

artscope

BRAND IDENTITY GUIDE

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PHILOSOPHY

Artscope is an independent, cutting-edge publication centered around art and culture in New England that aims to be accessible and inclusive for all audiences. The streamlined design aesthetic is simple, with bold pops of color and a clean typographic system that celebrates Artscope's timeliness and accessibility, as well as represents Artscope's relevance and initiate dialogue.

KEY DESIGN CONCEPTS

- 1 ACCESSIBLE**
- 2 CUTTING-EDGE**
- 3 INCLUSIVE**
- 4 BOLD**

LOGO

art^{scope}

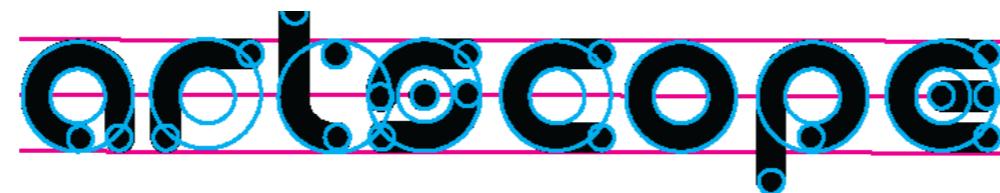
BACKGROUND & PRINCIPLES

The logo was redrawn, using the old logo as a base. However, this version has letterforms based on perfect circles to maintain geometric proportions. The letterforms themselves are also thinner and spaced further apart to give the logo a more modern look and reflect Artscope's principles of accessibility and being cutting-edge.

OLD LOGO



RE-MODELING



UPDATED

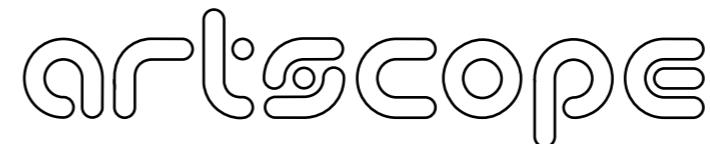


HOW TO USE THE LOGO

Display the logo prominently and make sure it is distanced from other elements and has an adequate amount of whitespace around it. The logo should always be placed a little off-centered to reflect the concept of cutting edge.



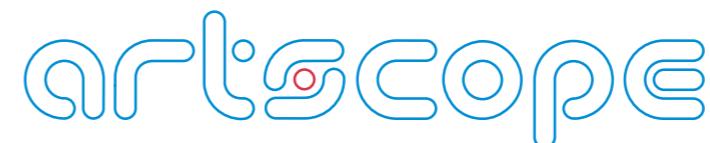
If used, logo should look prominent and consist of one color, from the Artscope color palette.



Outlined

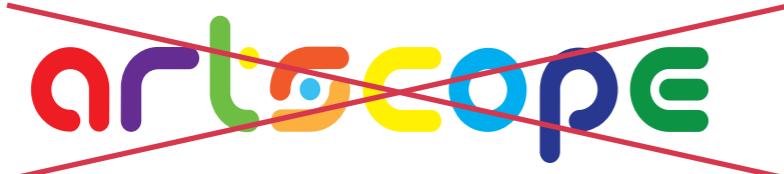


The only recommended multicolored variation is the blue logo with the red dot in the 's'; it plays off on the idea of a 'scope'.



"Red scope variation" outlined

HOW TO NOT USE THE LOGO



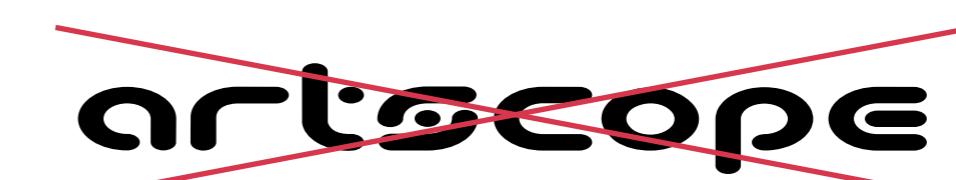
Multi-colored letters, or using colors outside of the Artscope palette



Color it with a gradient



Strokes so large that they destroy the integrity of the logo



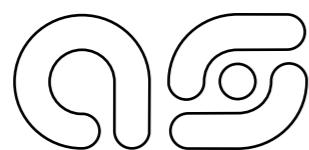
Stretch, widen, condense or otherwise change the proportions of the letterforms

LOGOMARK

In a situation where it might be challenging to place the full Artscope logo, you can use the brief logomark.
The same design rules of the main logo apply.



