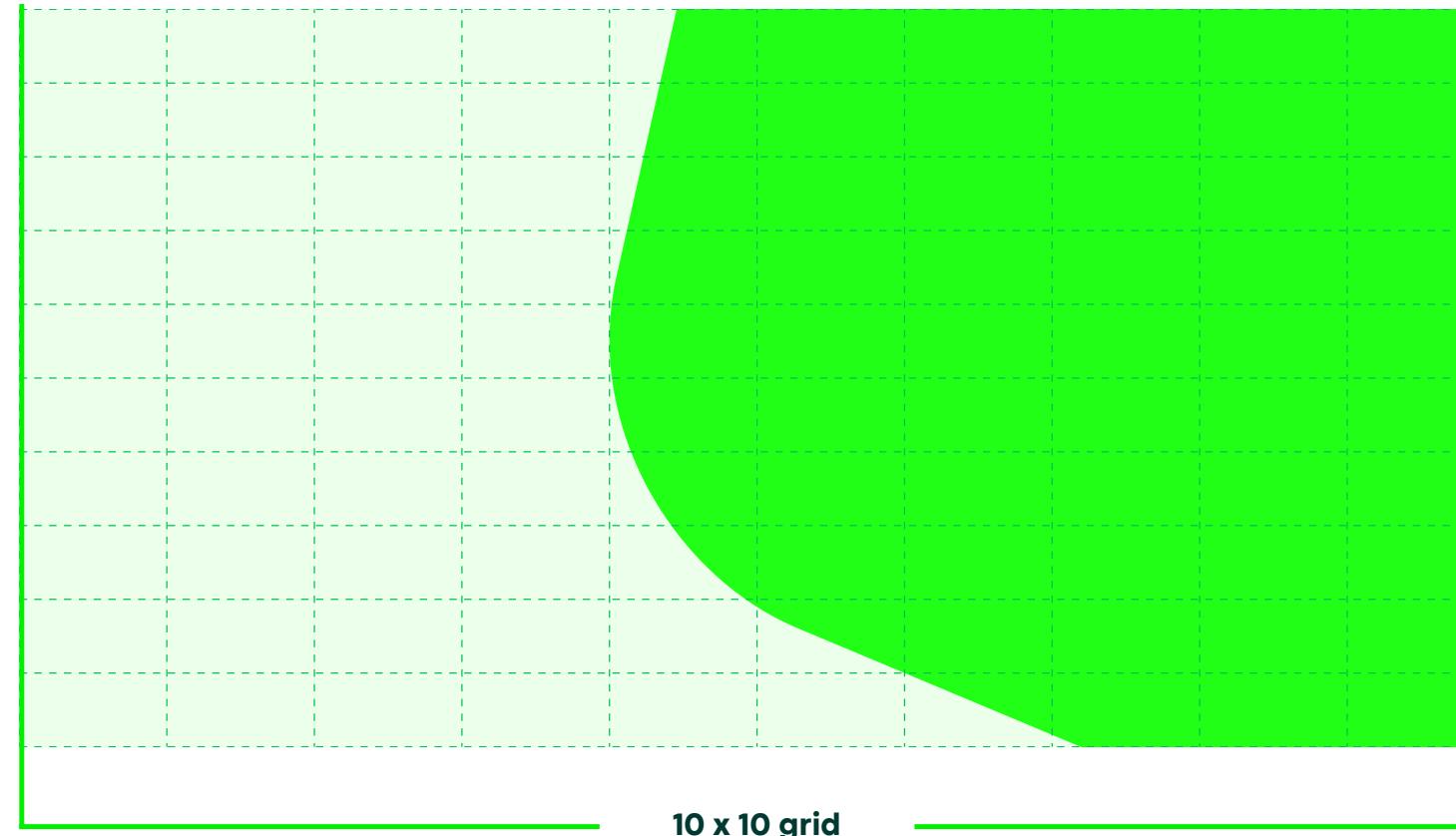
For horizontal formats (2:1 and beyond), the supporting graphic cropping has a slightly different ruleset. This is due to the more horizontal nature of the format.

In this regard the width of the supporting graphic should not exceed 6x of the grid. This is to ensure that the shape of the supporting graphic are retained in the more horizontal format.

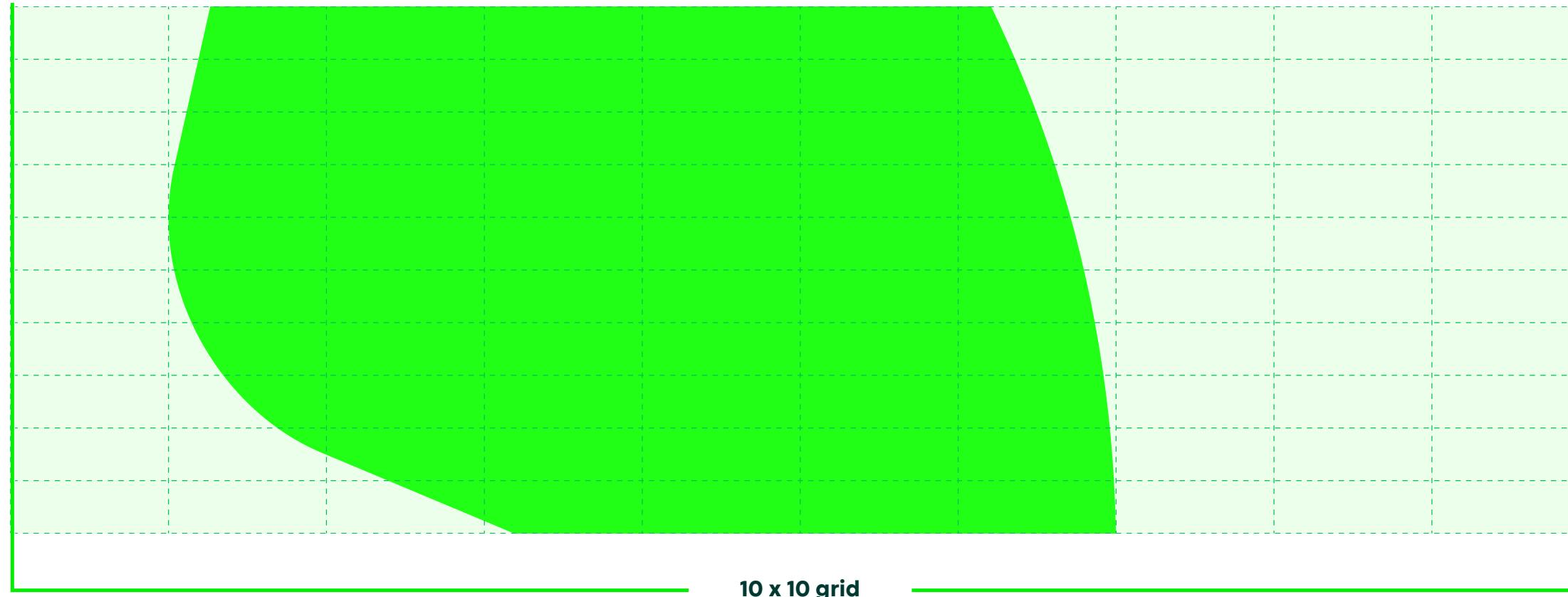
### Note.

When the supporting graphic appears in full, the width of the grid on horizontal format doesn't matter. Select the size that will suit the communication materials, whether it is from full-bleed imagery treatment or cut-out imagery.

**2:1 format example**

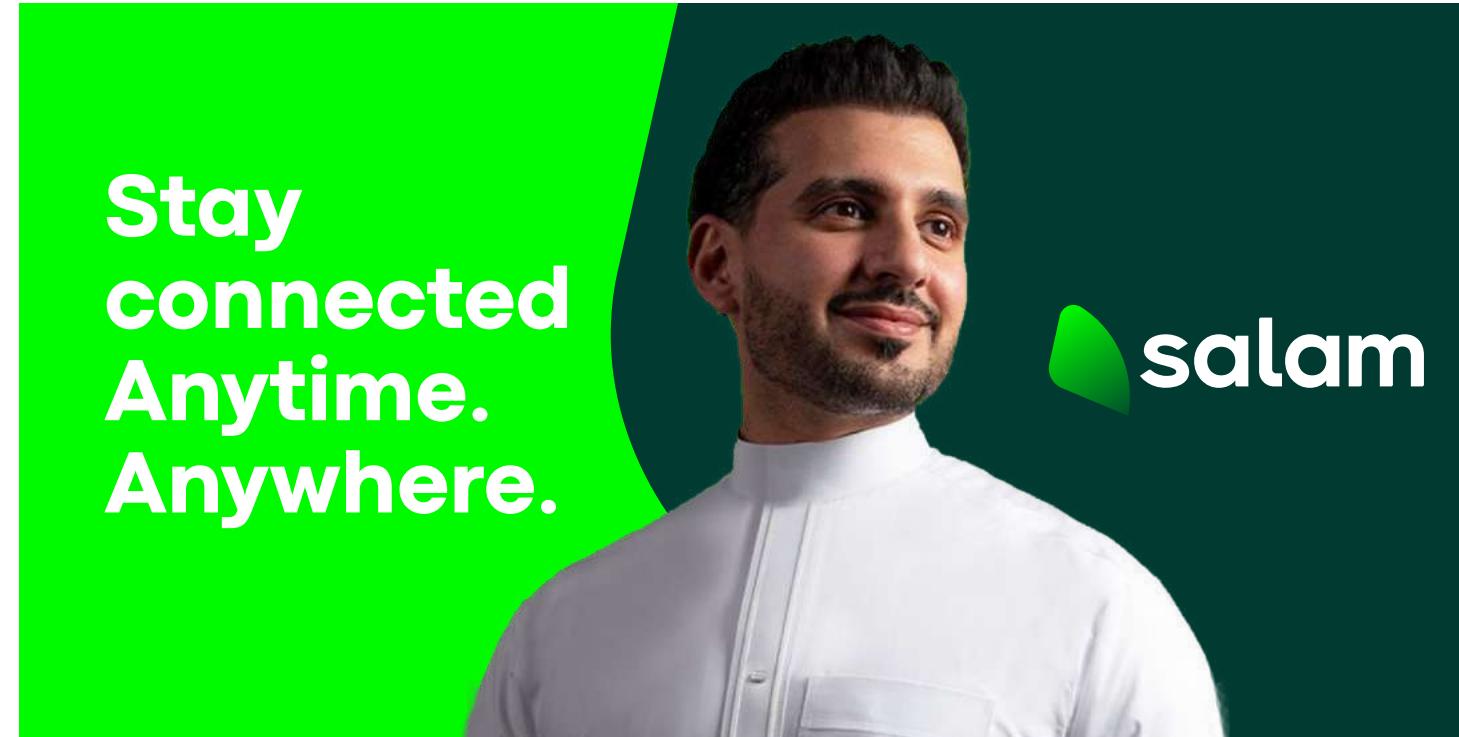


**3:1 format example**



### Always remember:

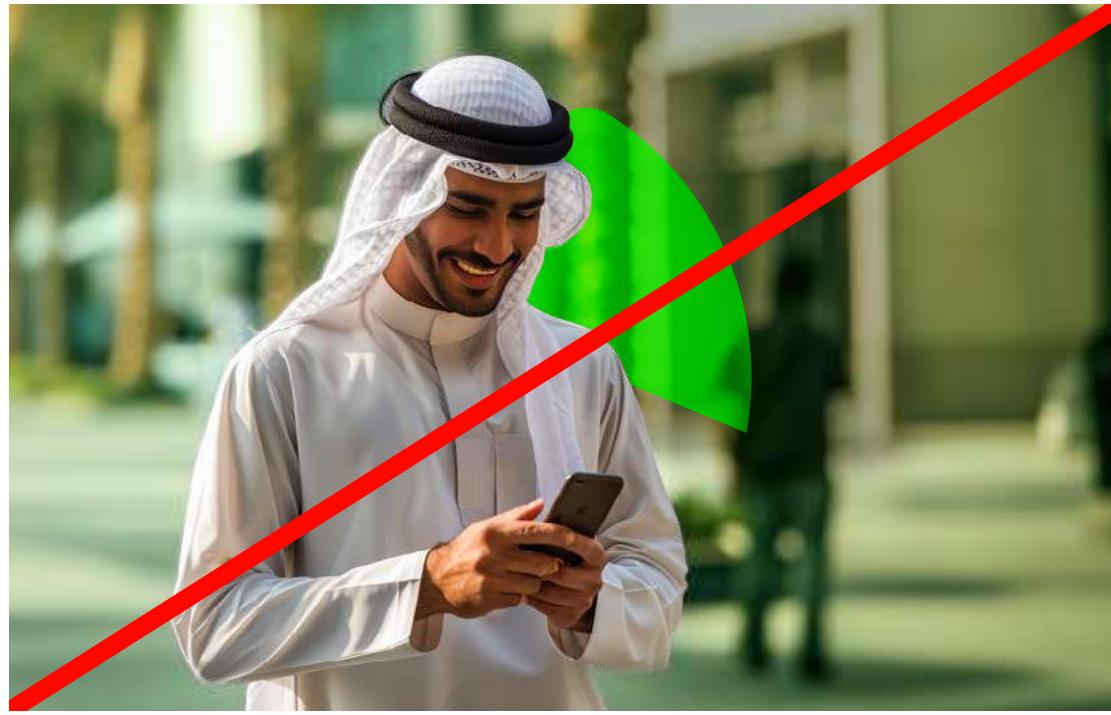
- When designing for horizontal format, the aforementioned rules apply, whether the supporting graphic acts as graphic behind the imagery, or the imagery is cut-out inside the shape.
- When placing information, ensure that the colours of all elements, logo and type, are fully visible with the supporting graphic shape.



## 09.7 Supporting graphic don'ts

To ensure that the supporting graphic elevates the overall design, it is important to follow the usage principles outlined. When designing the supporting graphic, the aforementioned ruleset needs to be applied and ensure that the supporting graphic is not competing with the logo, imagery and messaging.

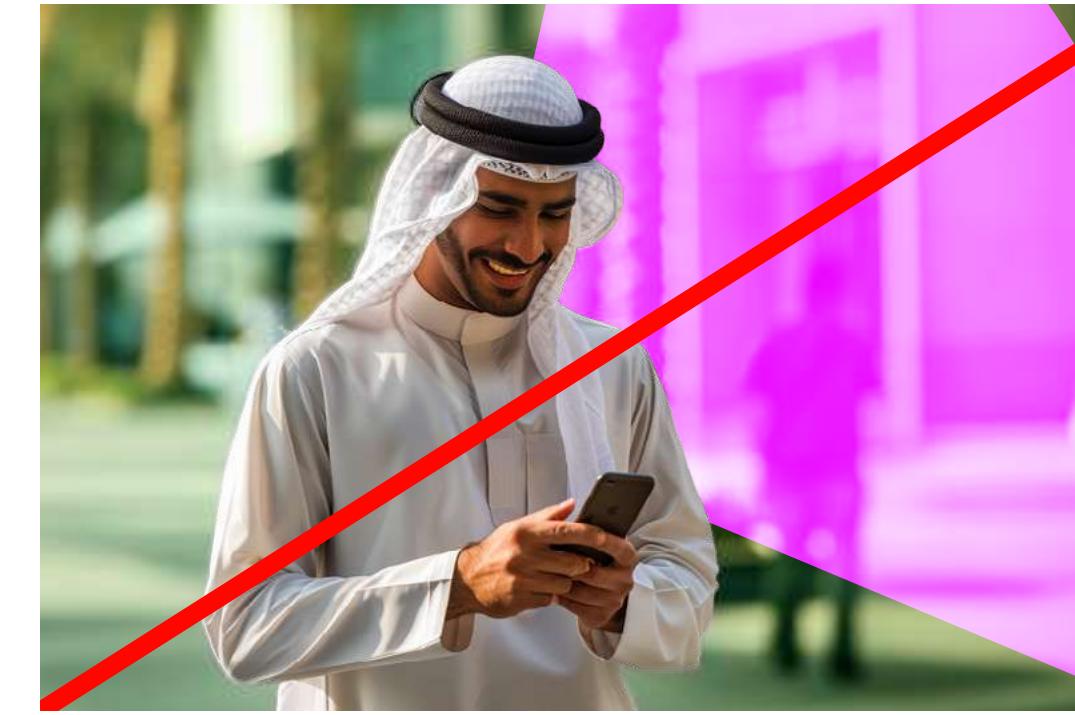
Avoid the examples shown below in order to preserve the integrity of the supporting graphic. Importantly, it does not need to be included in every application.



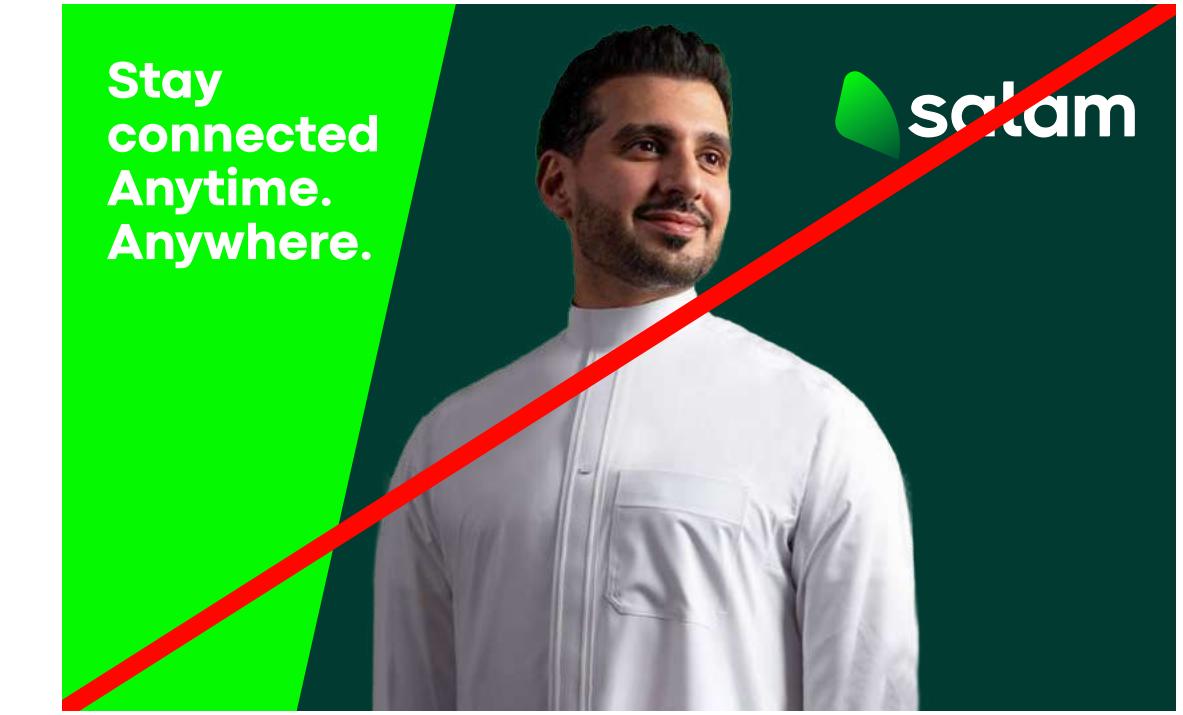
Do not place the supporting graphic in too small a scale, as it doesn't add brand presence or impact.



Do not place the supporting graphic over the focus of the imagery.



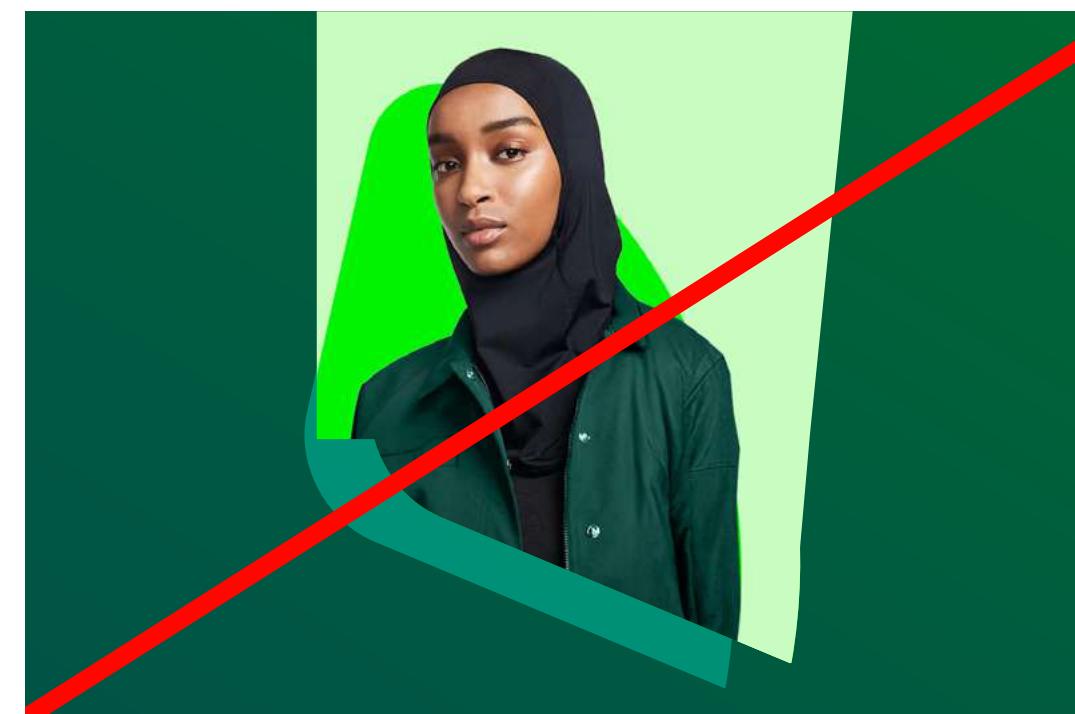
Do not use non-brand colours on the supporting graphic.



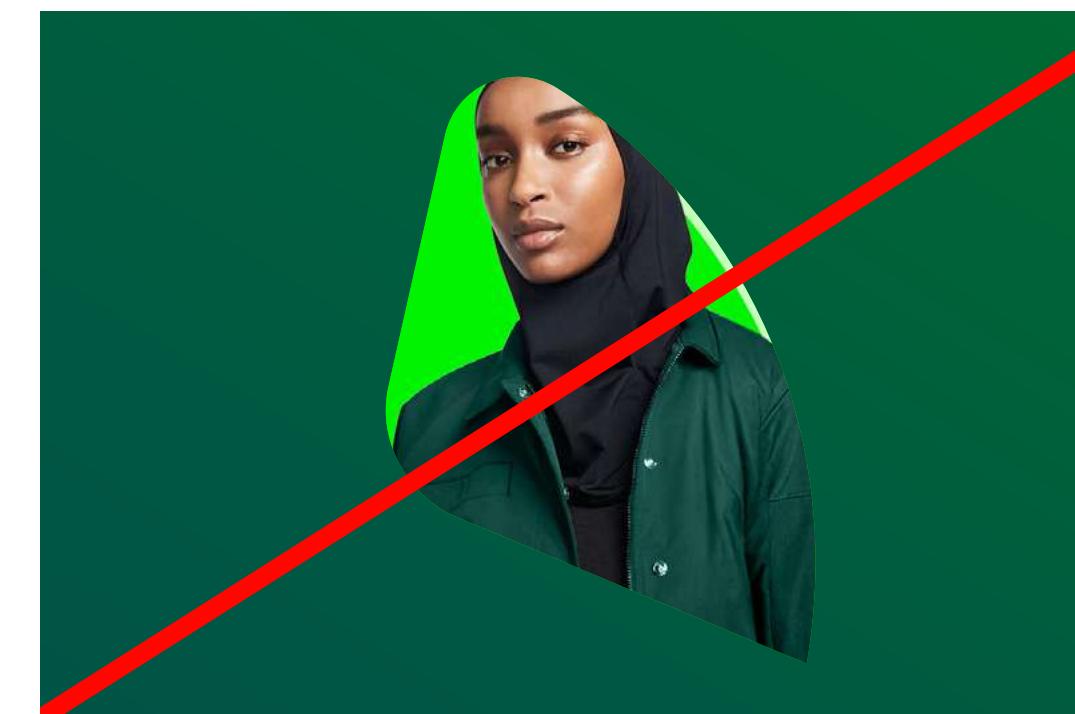
Do not crop the supporting graphic only showcasing 1 angle. At least 2 angles of the supporting graphic needs to be shown at all times.



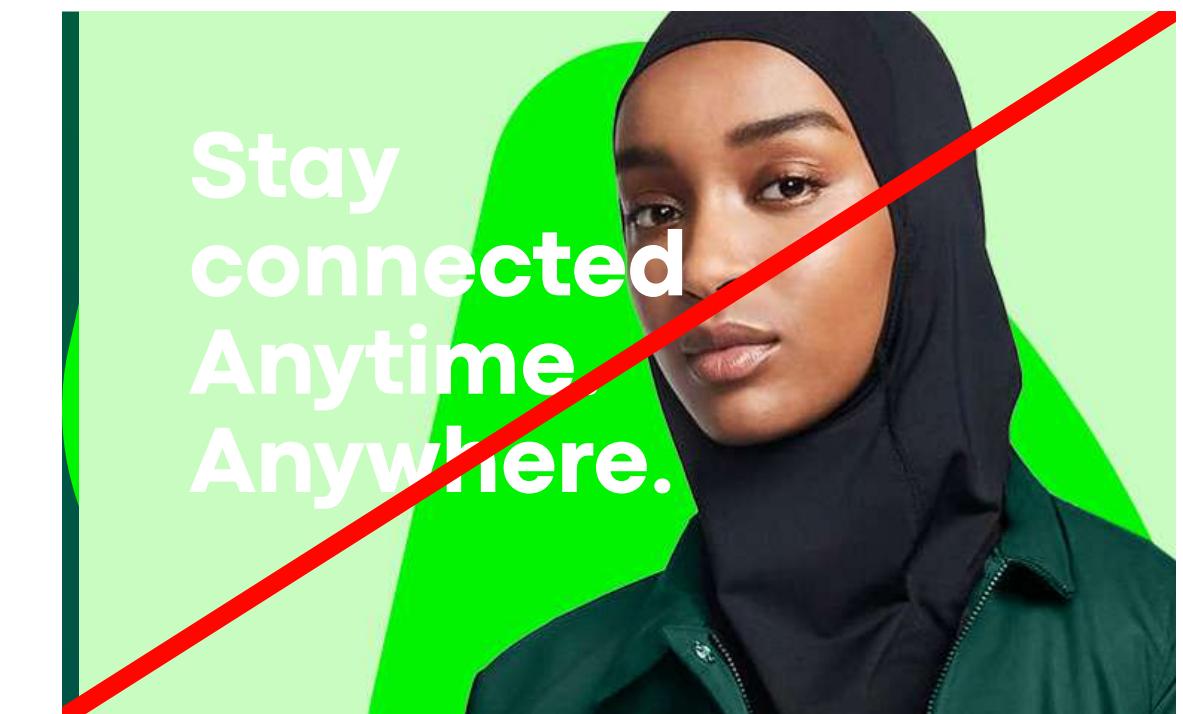
Do not crop the supporting graphic bigger than 8x of the width.



Do not add layers of the supporting graphic behind and/or above. Only 1 supporting graphic can be seen in one format at all times.

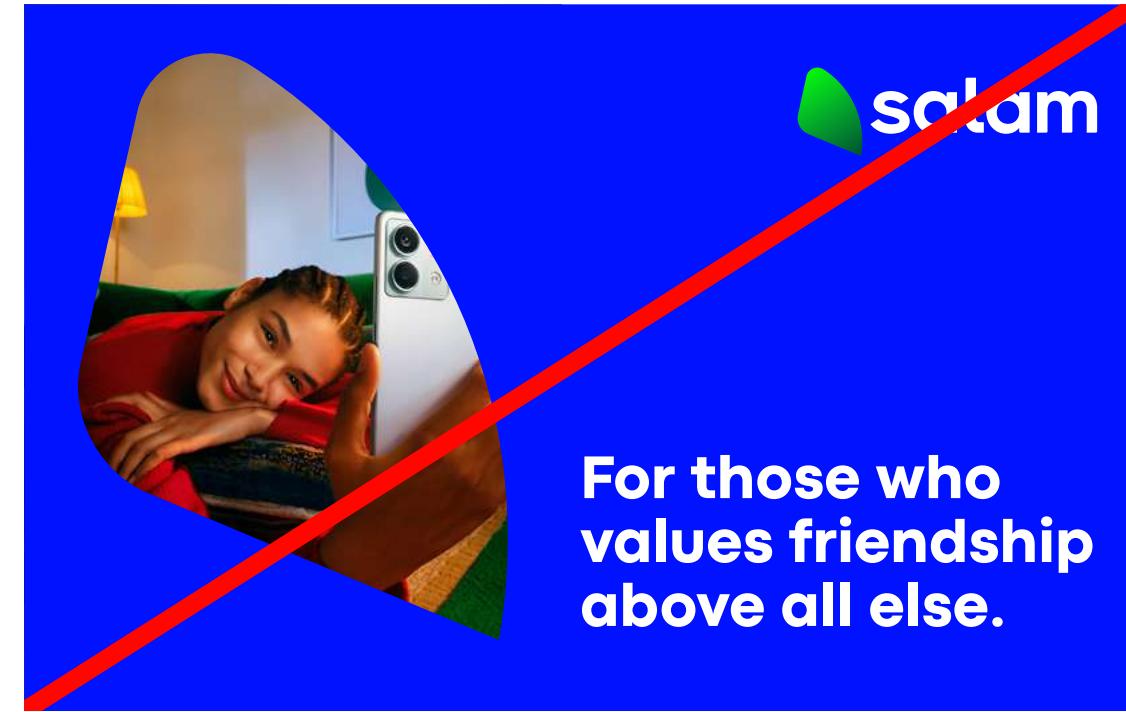


Do not crop cut-out imagery full inside the supporting graphic. When cut-out imagery is used, parts of the cut-out imagery needs to overlap outside of the supporting graphic.



Do not place the supporting graphic at the edge of the format. It is preferable to crop the supporting graphic to ensure that it retains a graphical impact.

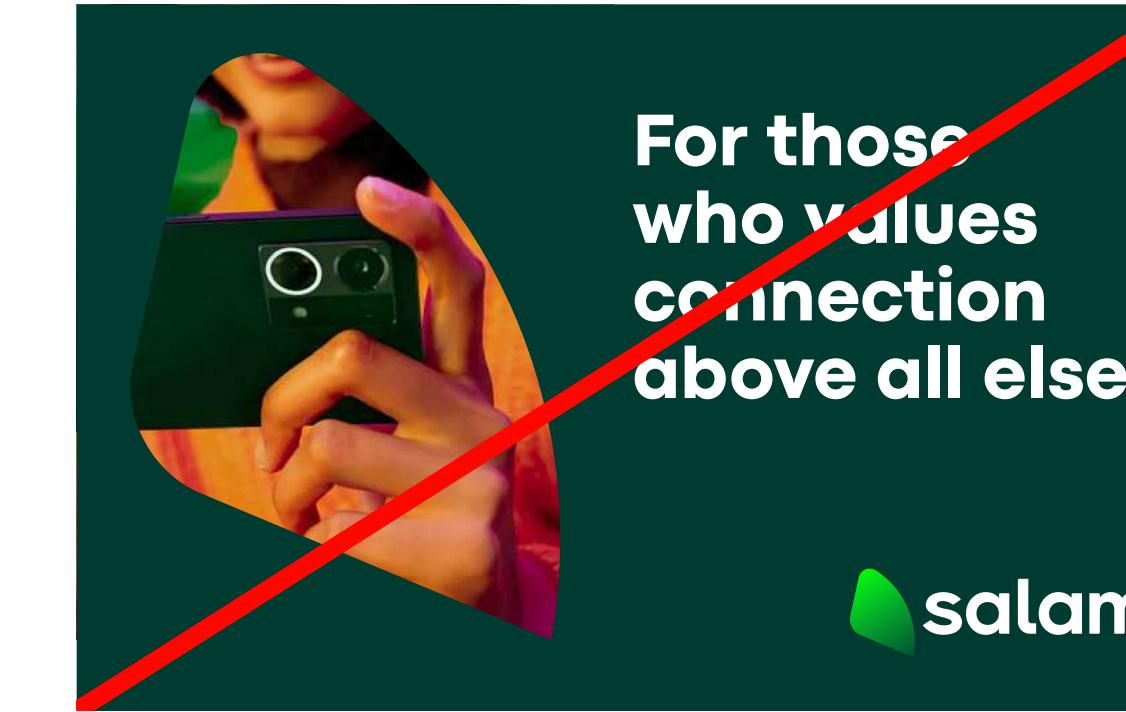
## 09.8 Supporting graphic don'ts



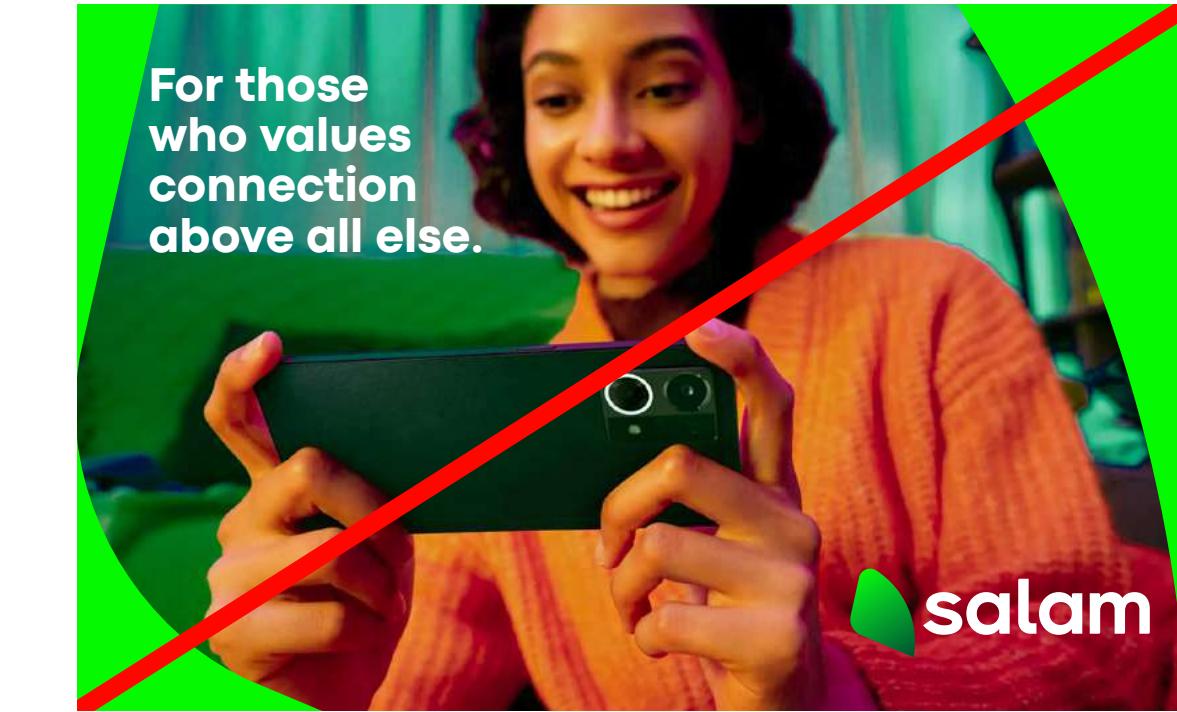
Do not change the colours of the background when image is cropped inside the supporting graphic. Only defined colour palette is allowed in communication materials.



Do not add outline to the supporting graphic.



Do not crop image without focus on the people inside the supporting graphic.



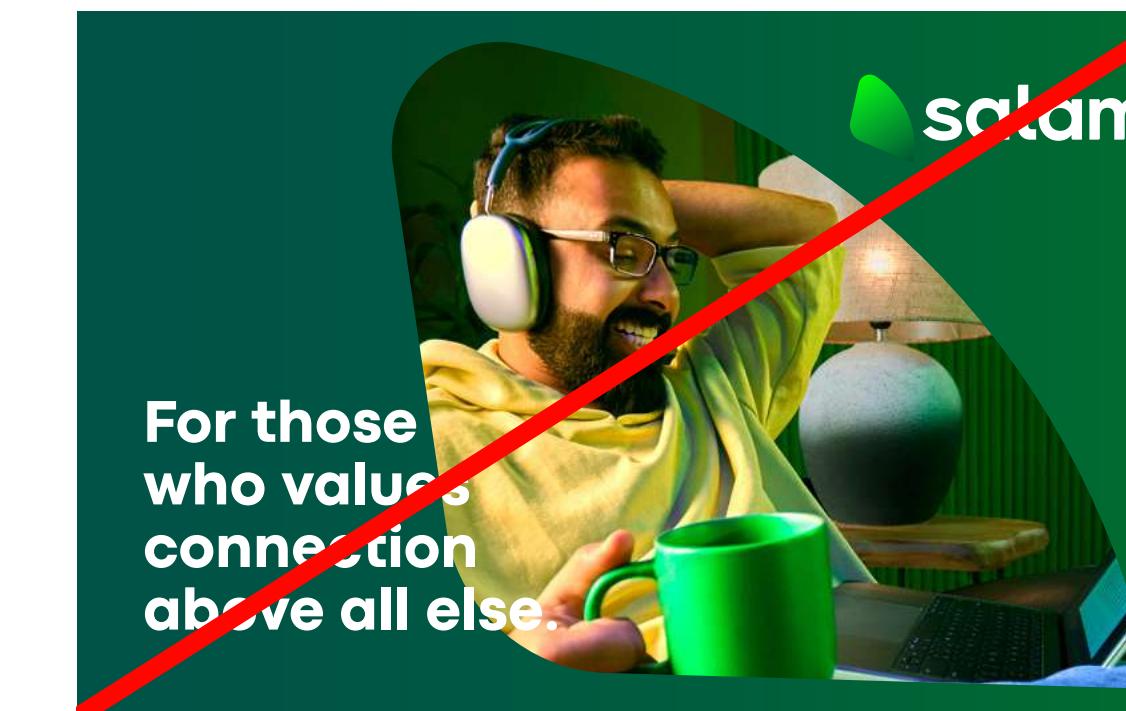
Do not crop the supporting graphic edge to edge to the format.



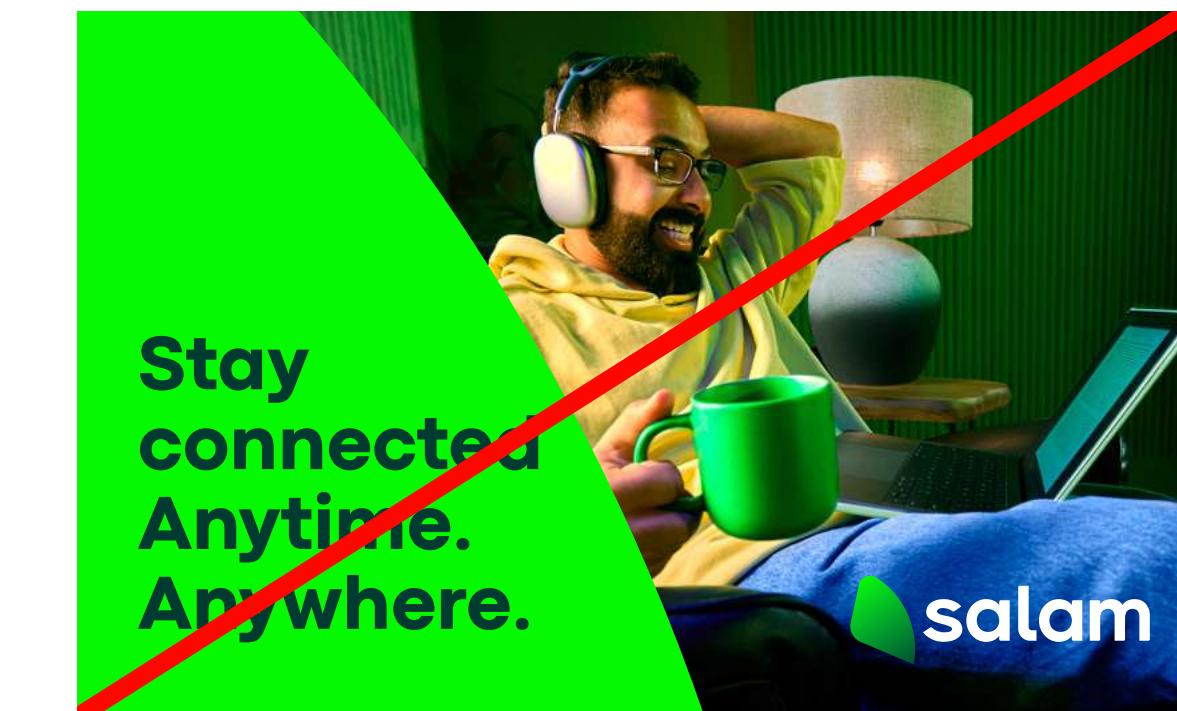
Do not put effects on top of image that is contained within the supporting graphic.



Do not put effects on the supporting graphic and background on image.



Do not rotate the shape of the supporting graphic. The supporting graphic can be cropped into different corners to ensure that it always look special in communication materials.



Do not cropped the supporting graphic showcasing only 1 angle. In this example, not only the supporting graphic are cropped into only 1 angle, but it has been used as a "panel" area and unrecognizable.

# 10 Layout Principles

- Introduction
- Layout format spectrum
- Protective border
- Logo sizes in layout
- Limited extreme logo usage
- Schematics overview
- Full-bleed layout design overview
- Full-bleed image graphics
- Full-bleed layout don'ts
- Information panel
- Information panel spectrum
- Information panel don'ts
- Arabic special usage
- Social media layout
- Social layout look & feel
- Social layout schematics
- Social layout don'ts

Note: The imagery displayed on this chapter includes non-public imagery and AI-generated content. Refer to 'Disclaimer' for additional information regarding usage.

# 10.1

## Introduction



salam



The layout principles ensure all the brand identity elements are combined in a harmonizing way across a wide variety of brand applications.

The principles ensure, not matter how large or small, detailed or simple, our communications will always appear recognisably from Salam.

The layout incorporates the rulesets for colour, typography, supporting graphic and imagery, whilst demonstrating best practice for how to combine them together with consistency and the Salam spirit.

## 10.2 Layout format spectrum

Ensuring our logo is consistently presented in scale and appearance across applications is important.

The layout formula defines the size of the logo and the border margins across a range of formats.