FULL COLOR



Outlined



Secondary color



"Red scope" with outlines



"Red scope" in full color

HOW TO USE THE SLOGAN

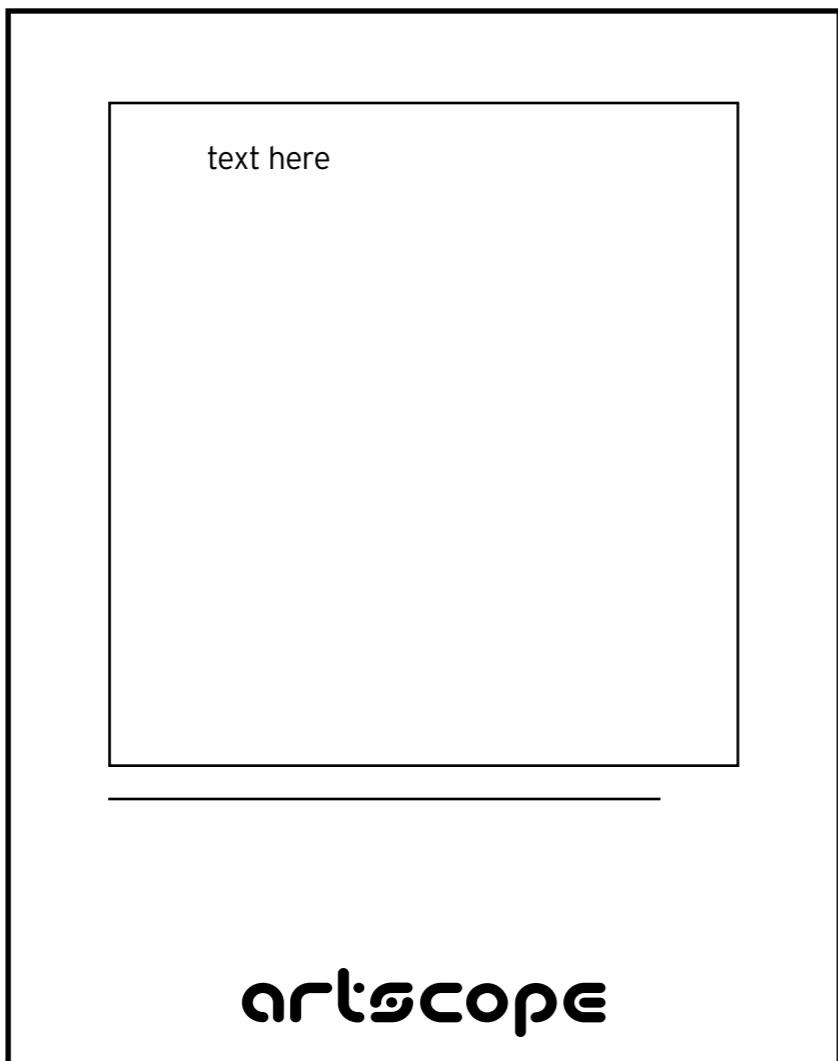


When using the "New England's Premier Culture Magazine" slogan with the full logo, you can place it on top and align its right edge to the letter 'e' or place it beneath the logomark, and align its right edge to the right edge of the letter 'o' and the lower end of 'p'.