### Note.

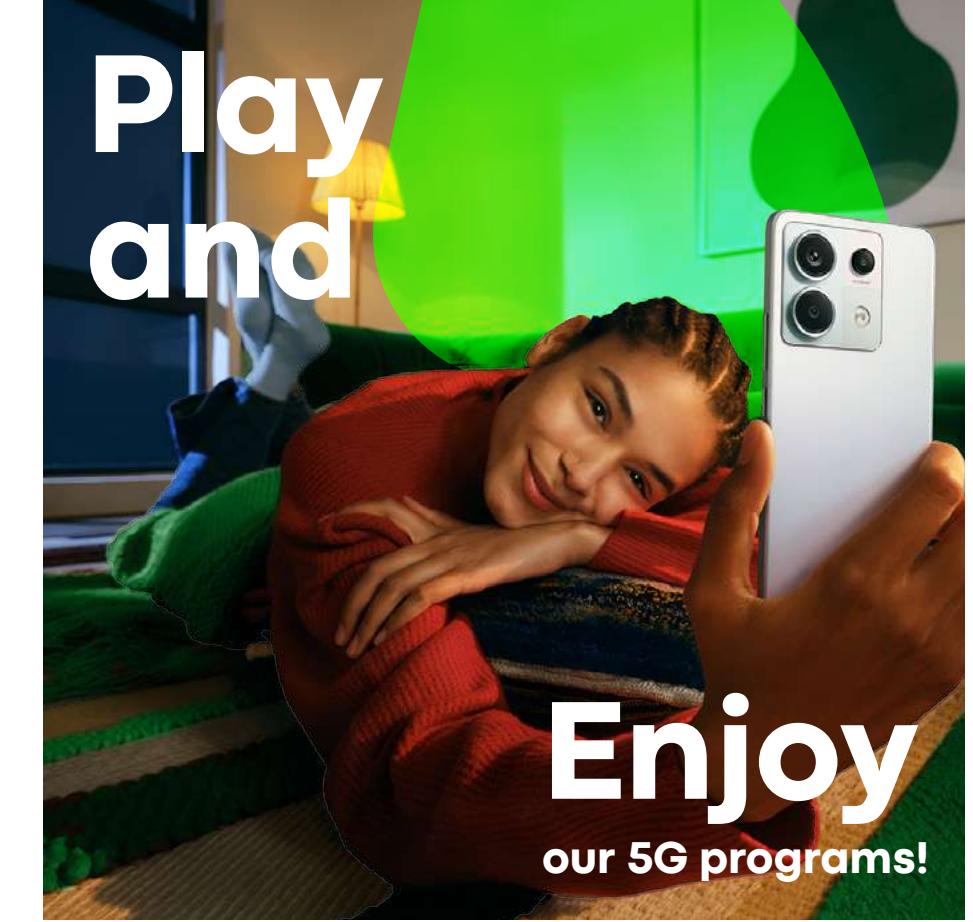
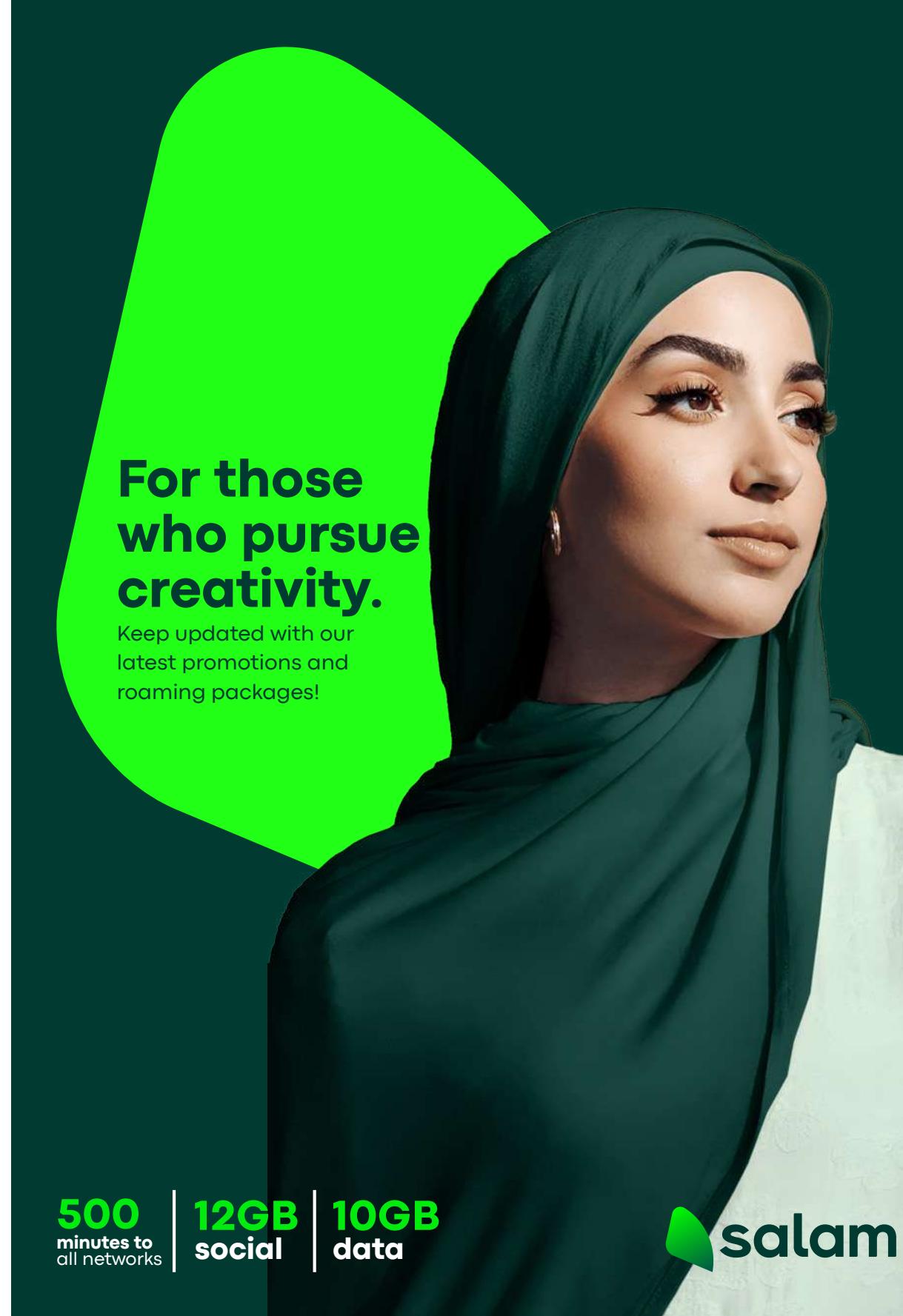
The logo and border on formats 3:1 and beyond (both horizontal and vertical) are bigger in size. This ensures that the logo size on the more extreme formats are fully visible when viewed either in digital ads or print formats.



## 10.3 Protective border

The layout protective border is defined by the shortest side of the format. The protective border ensures elements such as logo and type are placed inside the border to avoid being too close to the edge.

In cases where the supporting graphic is not cropped, they need to be placed inside the protective border. When the supporting graphic is cropped, ensure only one side is cropped.



Elements contained within the protective border.

Here are 2 examples of the supporting graphic being contained within the protective border, whether it's in full view or cropped.

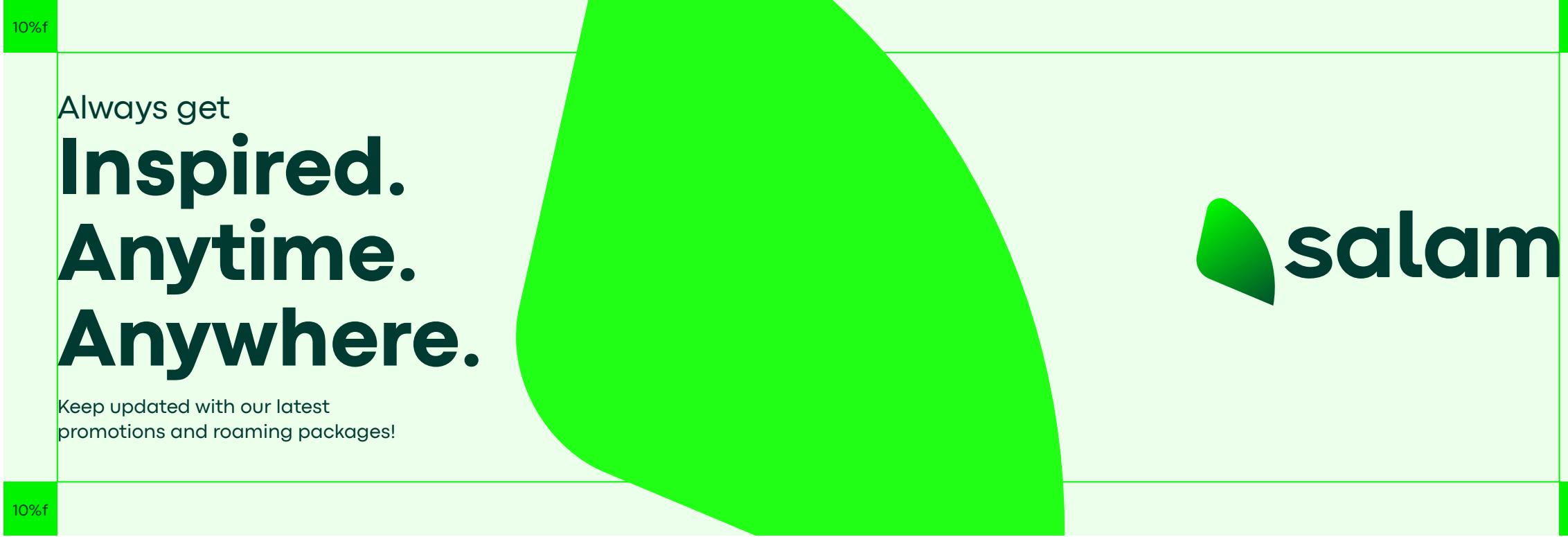
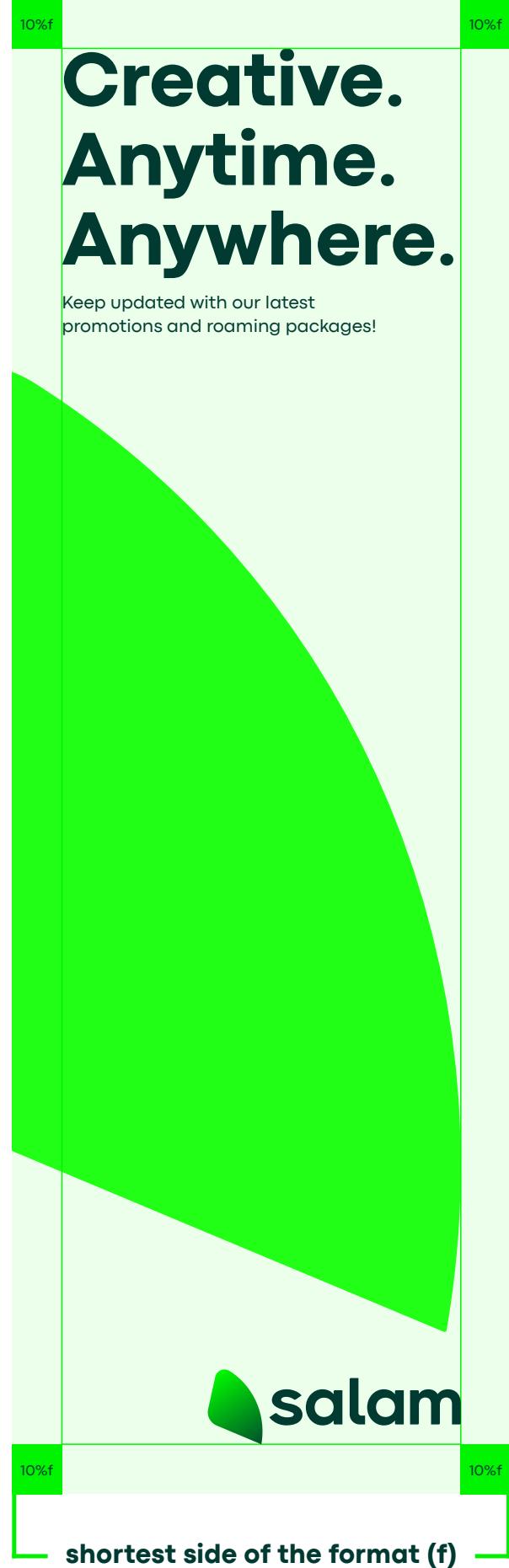
Applies to layouts which are below 3:1 (vertical and horizontal) formats.

Always based on the shortest side of the format (f).

The protective border is always calculated by the shortest side of the format. In this example, the layout shortest side of the format has been defined as 105mm, the protective border on all sides is 5.25mm.

## 10.3 Protective border

For formats that are more horizontal or vertical in nature, such as long OOH or long web ads, the protective border increased to 10%*f* ensures that the elements appear comfortably within the layout.



### 10%*f* protective border

In this example, 3:1 horizontal and vertical format, the layout border is adjusted to 10%*f* on all sides. The logo size is increased to ensure maximum impact within the layout.

## 10.4 Logo sizes in layout

The logo sizes are based on the shortest side of the format. The calculation ensures the logo will always appear consistent across different formats, while maximizing impact in more narrow or extreme formats.

The recommended logo size for formats below 3:1 is 7% height of the shortest side. In some cases the logo height might be increased to 10% of the format on the shortest side. This is to ensure the logo has enough visibility in the layout.



### 7%*f* logo height

The logo has been defined as 7% height of the shortest side of the format. When the logo is smaller than the minimum size, use the minimum size instead.

### Formats

The following formats are included in this logo size calculation:

- A paper sizes.
- 1:1
- 4:3, 3:4
- 3:2, 2:3
- 16:9, 9:16
- etc.

A size Vertical



### 10%*f* logo height. Limited usage

This logo height is limited usage and only to be used to preserve legibility of the logo in small formats such as digital ads.

## 10.4 Logo sizes in layout

On more extended horizontal or vertical formats, the logo size has been increased to ensure maximum visibility. These formats are often associated with OOH and web banners, which requires more reduced information for the short attention span of the audiences.



### Optimized logo size on extreme formats

The logo height has been adjusted to a higher ratio to accommodate the extreme formats. In the 1:3 (Vertical) example, the logo height has been adjusted as 12.5% of the shortest side of the format. While on the 5:1, the logo height has been adjusted to 20%f height.

The logo sizes that are allowed in this case are 12.5%f or 15%f or maximum of 20%f. Adjust the logo size based on the information that are required and avoid clutter of informations.

## 10.5 Limited extreme logo usage

For very extreme format such as 7:1 horizontal and above, the logo size can be increased to the maximum. This is a limited usage that is suitable for extreme small ads and or bridge OOH, where the logo needs to be fully visible as the primary look.

### Note.

In this situation the logo height can be increased to the maximum size. So long as it respects the protective border of the logo. The protective border of the logo has been defined as 0.5x stands for the height of the symbol.



## 10.6 Schematics overview

When combining all the elements together in a layout there are several considerations and starting points - importantly the size of the logo and the border margins.



### Schematic elements

- 1 The shortest side of the format is always the base in which the protective border and logo height is defined from, described as (f).
- 2 The protective border is calculated based on the shortest side of the format. In this example, the protective border is calculated as 5%f on all sides.
- 3 The logo calculated as 7%f height. Ensure the logo is always visible on the layout.
- 4 The text is always placed inside the protective border.
- 5 The supporting graphic may be cropped or appear in the layout, as long 8x of the width of the format is maintained.
- 6 The background colour for cut-out imagery needs to follow the colour palette.
- 7 The cut-out imagery needs to appear authentic, and placed in the layout with a focus on the people.

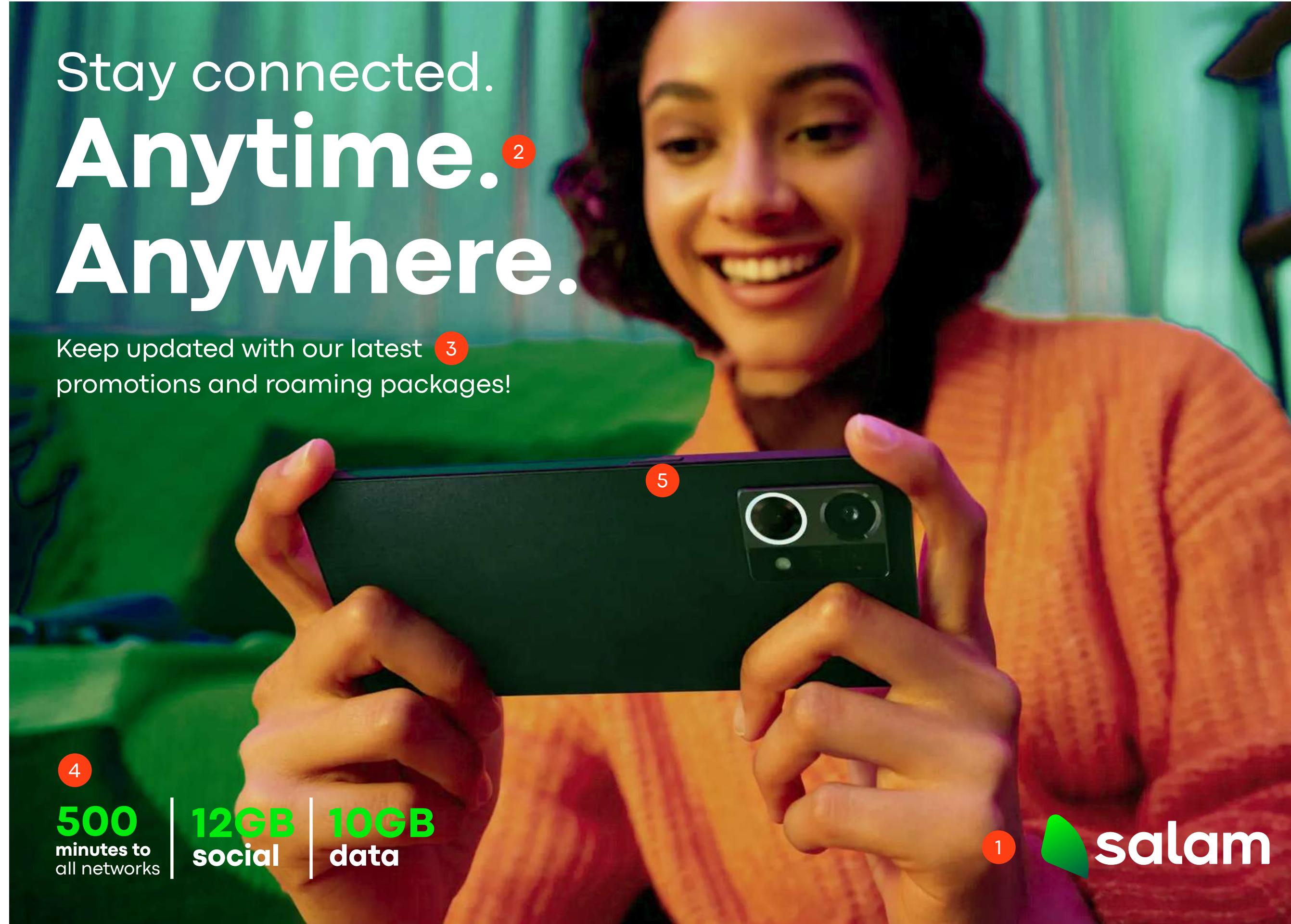
#### Note.

The supporting graphic may not appear in all applications, such as full-bleed communications.

## 10.7

# Full-bleed layout design overview

The full-bleed imagery layout follows the previous calculation of the protective border and the logo height. In full-bleed imagery, it is recommended to use the supporting graphic to a minimum to allow the imagery to appear as pristine as possible.



## Schematics elements

- 1 Salam logo
- 2 Headline
- 3 Sub-headline
- 4 Additional information
- 5 Full-bleed imagery

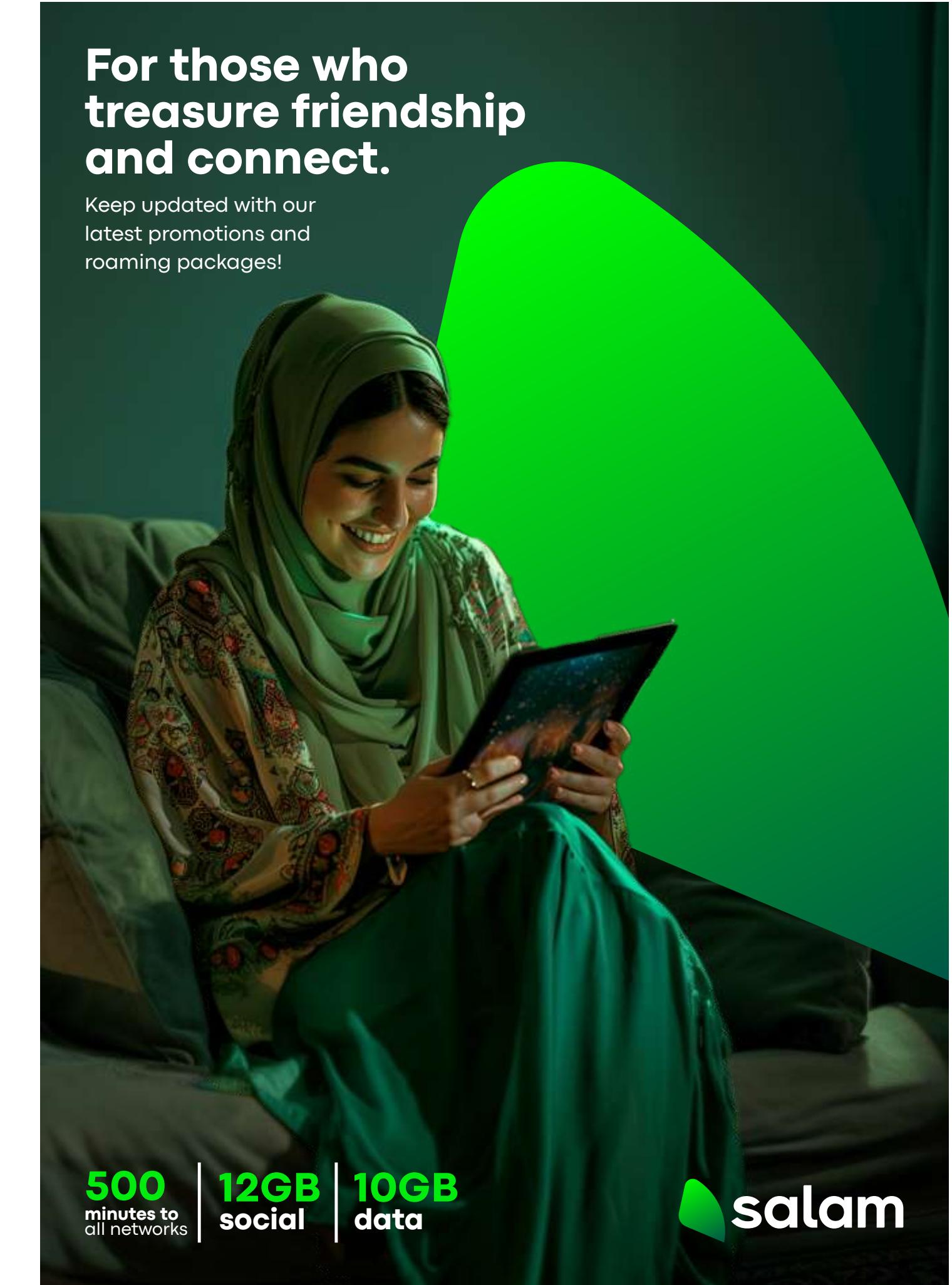
## 10.8 Full-bleed image graphic

On occasions where imagery has clarity and space, the supporting graphic it can be incorporated into full-bleed imagery.

Importantly, this is not required on all images. Always follow the supporting graphic principles.