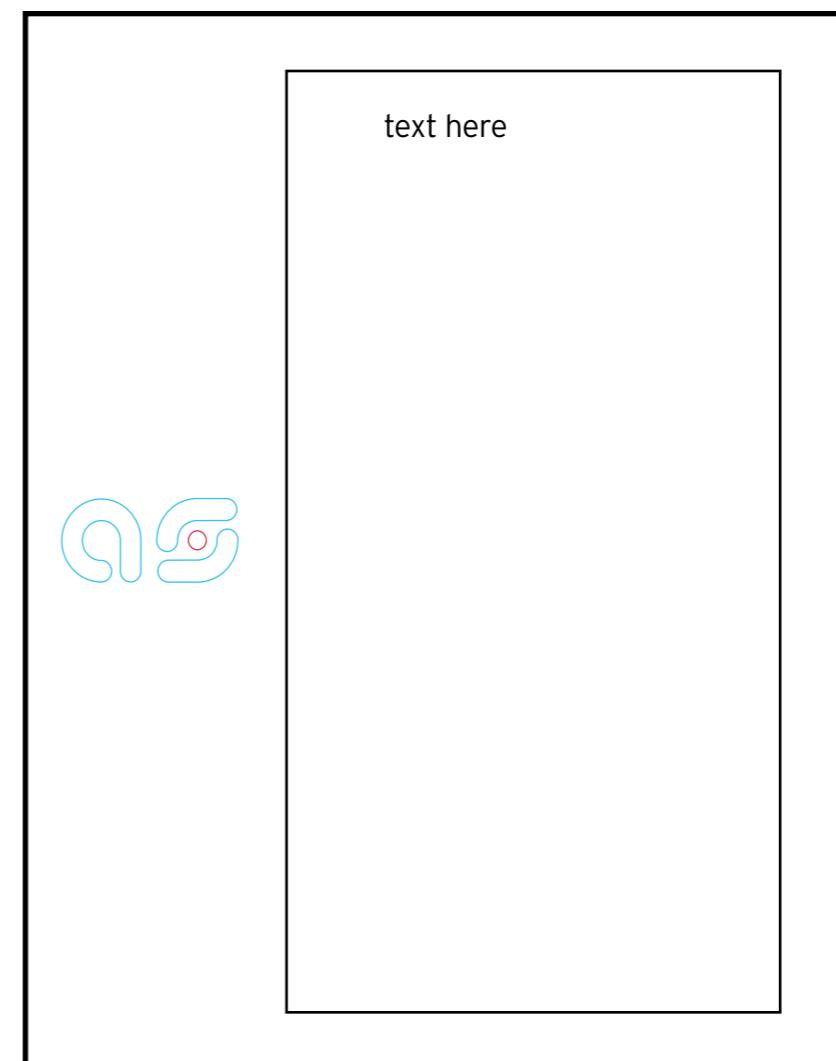


If you are using the logomark instead, you can place the slogan to the right of it, right-aligning the text in three lines and aligning the slogan and the logomark on their upper edge. Additionally, you can place the slogan on the bottom, fitting it precisely under the logomark and right-aligning the text in two-lines, aligning it the right edge of the mark.