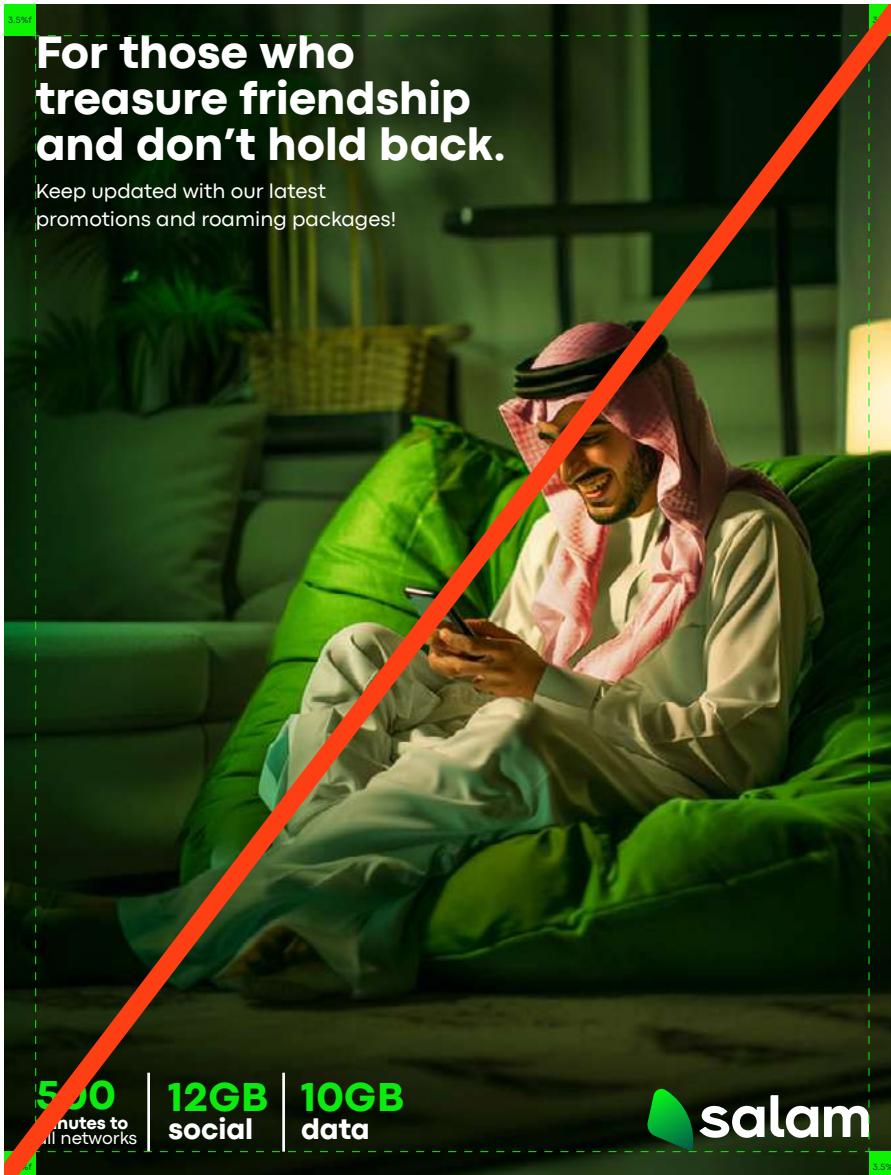
### Note.

The supporting graphic doesn't have to always appear with the full-bleed image. In most cases, when the imagery is the focus, it is preferable to completely omit the supporting graphic from the image to let the image tell the story.



## 10.9 Full-bleed layout don'ts

To ensure communications are consistently implemented, avoid the following don'ts to maintain a high quality brand appearance across Salam's various brand communication channels.



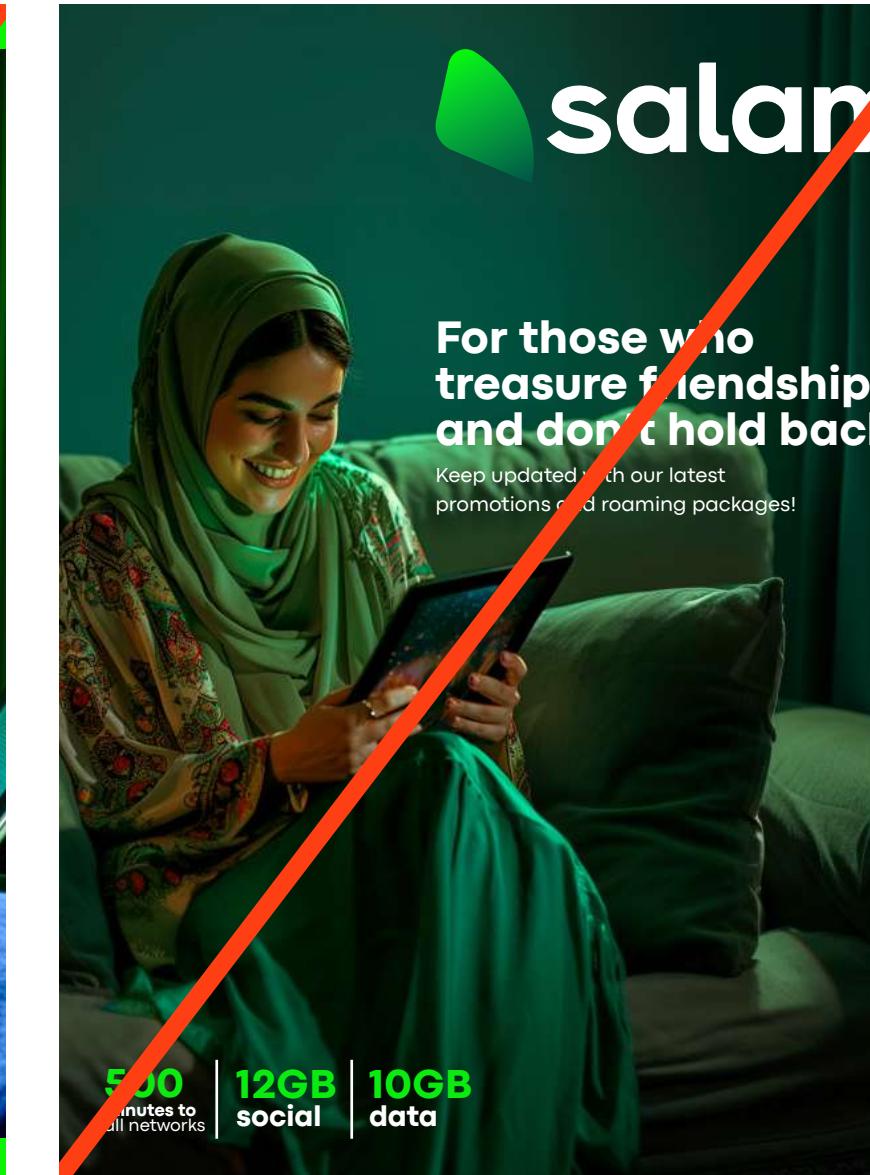
Slim protective border

In this instance, the protective border has been defined less than 5% of the shortest side of the format. This is not allowed as the elements are too close to the edges of the layout.



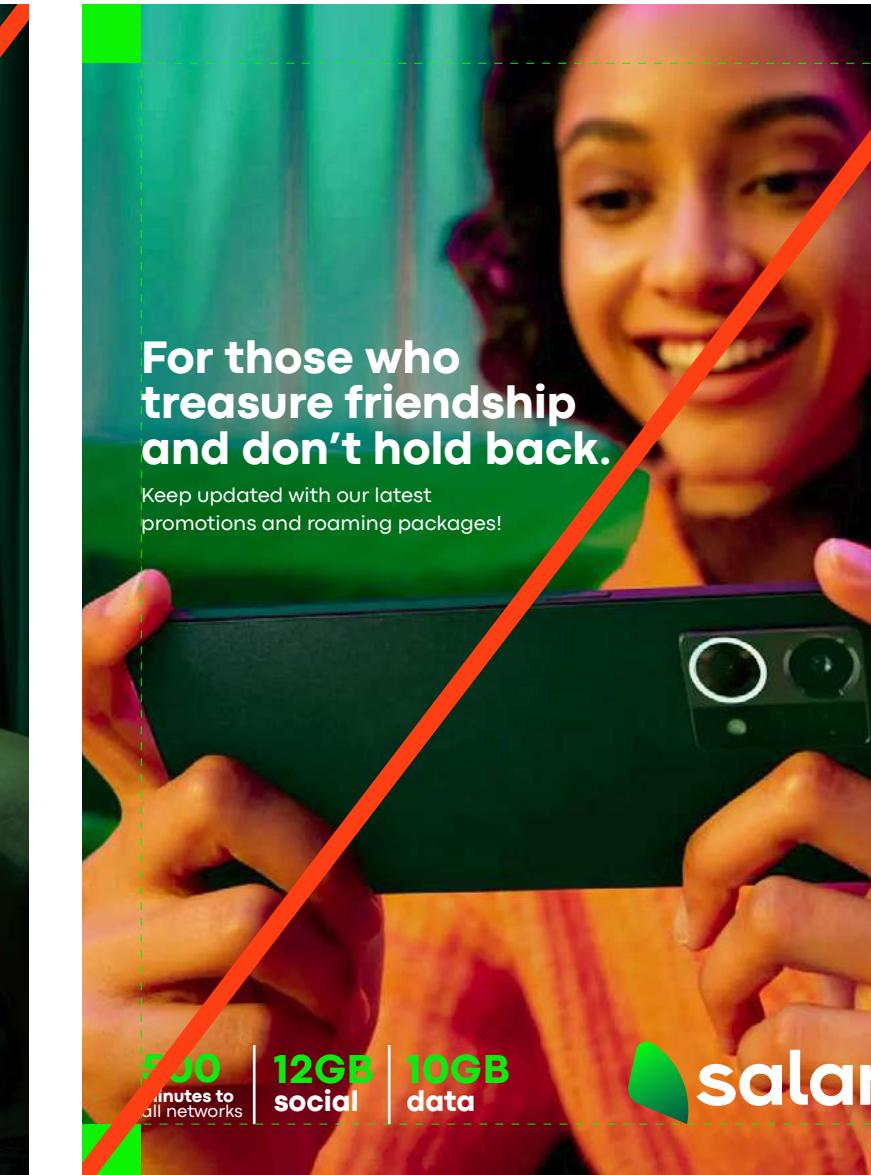
Elements are placed outside the protective border.

All the elements need to be placed inside the protective border. It is recommended to have additional information locked to the corner of the protective border. Salam logo should be placed on the side and may be vertically center aligned in extreme formats. The text can be placed flexibly inside the layout as long as it is contained within the protective border.



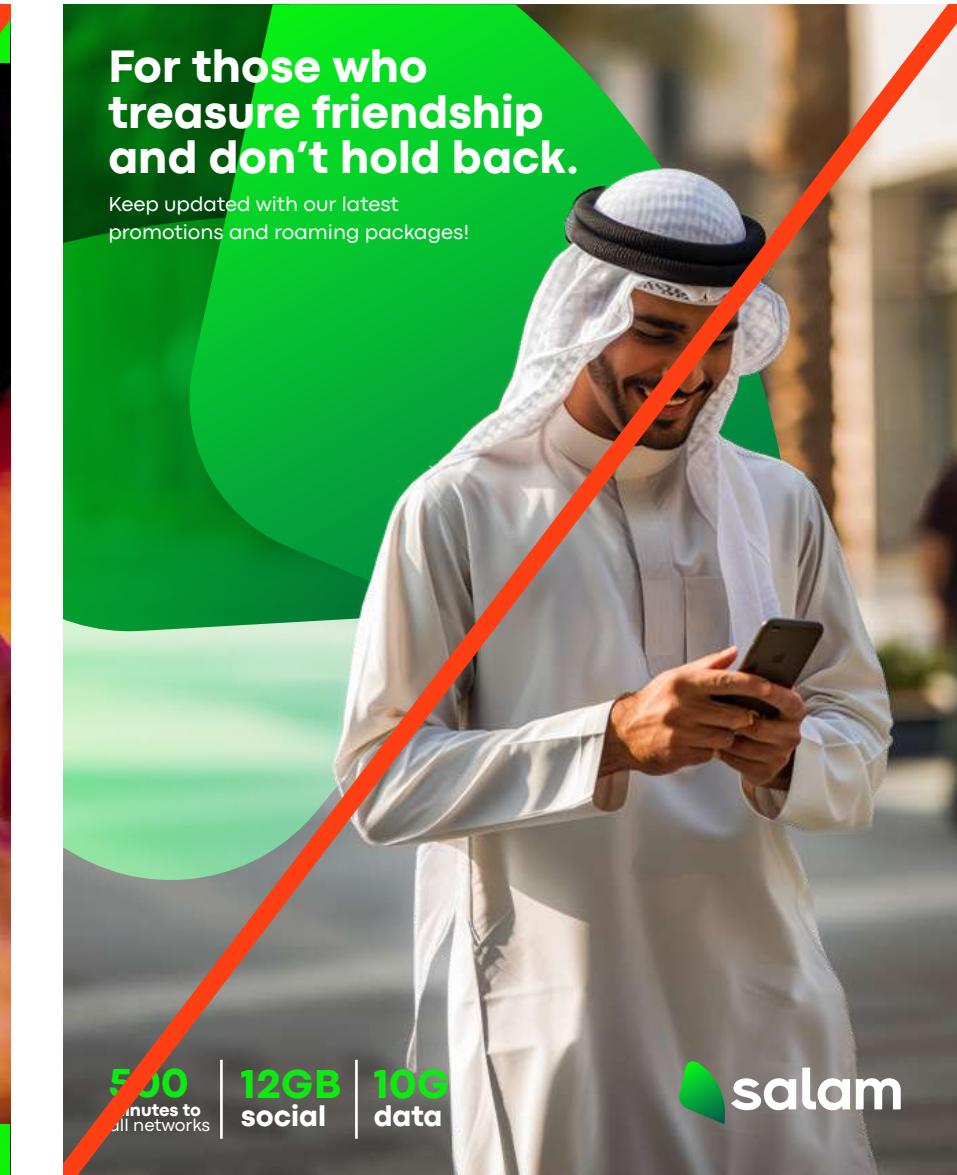
Incorrect Salam logo size ratio to the format.

The Salam logo size has been defined as 7% - 10% of the shortest side of the format, and 12.5% - 20% of the shortest side of the format in extreme layouts. In this example, the Salam logo has exceeded the recommended 7% - 10% of the layout's shortest side.



Protective border & logo ratio from the longest side of the format.

In this example, the protective border was defined from the longest side of the format. This creates a situation where the additional information and the Salam logo appear in the layout.



More than 1 supporting graphic in the layout.

When the supporting graphic is included in full-bleed layouts, ensure only one supporting graphic shape is included, and any effects are not distracting.

## 10.10 Information panel

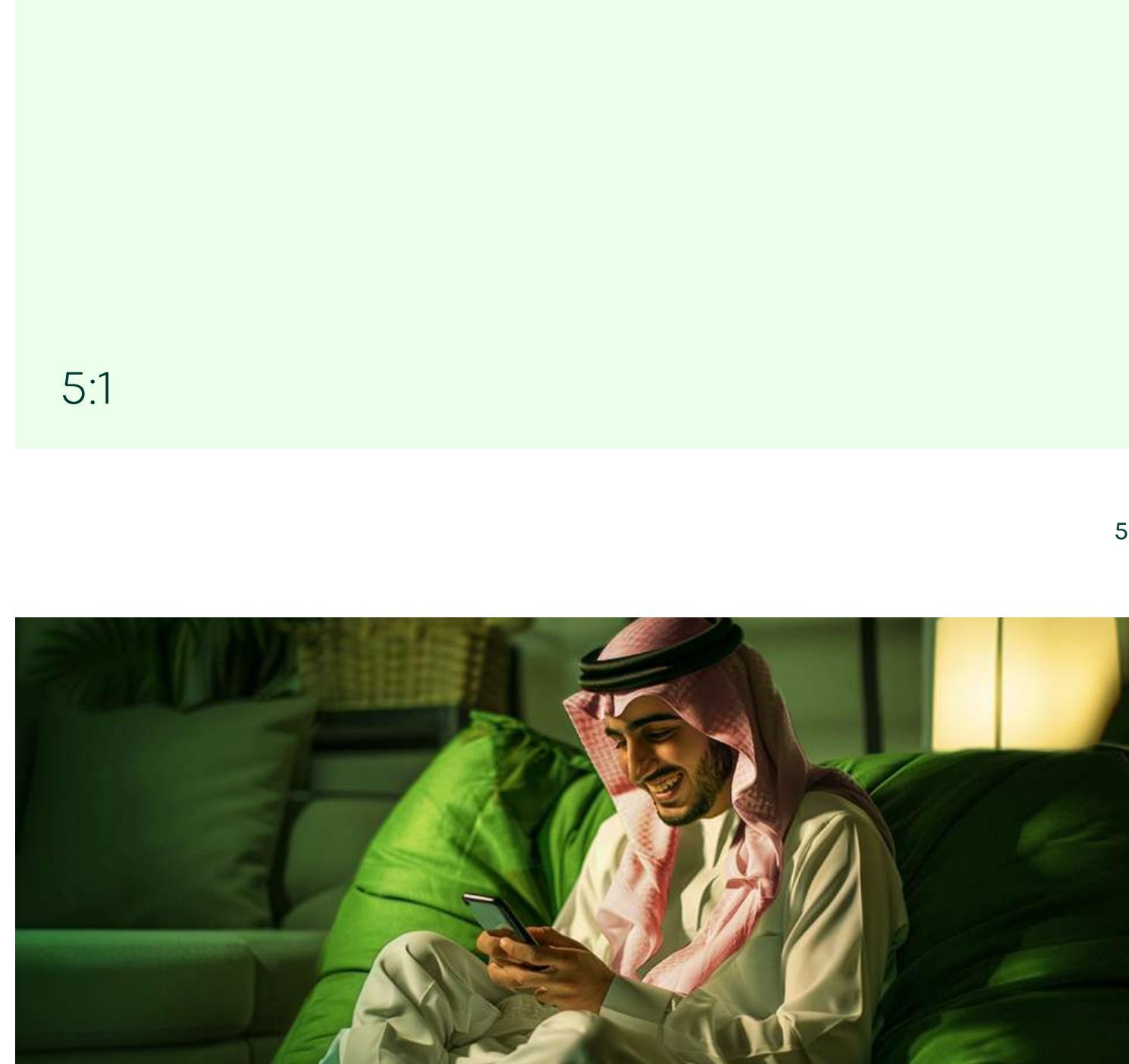
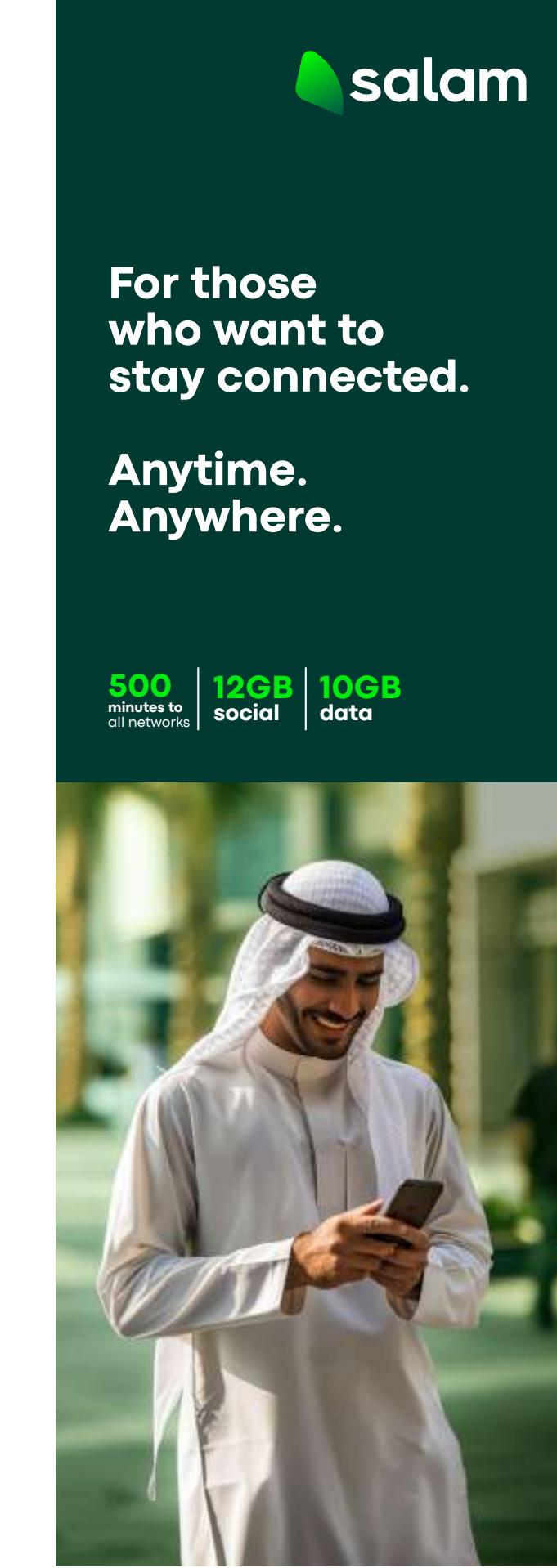
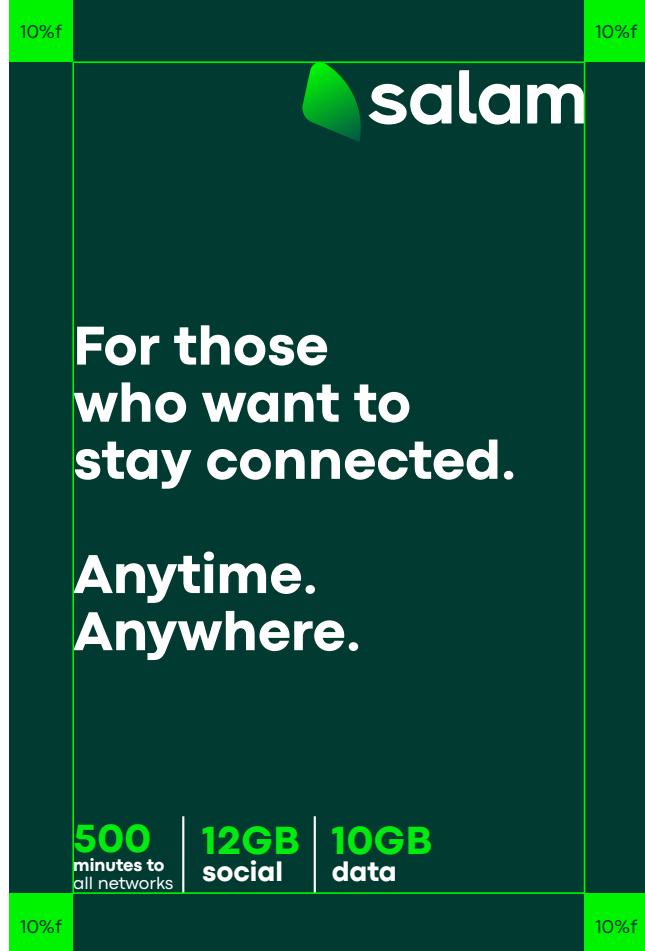
Though the full-bleed layout is the preferred layout in all communication materials, in cases where the imagery can't be extended on extreme formats, a panel layout system may be used instead.

This ensures the image can appear clearly in the layout, while allowing the logo and other informations to appear as impactful as possible.

The panel layout can be used for formats beyond 3:1 (horizontal and vertical). The protective border is maintained inside the information panel.

### Note.

The preferred information panel colour is Reliable Green.

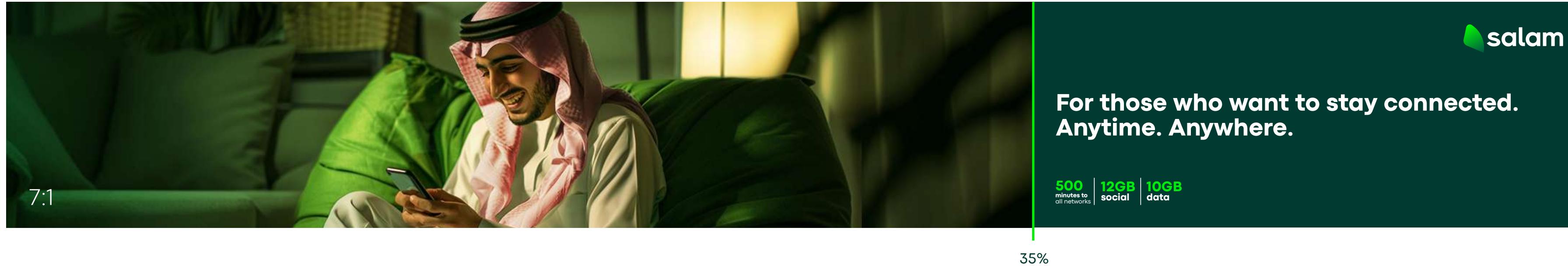


## 10.11 Information panel spectrum

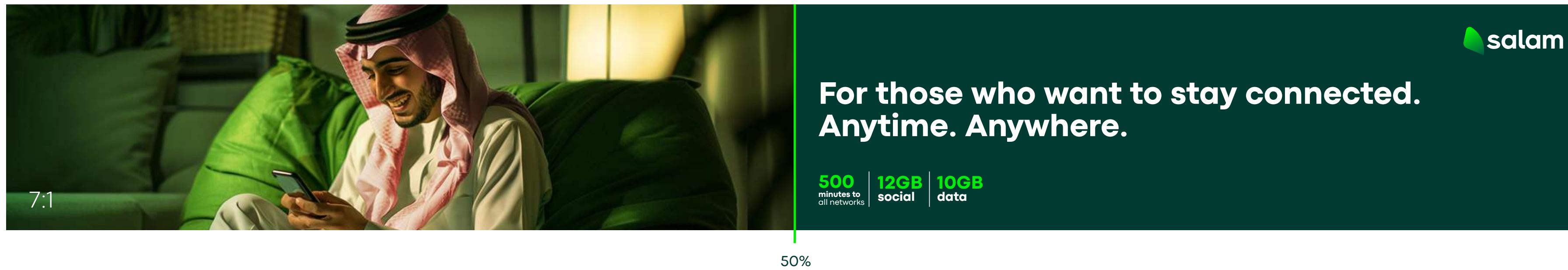
The recommended ratio of the panel is 50% of the width or height (depending on whether it's a more vertical or horizontal format). The minimum ratio of the panel compared to the layout is 35% of the width or height.

The maximum ratio the panel can extend to is 65% of the format. When a panel of more than 65% of the width or length from the format, a cut-out imagery must be used instead.

**Note.**  
The ratio relates to the longer side of the format.



Minimum panel ratio - 35%



Recommended panel ratio - 50%



Maximum panel ratio - 65%

In this example, the logo height is defined as the maximum 20% of height that is allowed for extreme formats. Maximizing impact and visibility of the logo.

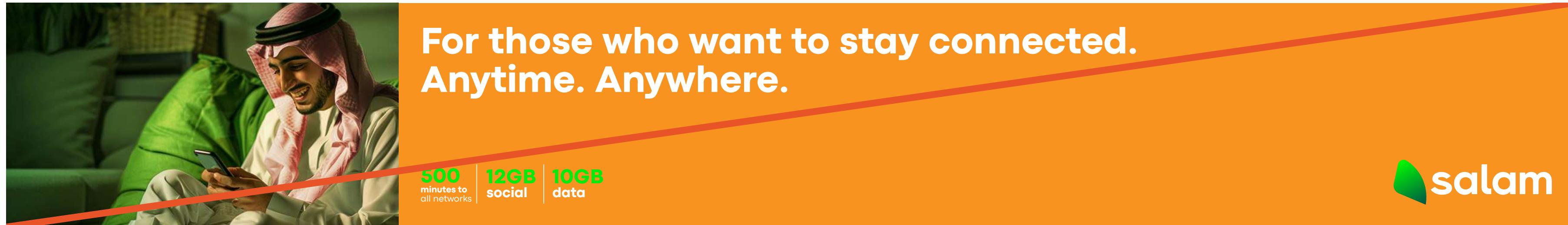
## 10.12 Information panel don'ts

The recommended ratio of the panel is 50% of the width or height (depending on whether it's a more vertical or horizontal format). The minimum ratio of the panel compared to the layout is 35% of the width or height.

The maximum ratio the panel can extend to is 65% of the format. When a panel of more than 65% of the width or length from the format, a cut-out imagery must be used instead.

### Note.

The ratio for the information panel relates to the longer side of the format.



### Multiple imagery

Do not use multiple imagery next to one another. In one extreme format, ensure that only 1 image is used at all times. The exception to this rule is hoarding that simulates multiple posters in 1 viewing.

### No protective border

The protective border should always be maintained even in the information panel.

### Information panel exceeds 65% and appears in different colour

In this example, the information panel has exceeded 65% of the format's width. Another colour outside the primary colour palette has been used.

## 10.13 Arabic special usage

For Arabic layouts, the text placement can be right-aligned. This is to follow the Arabic writing orientation. With this in mind, the logo can be placed on the left hand side to accomodate the placement of the text when needed.

### Note.

- The logo size, protective border, supporting graphic, typography and colours should follow the defined ruleset.
- The Arabic can also be placed on the left hand side following the English layout.



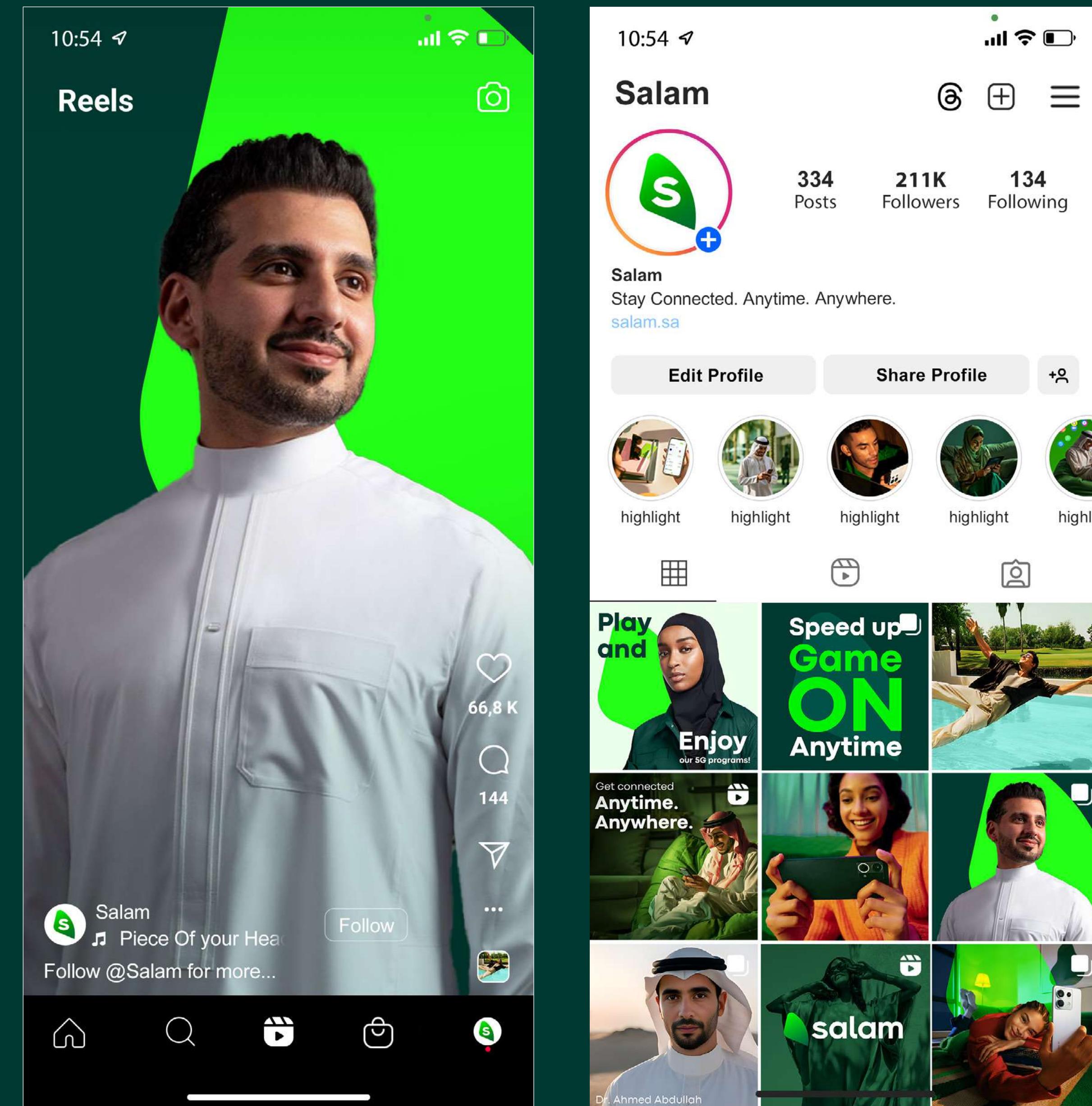
### Reversed layout

When the text needs to be right-aligned, the overall logo placement and information can be reversed in the layout.

Placing the logo on the left hand side of the format only applies to Arabic layout.

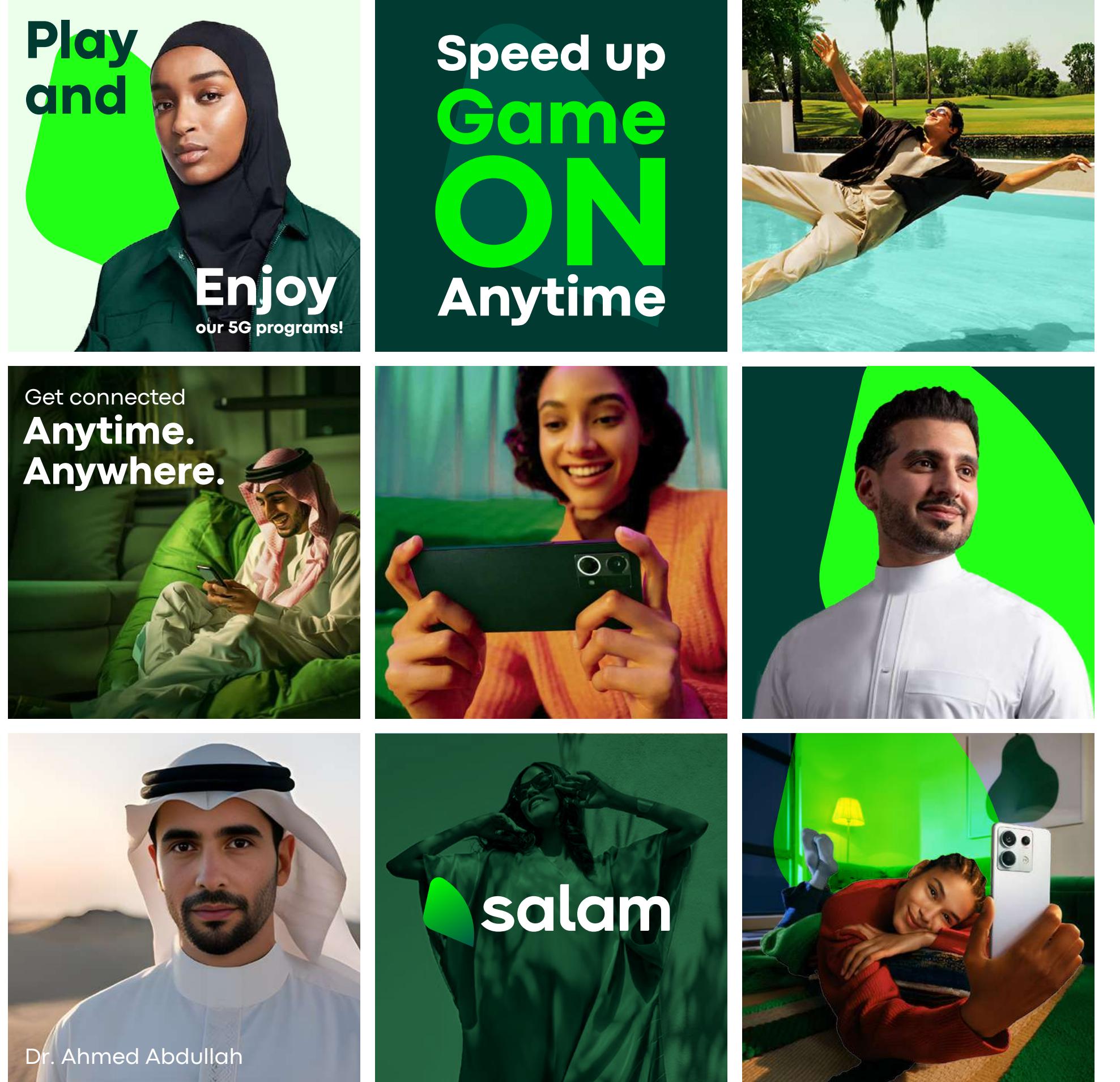
10.14

## Social Media layout



When creating social media layouts, ensure the field of view presents a balanced and cohesive Salam brand image. Ensure the supporting graphic is not overused and there are sufficient variations in the posts.

## 10.15 Social layout look & feel



To ensure that the overall post of the social media appears fresh, a combination of cut-out imagery, full-bleed imagery, supporting graphic and typography may be used.

- Secondary colours are a good way to increase variety to the overall brand look and can be used in background colour, supporting graphic, styling, etc.
- Always ensure that real-life imagery is used to ensure a fresh brand look.

- Cut-out imagery is a good way for the brand have enough impact and attitude, yet overall allow the thumbnail to appear clear and simple.
- It is recommended to have typographic posters in some of the posts impactful messaging.

### Combinations of layouts

By making use of different styles, such as cut-out imagery, full-bleed imagery, typography only poster, text with imagery and supporting graphic, the overall post in one field of view appears fresh, yet still distinctively Salam.

When creating posts for social media, ensure that enough variations are used to avoid losing interest and attention.

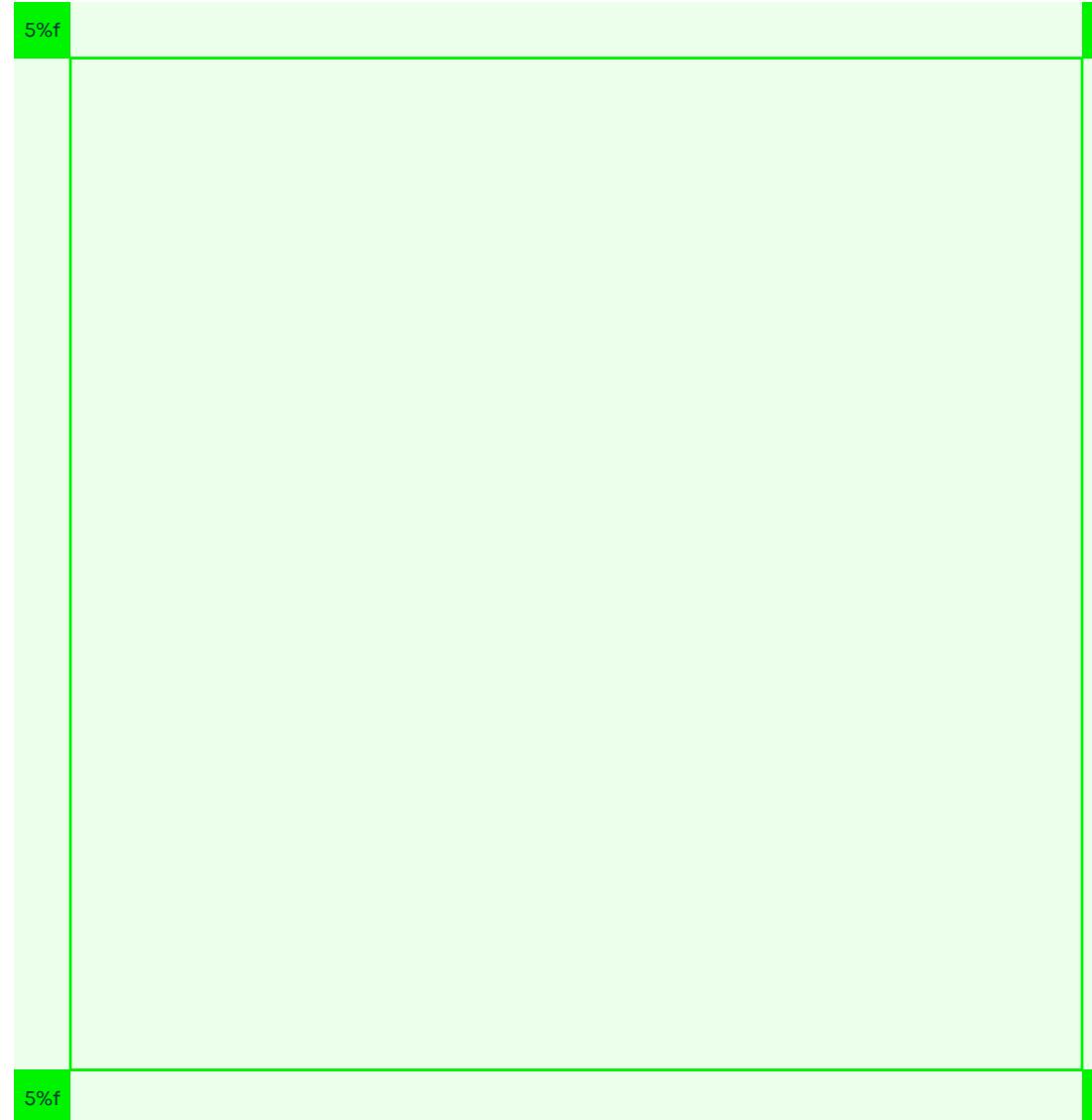


The example above includes several don'ts which should be avoided:

- Usage of the same type of imagery. In this case, only green-tone imagery is used in one viewing, creating an overtly dark impression.
- Over-using the supporting graphic.

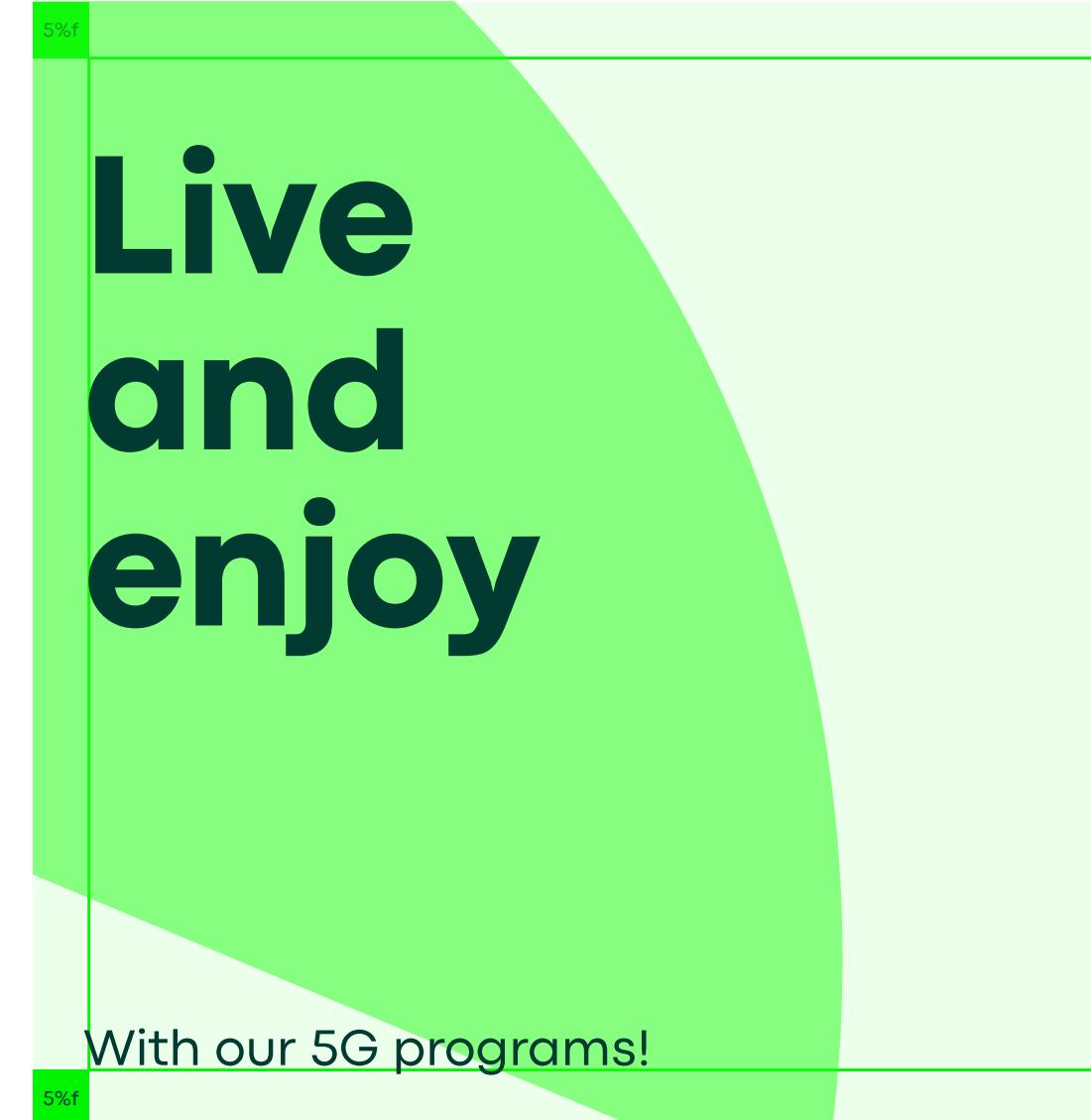
## 10.16 Social layout schematics

Below are few things to remember when designing the social media posts with 1:1 ratio.



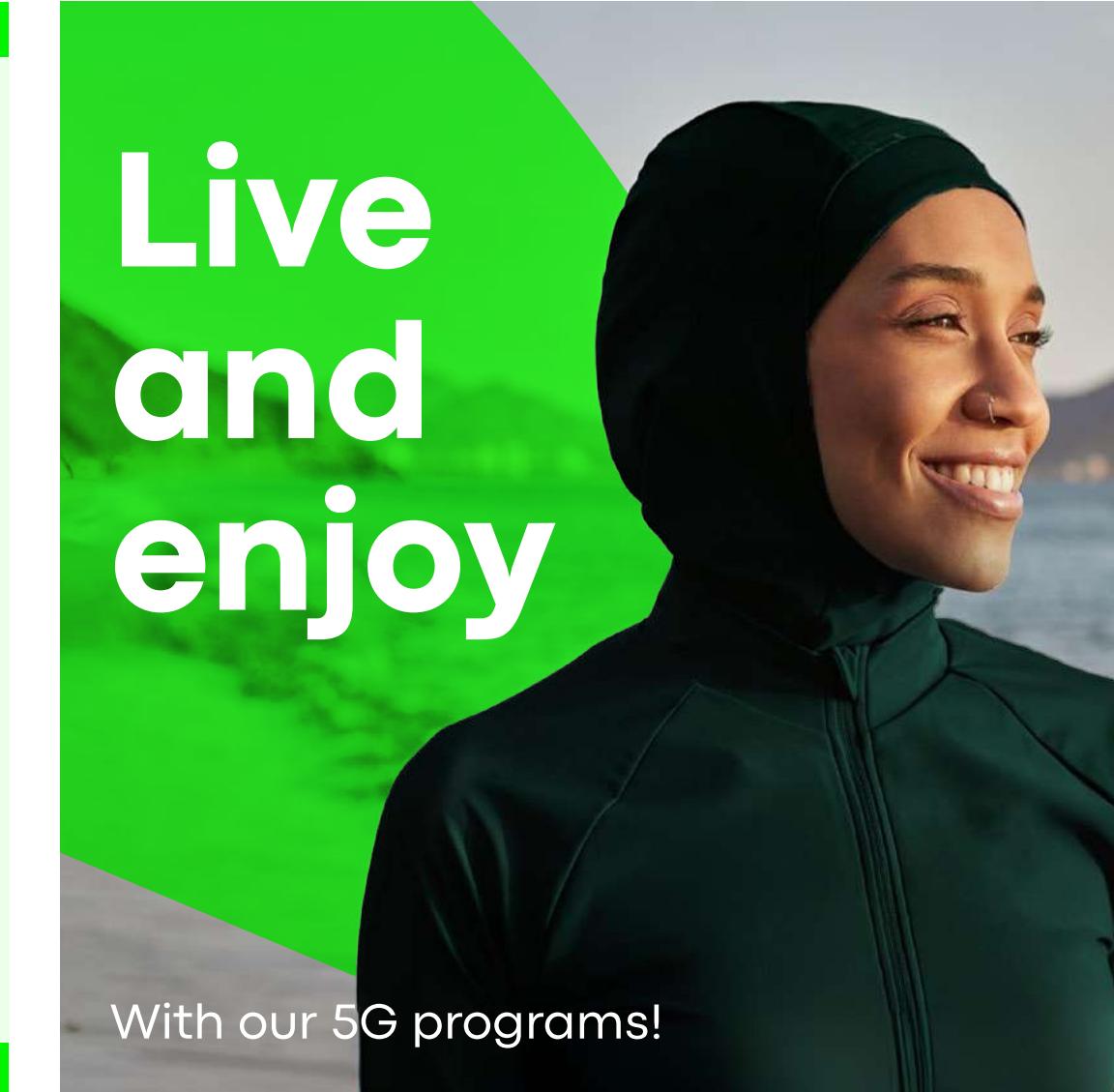
### Protective border.

The protective border has been maintained with 5% of the shortest side of the format, keeping in place the same ruleset from the print and digital layout.



### Text and supporting graphic

All text needs to be placed inside the protective border. The supporting graphic may be cropped and used as a text or image container.



### Imagery

Ensure imagery is used in the social media layout such as:

- Real-life imagery
- Green-tone imagery
- Cut-out imagery

Refer to the Image Style chapter for more information.



### Salam logo (Limited usage)

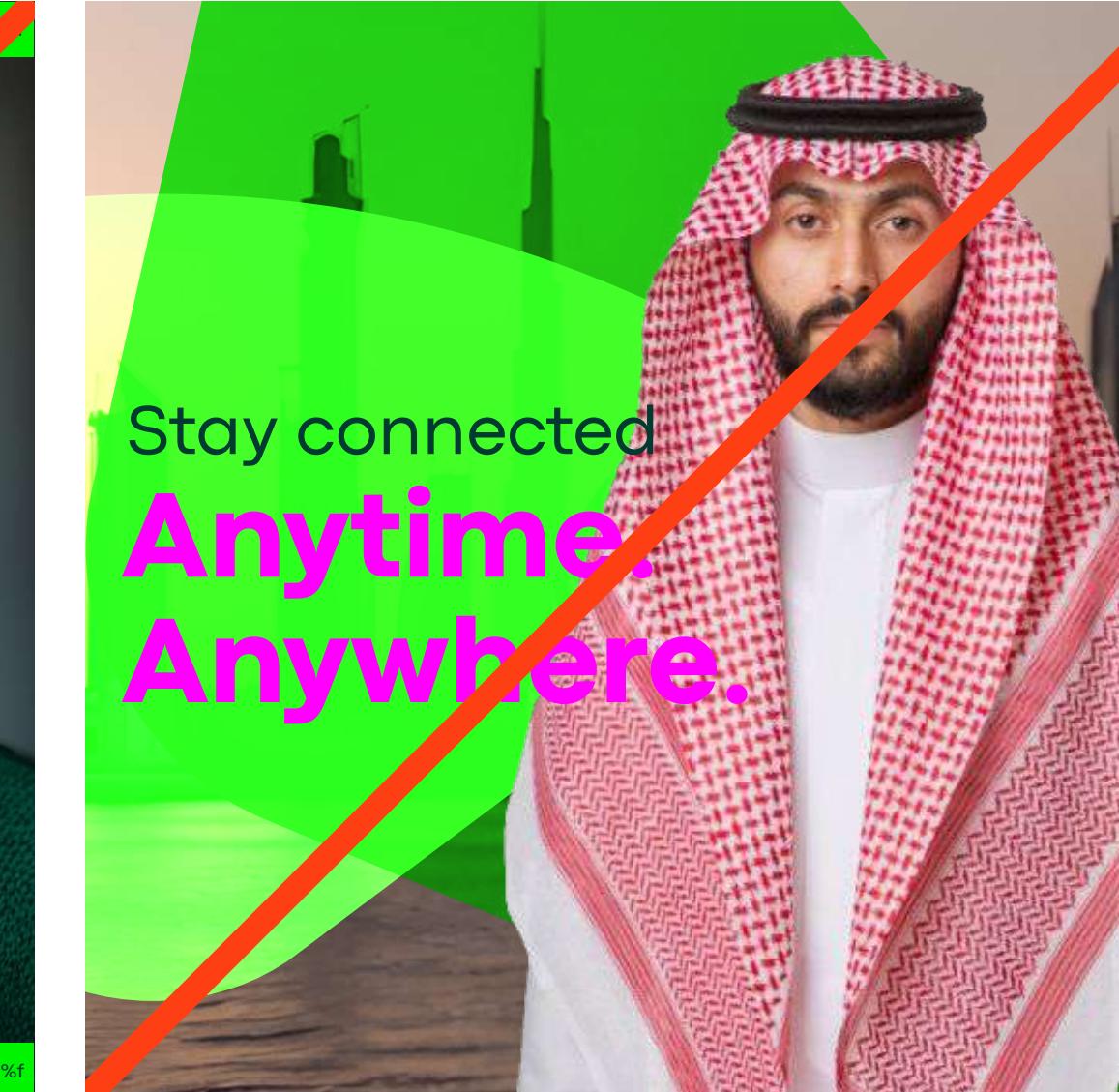
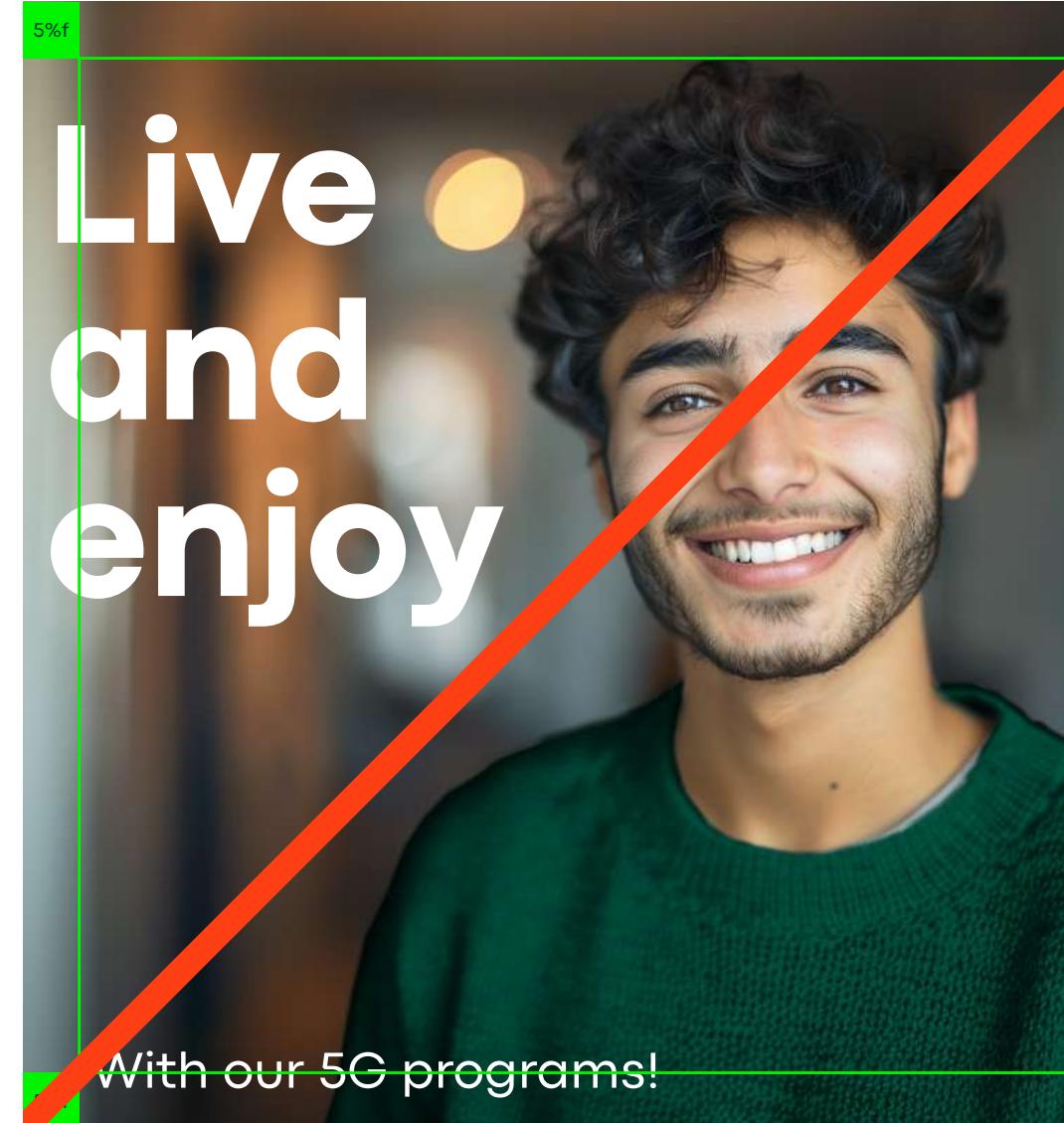
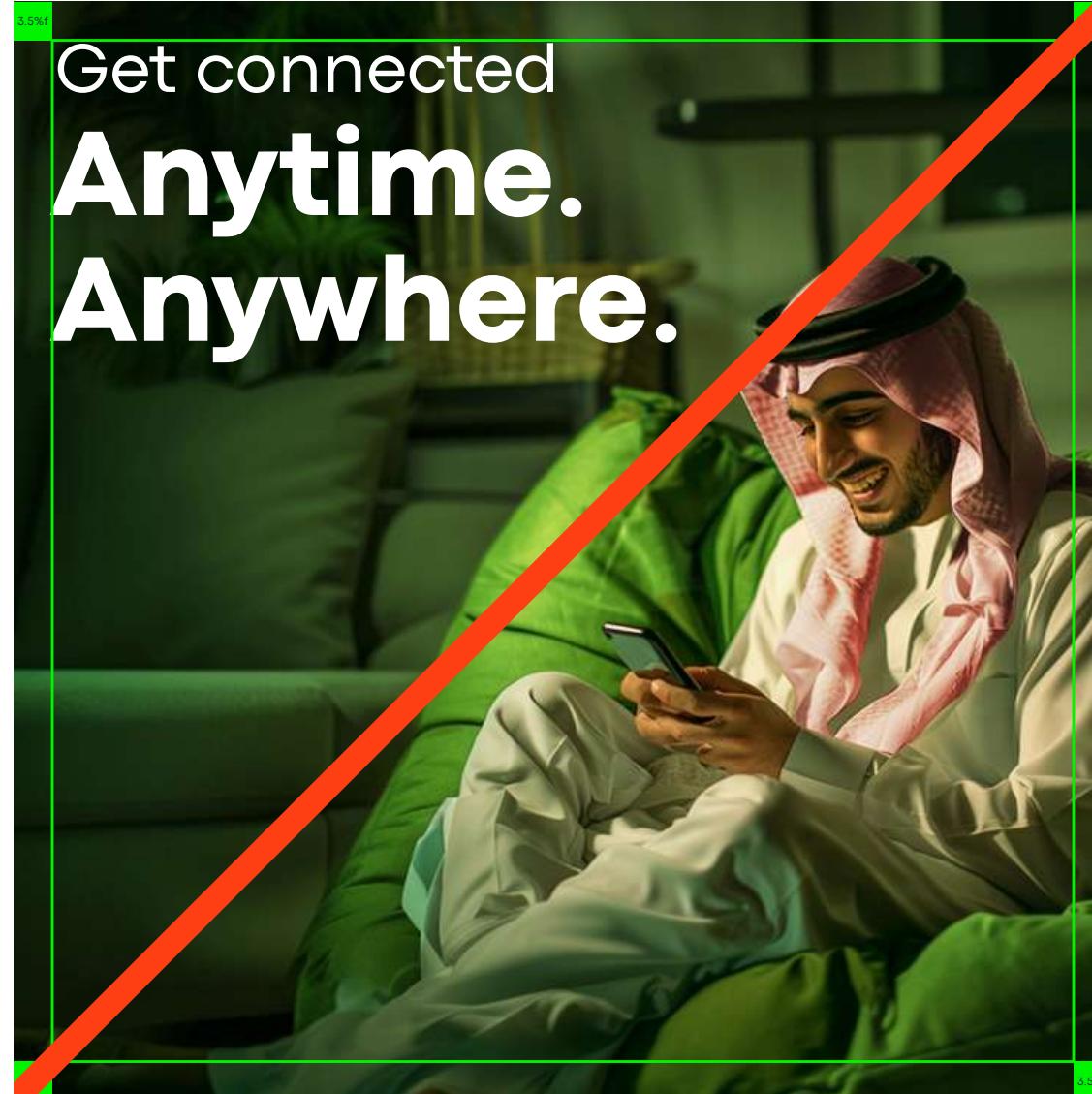
The Salam logo can be increased in size to ensure maximum impact when viewed in thumbnail or smaller formats. Though, the width of the Salam logo should not exceed 70% of the format's width.

## 10.17 Social layout don'ts

Social media often has limited space and time to make an impact. Using the brand identity elements to convey the message is essential. Although there is flexibility, ensure to follow the principles for each of the brand identity elements accordingly.

### Note.

Always ensure that there are enough variations in the social media layout in one viewing.



### Protective border less than recommended

The protective border is always defined as 5%f (shortest side of the format). In the following example, the protective border was created from 3.5%f - creating a situation where text information is too close to the border.

### Text outside the protective border

The above example has defined the protective border correctly, however the text elements have been placed outside the protective border.

### Basic elements non-compliant

The above example features several don'ts including:

- Supporting graphic appears edge to edge of the layout.
- More than 1 supporting graphic is included.
- Colour that is not specified in the colour palette has been used as text.
- Talent in the imagery appears too stiff and posed.

### Salam logo exceed 70% width

The above example, the logo size has exceeded the maximum width allowed for limited social media usage - creating a situation where logo appear overtly big and too close to the border.

# 11 Applications

- Business card
- Letterhead
- Email signature
- PPT template
- Lanyard
- OOH
- Promotional/product ads
- Staff uniform
- Website UI
- Social media

Note: The imagery displayed on this chapter includes non-public imagery and AI-generated content. Refer to 'Disclaimer' for additional information regarding usage.

11.1

## Business card



salam.sa

salam

## 11.1

# Business card

### Size

90mm x 54mm

### Name

Codec Pro ExtraBold 12pt

### Title

Codec Pro Regular 10pt

### Company name

Codec Pro ExtraBold 6.7pt

### Contact Information

Codec Pro Regular 6.7pt

### Website

Codec Pro Regular 7pt



Front



Back

11.1

## Business card - bilingual



## 11.1

# Business card - bilingual

### Size

90mm x 54mm

### Name

Codec Pro ExtraBold 12pt

### Title

Codec Pro Regular 10pt

### Company name

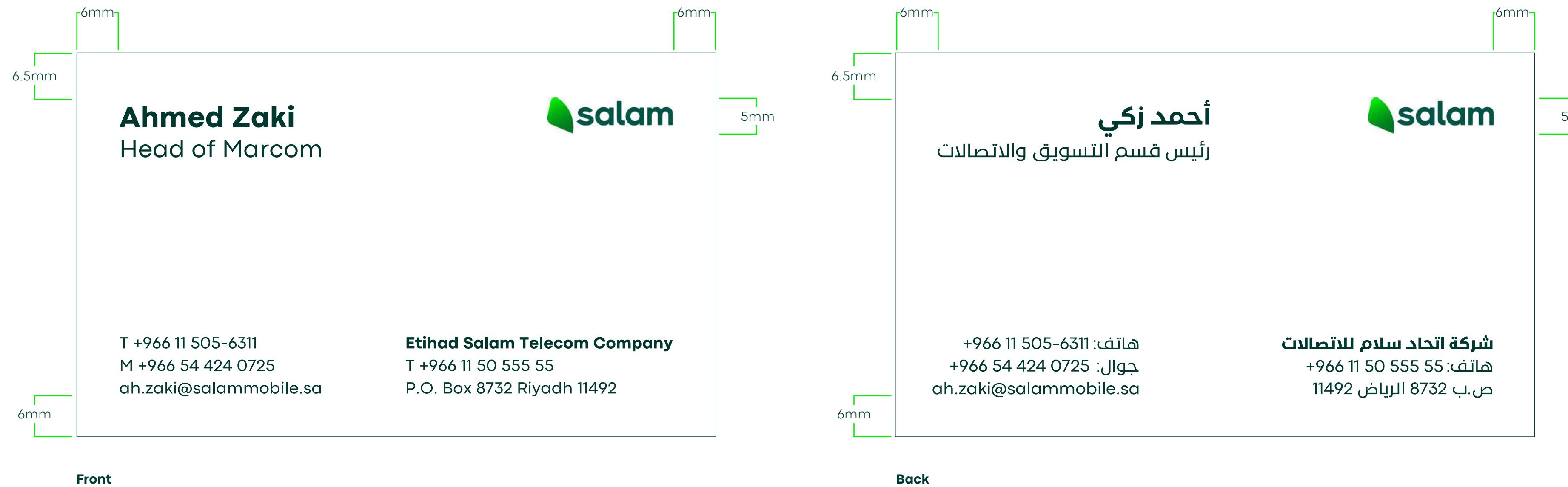
Codec Pro ExtraBold 6.7pt

### Contact Information

Codec Pro Regular 6.7pt

### Website

Codec Pro Regular 7pt



## 11.2

### Letterhead



## 11.2 Letterhead

**Size**  
210mm x 297mm

**Receiver name**  
Codec Pro ExtraBold 9 pt

**Receiver information**  
Codec Pro Regular 9pt

**Body text**  
Codec Pro Regular 9pt

**Sender company name**  
Codec Pro ExtraBold 8pt

**Sender information**  
Codec Pro Regular 8pt



## 11.2

### Letterhead - bilingual



## 11.2

# Letterhead - bilingual

**Size**  
210mm x 297mm

**Receiver name**  
Codec Pro ExtraBold 9 pt

**Receiver information**  
Codec Pro Regular 9pt

**Body text**  
Codec Pro Regular 9pt

**Sender company name**  
Codec Pro ExtraBold 8pt

**Sender information**  
Codec Pro Regular 8pt



autem vel erum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsam et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.

## 11.3

### Email signature

Kind Regards,



**Ahmed Zaki**  
Head of Marcom

T +966 11 505-6311  
M +966 544 24 0725  
P.O. Box 8732 Riyadh 11492  
salam.sa



Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat,

## 11.3

# Email signature

**Name**  
Codec Pro ExtraBold 12 pt

**Title**  
Codec Pro Regular 12pt

**Contact Information**  
Codec Pro Regular 12pt

**Legal Information**  
Codec Pro Regular 8pt



11.4

## PPT template



# 11.4 PPT template

**Headline font**  
Codec Pro ExtraBold

**Body text font**  
Codec Pro Regular

Cover page – image crop



Cover page - graphic



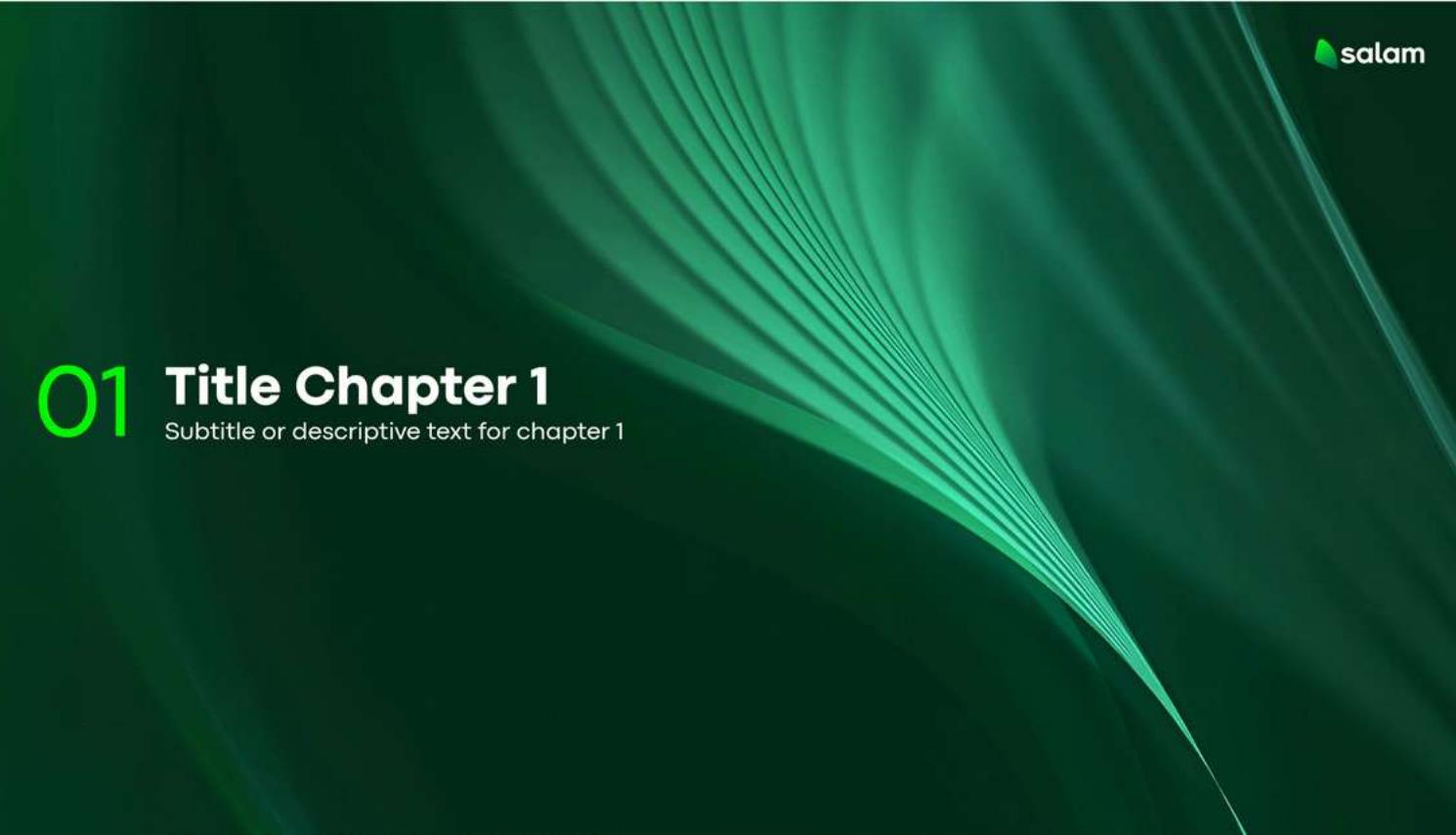
Cover page – full bleed image



Content page

Agenda	
01	<b>Title Chapter 1</b> Subtitle/descriptive text of chapter 1
02	<b>Title Chapter 2</b> Subtitle/descriptive text of chapter 2
03	<b>Title Chapter 3</b> Subtitle/descriptive text of chapter 3
04	<b>Title Chapter 4</b> Subtitle/descriptive text of chapter 4
05	<b>Title Chapter 5</b> Subtitle/descriptive text of chapter 5
06	<b>Title Chapter 6</b> Subtitle/descriptive text of chapter 6
07	<b>Title Chapter 7</b> Subtitle/descriptive text of chapter 7
08	<b>Title Chapter 8</b> Subtitle/descriptive text of chapter 8

Divider page – full bleed image



Divider page – image crop



# 11.4

## PPT template

**Headline font**  
Codec Pro ExtraBold

**Body text font**  
Codec Pro Regular

Text page

**Title headline text**  
Subtitle text

**Lorem ipsum dolor sit**  
Lorem ipsum dolor sit amet, consectetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat.

- quis nostrud exerci tation.
- Duis autem vel eum iriure dolorin.
- vel illum dolore eu feugiat facilisis.

**2025 © Salam - Confidential**

Text with image page

**Title headline text**  
Subtitle text

**Lorem ipsum dolor sit**  
suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum.

- quis nostrud exerci tation.
- Duis autem vel eum iriure dolorin.
- vel illum dolore eu feugiat facilisis.



2025 © Salam - Confidential

Text with multi-images page

**Title headline text**  
Subtitle text



**Lorem ipsum dolor sit amet, consecetuer dio**  
Lorem ipsum dolor sit amet, consecetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper sus

**Lorem ipsum dolor sit amet, consecetuer dio**  
Lorem ipsum dolor sit amet, consecetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper sus

**Lorem ipsum dolor sit amet, consecetuer dio**  
Lorem ipsum dolor sit amet, consecetuer adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exerci tation ullamcorper sus

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Chart page

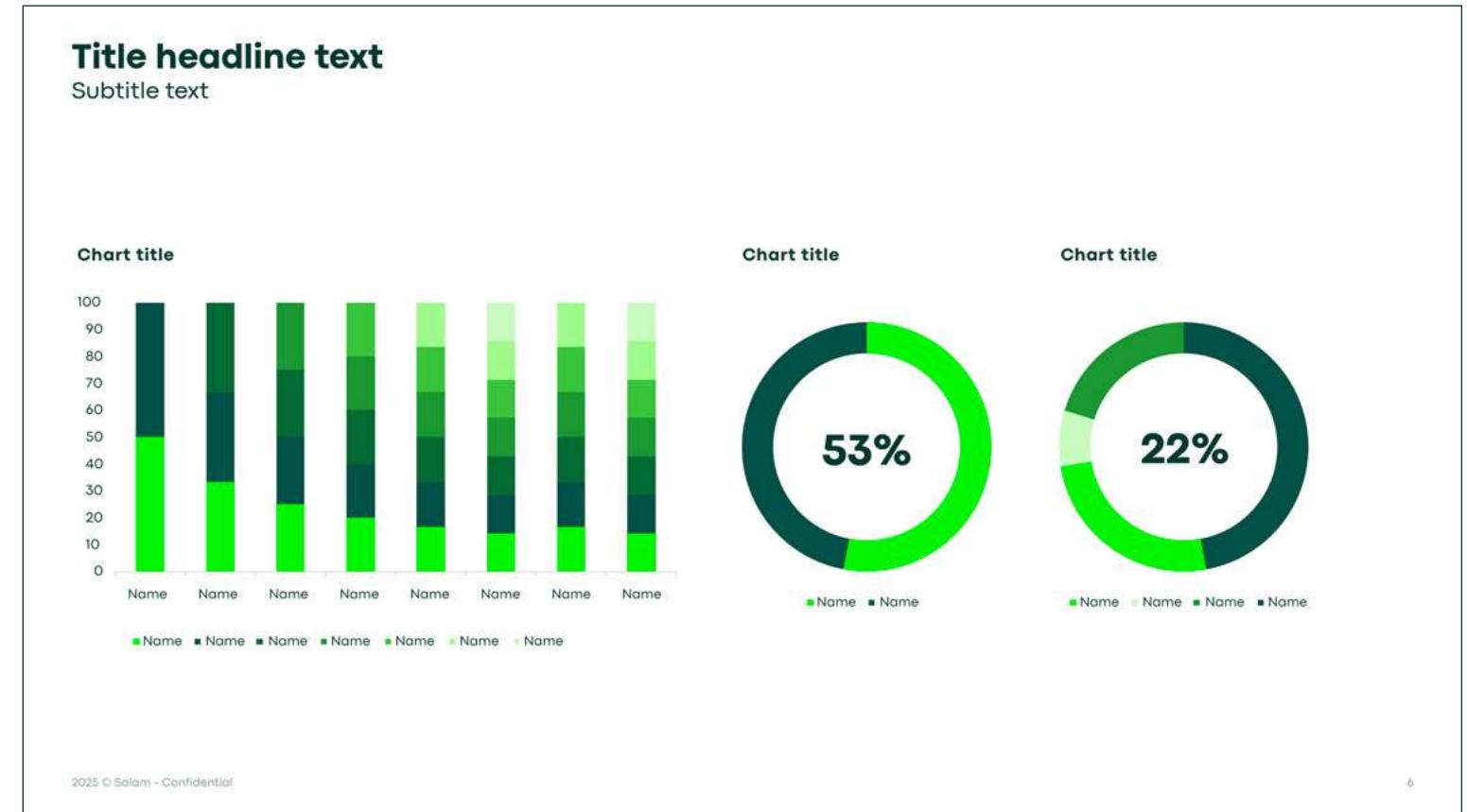


Table page

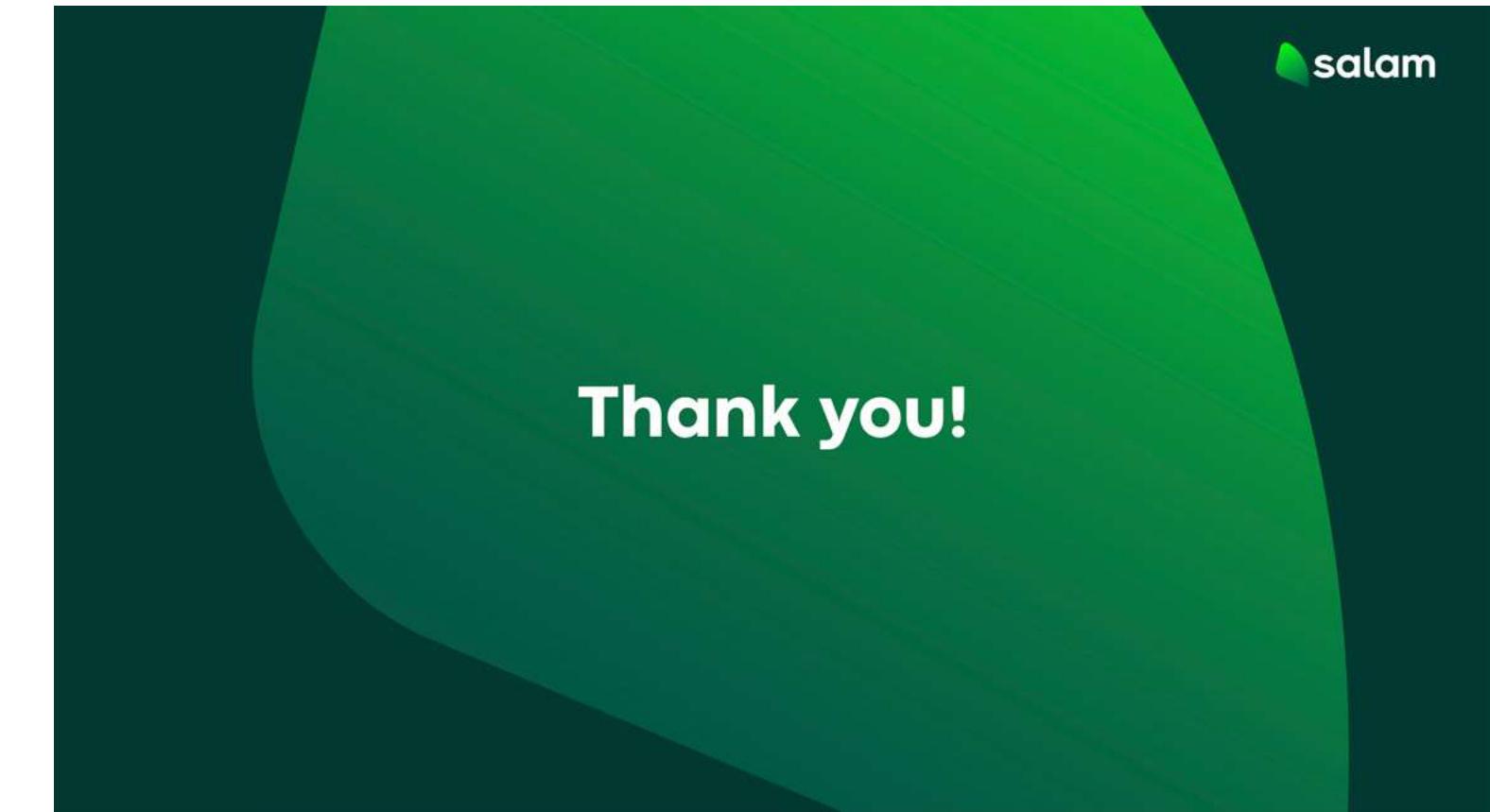
**Title headline text**  
Subtitle text

**Table title**

Category Title	Column	Column	Column
Category 1	Text	Text	Text
Category 2	Text	Text	Text
Category 3	Text	Text	Text
Category 4	Text	Text	Text

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Ending page



11.5

## Lanyard



## 11.5 Lanyard

**Width**  
20mm

**Logo height**  
9mm

**Favicon width**  
12.5mm

**Logo space**  
22.5mm



11.6  
OOH



**For those who take fun seriously.**

enjoy discounts up to 500 SAR using "Visa25" code!

**500** minutes to all networks | **12GB** social | **10GB** data

**salam**

salam

لي يهتمون بجمعة العائلة

استمتع بخصم يصل حتى 500 ريال سعودي باستخدام الرمز الترويجي Visa25

اطلبها بواسطة فروع سلام

500 دقيقة نتمي لشبكات | 12GB سوشيال | 10GB بيانات

# 11.6 OOH

**Size**  
3:1 / 1:4

**Logo size**  
12.5 - 20% of the format's shortest side

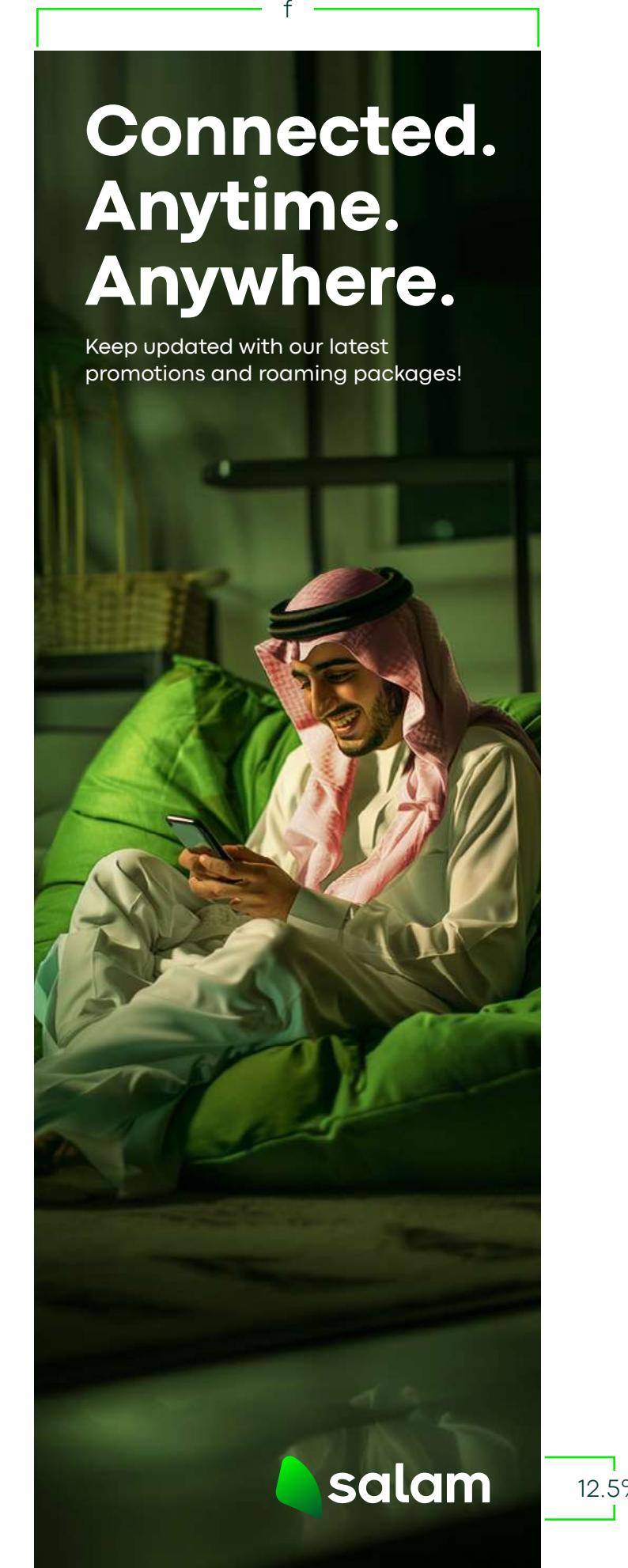
**Margin**  
10% of the shortest side

**Note.**  
For more detail, please check the layout principle chapter.

Horizontal example: 3:1

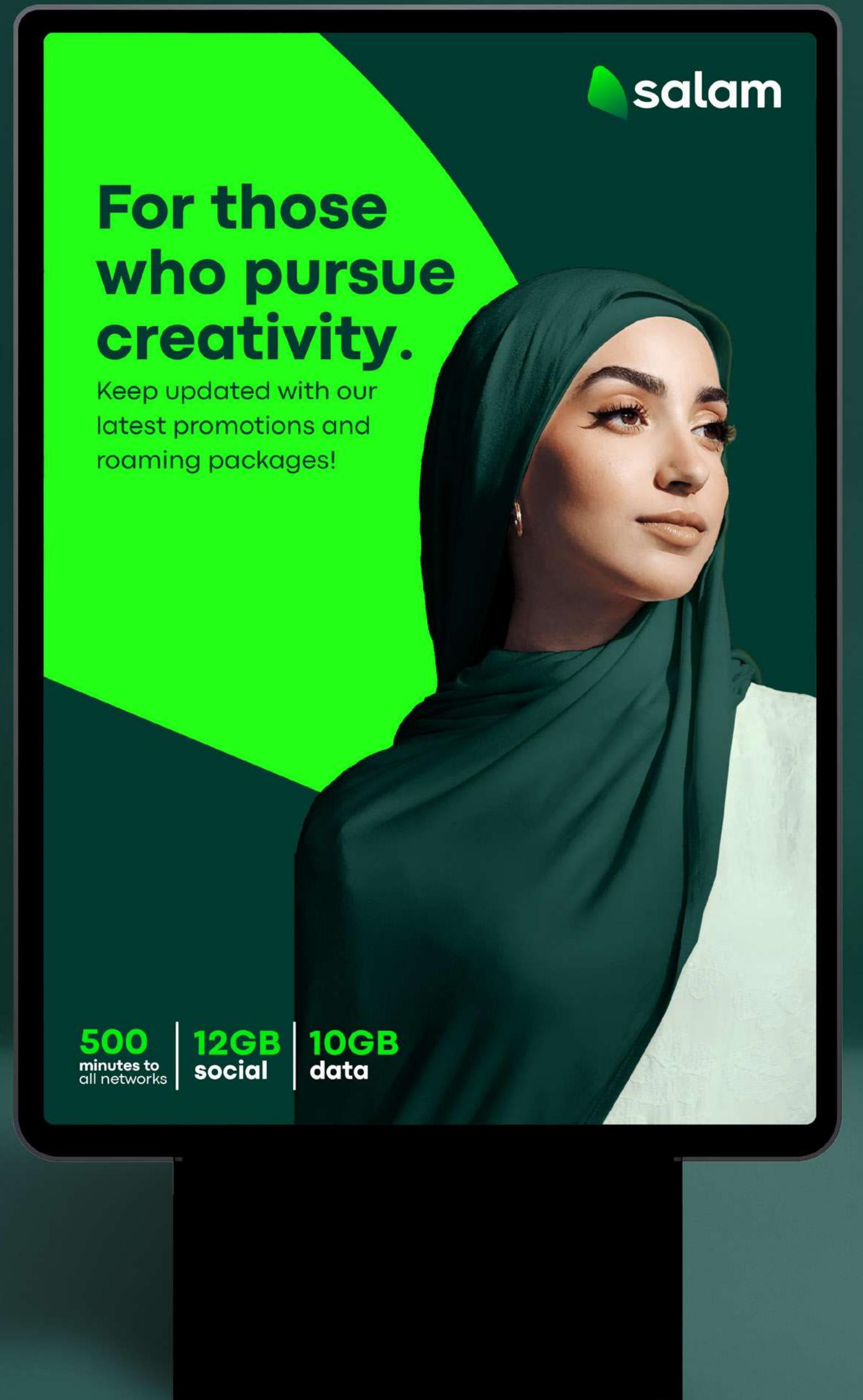


Vertical example: 1:4



11.7

## Promotional/ Products ads



## 11.7

# Promotional/ Products ads

### Size

A size poster / 2:1 / 1:3

### Logo size

7 - 20% of the format's shortest side

### Margin

5% of the shortest side

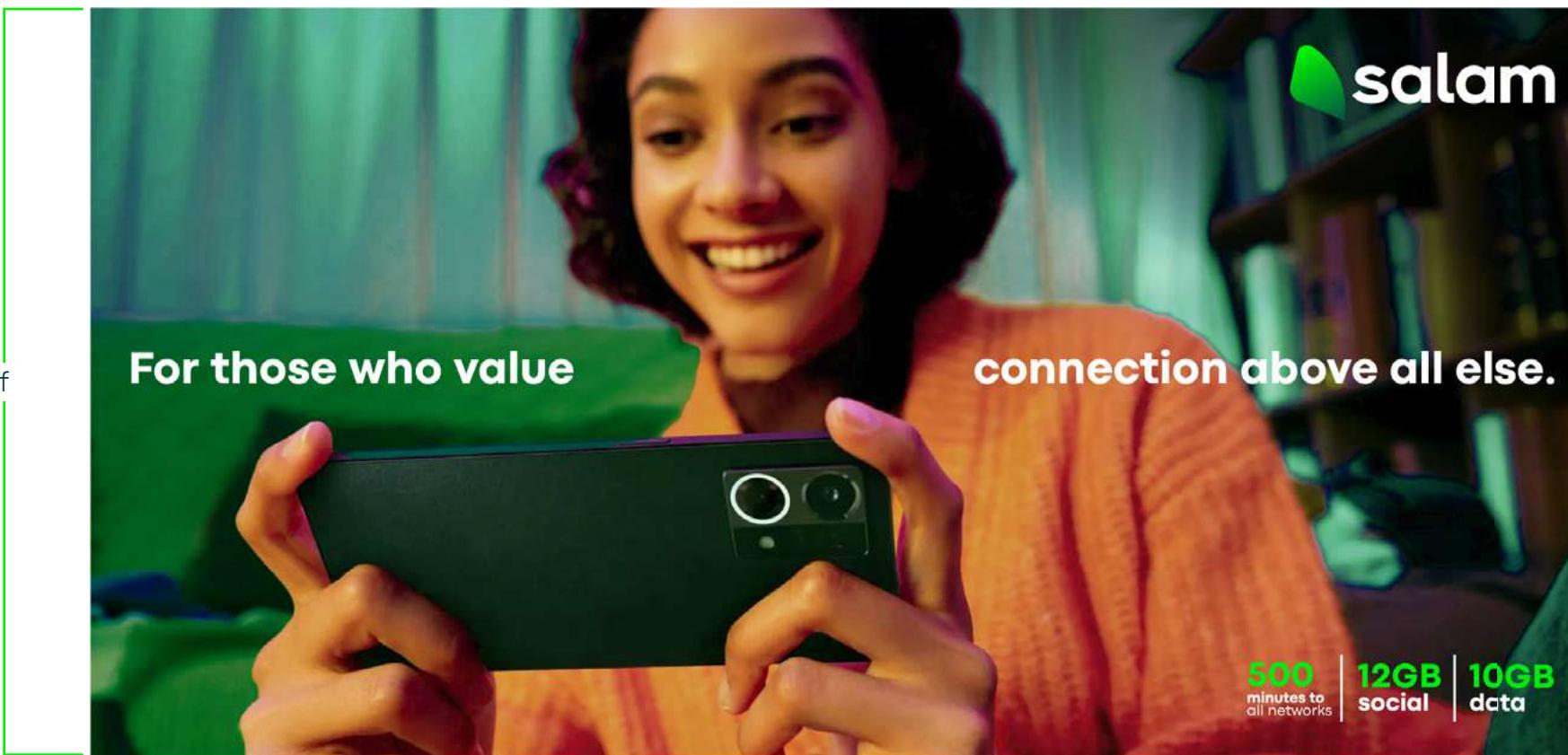
### Note.

For more detail, please check the layout principle chapter.

Vertical: A size poster



Vertical example: 2:1



Vertical example: 1:3



11.8

## Staff uniform



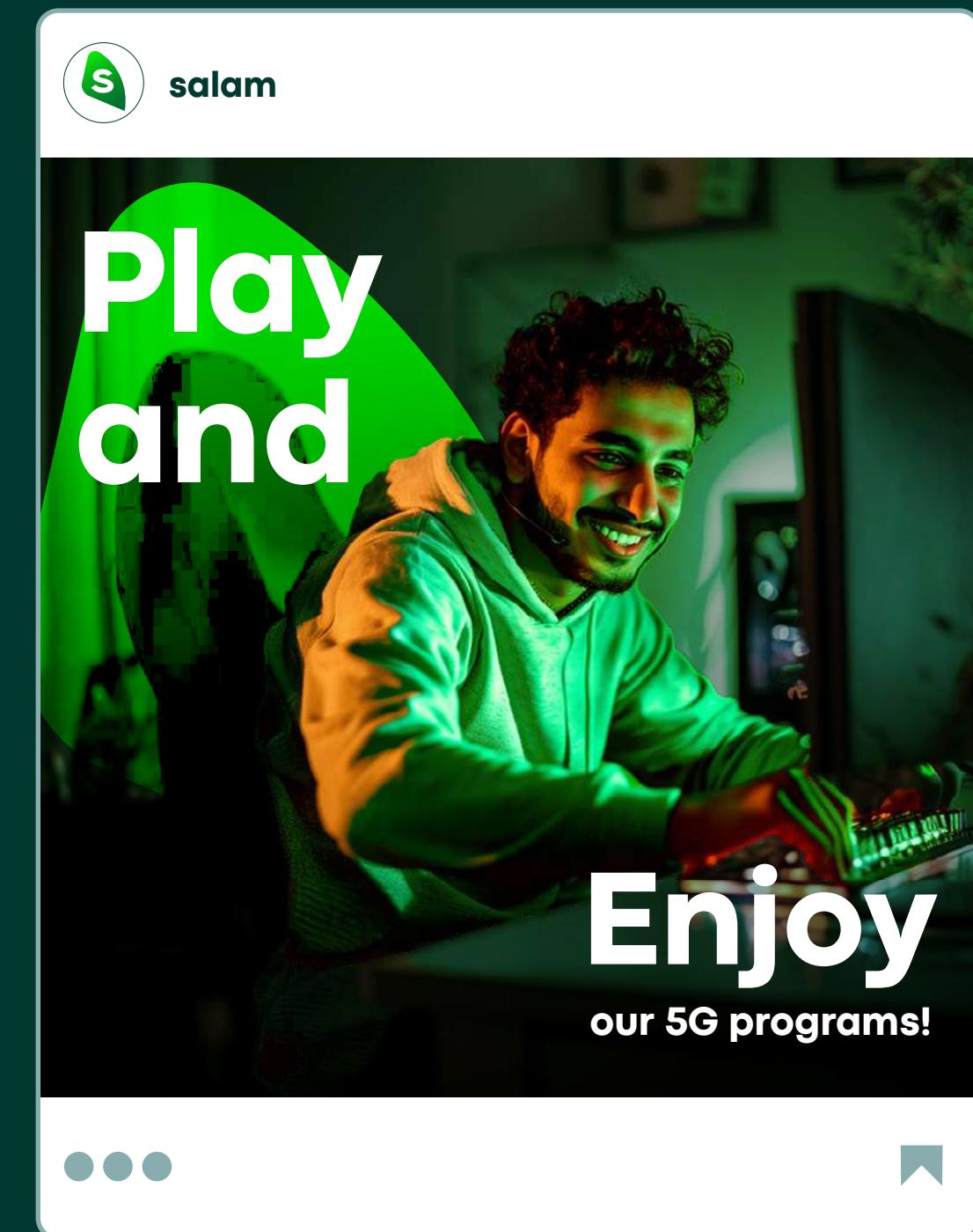
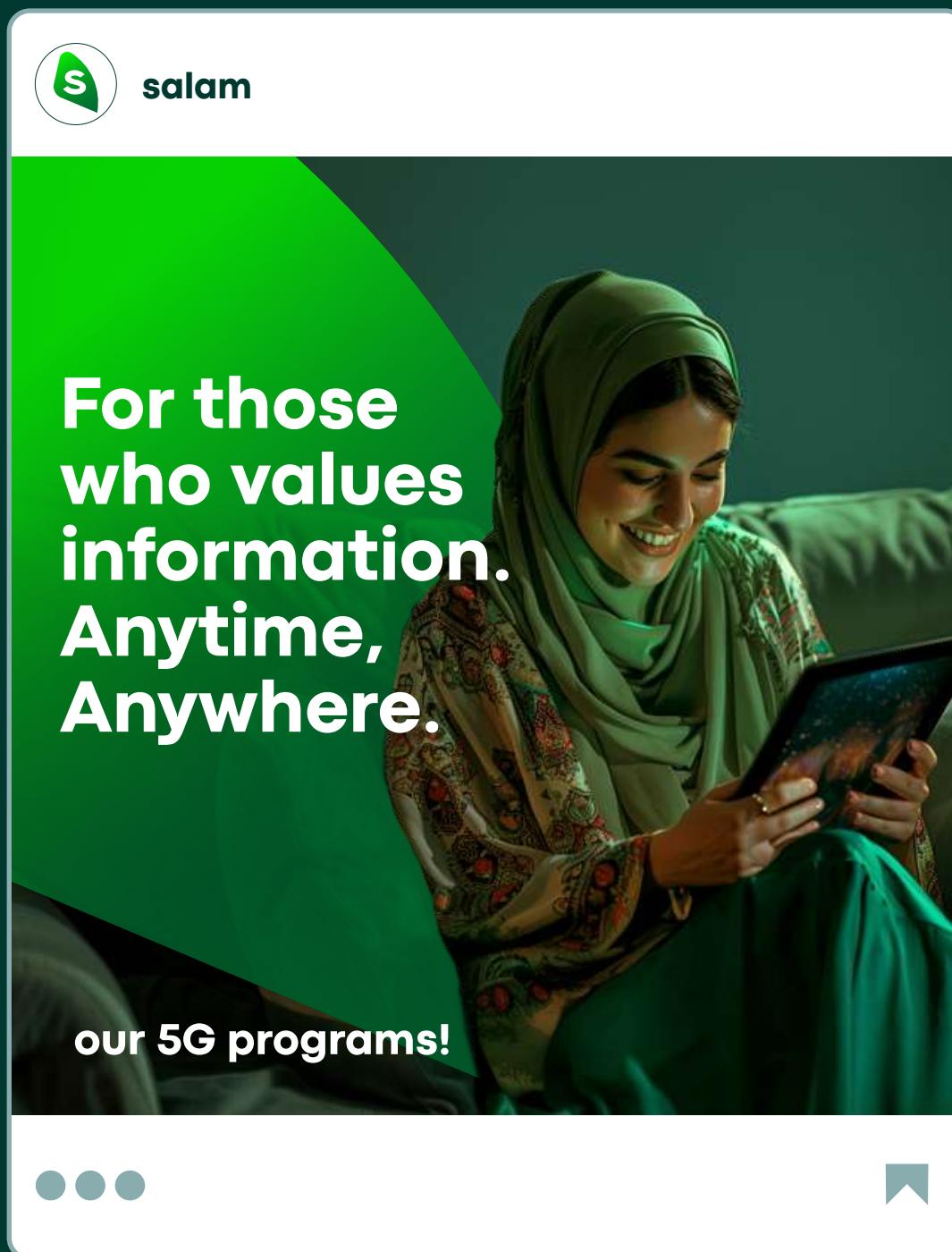
11.9

## App icon & landing page



11.10

## Social media



11.10

## Social media



# 12

# Sponsorship

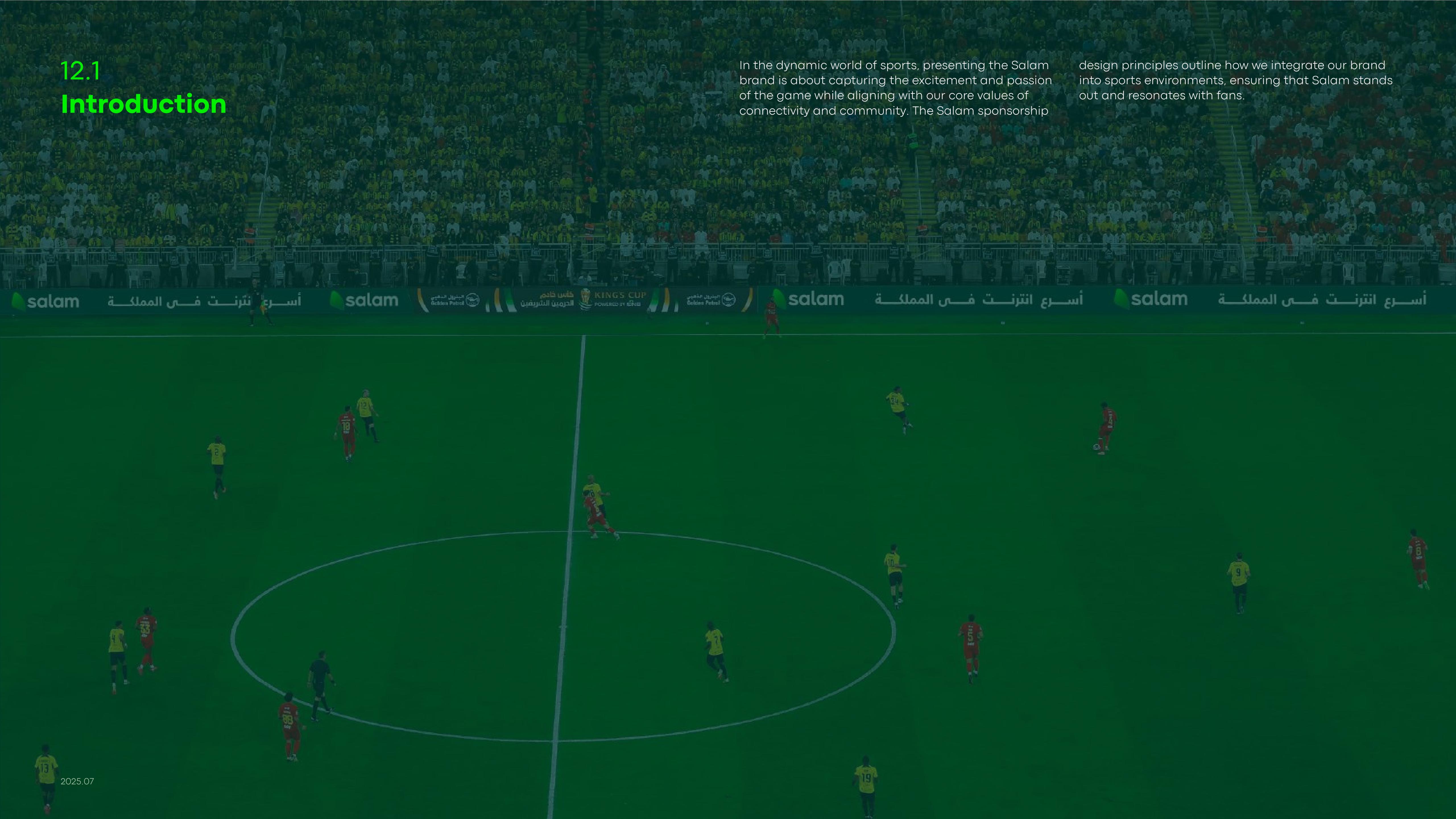
- Media backdrop - sponsors
- 3D Cam Carpet
- Podium appearance - single colour
- LED Hoarding
- Broadcast graphics - Strip Ad
- Broadcast graphics - Score board appearance
- Social media
- Partnership lockup

Note: The imagery displayed on this chapter includes non-public imagery and AI-generated content. Refer to 'Disclaimer' for additional information regarding usage.

## 12.1 Introduction

In the dynamic world of sports, presenting the Salam brand is about capturing the excitement and passion of the game while aligning with our core values of connectivity and community. The Salam sponsorship

design principles outline how we integrate our brand into sports environments, ensuring that Salam stands out and resonates with fans.



12.2

## Media backdrop

### - sponsors



Logo size - Proportional to the format



By ensuring that the logo is calculated to the shortest side of the format, the logo height will always be 55% of the format height.

12.3

## 3D Cam Carpet



Logo size - Proportional to the format



By ensuring that the logo is calculated to the shortest side of the format, the logo height will always be 60% of the format height. There are two colour options and whenever the environment is suitable, use the version with Reliable Green background.

## 12.4 Podium appearance - single colour



Exceptional use - all in white



On limited occasions, the Salam brand may need to follow event sponsor standards and appear in single colour. On these occasions, the brand may appear in single colour, such as Cloud white on dark backgrounds, and Reliable Green on light coloured backgrounds.

**Note.**

For the example shown opposite for the King's Cup, Salam is not the primary sponsor, and appears in single colour.

As SNB is a primary sponsor they appear more prominently in full colour.

## 12.5 LED Hoarding

For high-impact stadium hoarding the brand name and key message is often tiled so it repeats around the playing field.

On these occasions, its important to maximise the visibility of the brand name and there are options for colour

appearance as shown below. Ideally the Salam brandmark is always shown on Dark Saudi Green background. The message may be highlighted in a different colour, or panel colour.



Logo size - Proportional to the format



By ensuring that the logo is calculated to the shortest side of the format, the logo height will always be 80% of the format height to create ideal impact..

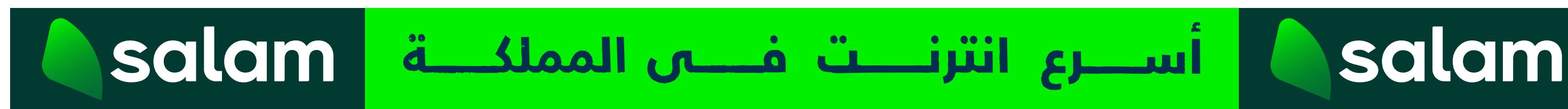


Depending on the environment surrounding the hoarding, the event tonality and the message, there are options for how to create the hoarding layout in a manner that may be tiled.

12.6

## Broadcast graphics

### - Strip Ad



Logo size - Proportional to the format



By ensuring that the logo is calculated to the shortest side of the format, the logo height will always be 80% of the format height.

The preferred appearance for broadcast graphics strip ad is with Reliable Green background. However if the message and content that it is appearing with is suitable, a brighter appearance of Vibrant Green may be used to carry the key message.

12.7

## Broadcast graphics - Score board



Dark Saudi Green logo appearance with scoreboard.

**Note**

the container shape is often defined by the broadcast team.

Logo size - Proportional to the format



By ensuring that the logo is calculated to the shortest side of the format, the logo height will always be 80% of the format height.



If the event is high profile and has a design language that sponsors are allowed to integrate with, there may be an occasion where Salam appears in a shape that is comfortable for the logo and more seamless for the event broadcast design.

Special usage, and requires approval from Salam Brand team.

## 12.8 Social media

On social media, the appearance of sponsors is often determined by the overall event. Wherever possible the brand should appear on a Dark Saudi Green background. When this is not possible, it may appear on white, as shown below.



Logo size - Proportional to the format



By ensuring that the logo is calculated to the shortest side of the format, the logo height will always be 50% of the format height.

Logo size - Proportional to the format



On occasions when the screen area is extremely limited the favicon may be used. By ensuring that the favicon.

## 12.9 Partnership lockup

### Spacing

The distance between Salam logo and partner logos is the height of Salam logo. The distance between Salam symbol and partner logos is 60% of the height of Salam symbol.

### Dividers

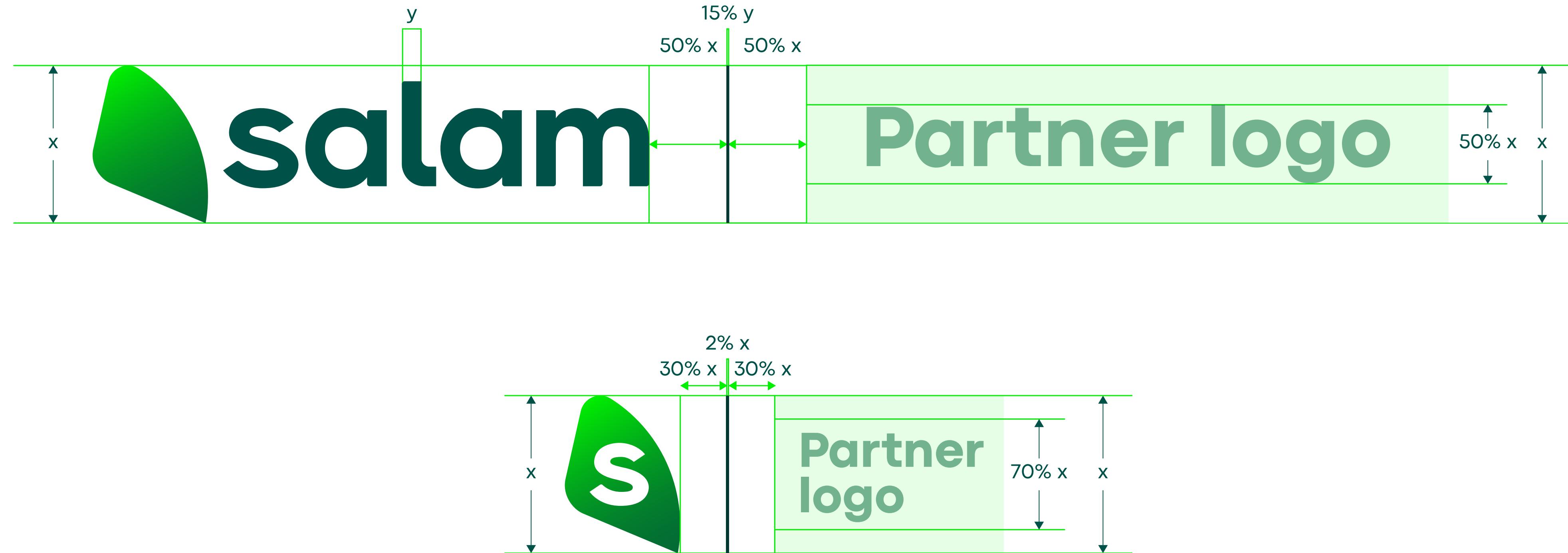
Colour: Reliable Green

### Dividers thickness

The divider of Salam logo and partnership logos are 15% of the width of the 'l' in the wordmark, and The divider of Salam symbol and partnership logos are 2% of the height of Salam symbol.

### Partner logo height

Depending on the shape of the partner logo, it is allowed to be adjusted within 50-100% of the height of Salam logo, and to be adjusted within 70-100% of the height of Salam symbol height.



# 13

# Final artwork

- Nomenclature

Note: The imagery displayed on this chapter includes non-public imagery and AI-generated content. Refer to 'Disclaimer' for additional information regarding usage.

## 13.1

# Nomenclature

Our final artwork files are organised on the basis of a simple naming structure.

Ensure that the latest document file, which can be viewed from the date are used when designing materials.v

250411\_Salam\_Logo\_En\_RGB.ai

Date

Brand

Salam

Type

Logo

Symbol & Favicon

Region

En

(English)

AR

(Arabic)

Bilingual

Colour system

RGB

Pantone

CMYK

File extension

ai

pdf

## 13.2 Logo final artwork files

The following are the naming for our logo final artwork files.  
The files comes in both vector and pixel based documents.

Vector logo documents for applications come as .ai and  
.pdf files, while pixel logo documents come as .png files.

**Primary logo version (EN)**



250411\_Salam\_Logo\_En\_RGB.png

**Arabic logo version (AR)**



250411\_Salam\_Logo\_AR\_RGB.png

**Bilingual logo version**



250411\_Salam\_Logo\_Bilingual\_RGB.png

**Symbol-only**



250411\_Salam\_Symbol&Favicon\_RGB.png



250411\_Salam\_Logo\_En\_RGB\_White\_Wordmark.png



250411\_Salam\_Logo\_AR\_RGB\_White\_Wordmark.png



250411\_Salam\_Logo\_Bilingual\_RGB\_White\_Wordmark.png

### 13.3

## Logo final artwork files

The following are the naming for our logo final artwork files.  
The files comes in both vector and pixel based documents.

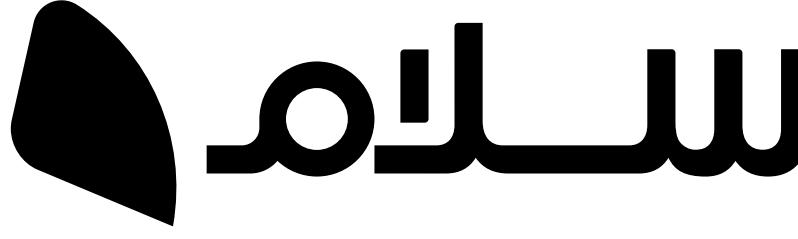
Vector logo documents for applications come as .ai and  
.pdf files, while pixel logo documents come as .png files.

**Primary logo version (EN)**



250411\_Salam\_Logo\_En\_RGB\_Black.png

**Arabic logo version (AR)**



250411\_Salam\_Logo\_AR\_RGB\_Black.png

**Bilingual logo version**



250411\_Salam\_Logo\_Bilingual\_RGB\_Black.png



250411\_Salam\_Logo\_En\_RGB\_White.png



250411\_Salam\_Logo\_AR\_RGB\_White.png



250411\_Salam\_Logo\_Bilingual\_RGB\_White.png

# Disclaimer

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