LOGO USE EXAMPLES



Full outlined logo centered on the bottom



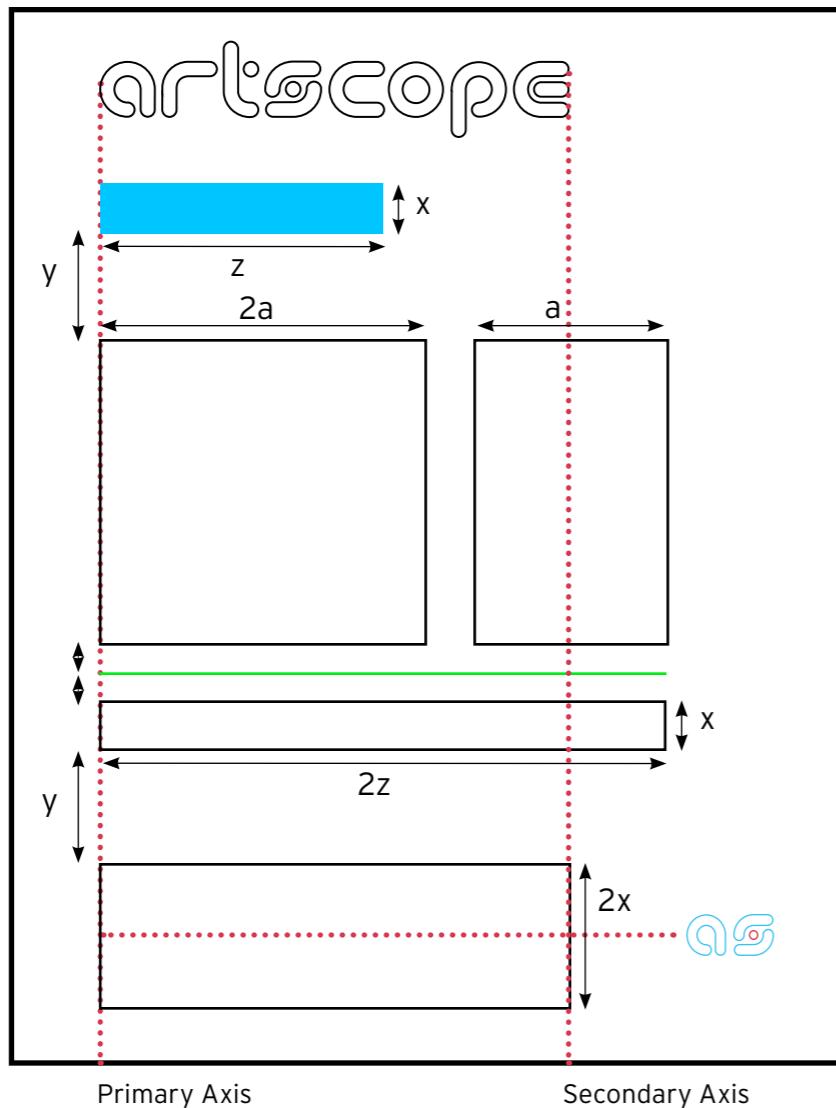
Logomark placed on the side

COMPOSITION

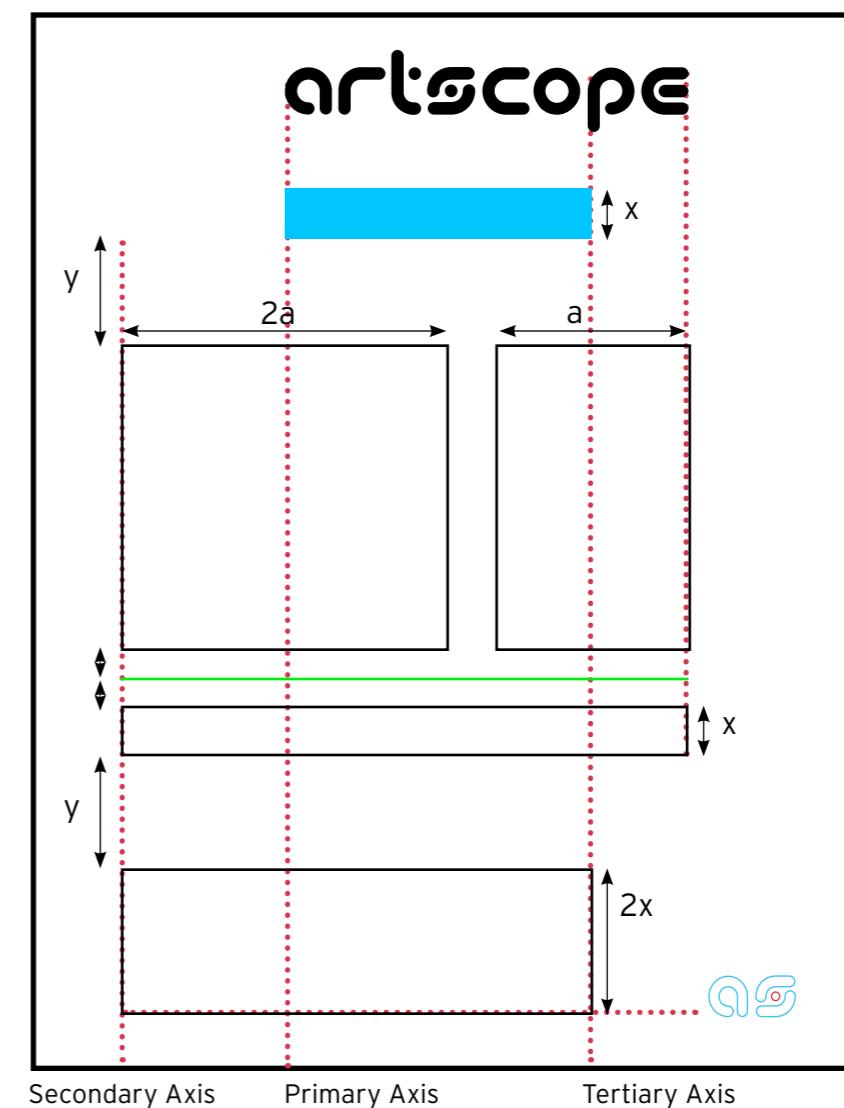
To reflect the concepts of boldness, accessibility and inclusion, the compositions are simple and geometric. They should maintain extremely clear hierarchy and strong alignment; they should guide the viewer through the material. When considering composition, remember that white space is your friend and to focus on balancing elements on the page.

COMPOSITION PRINCIPLES

Align elements on the left side. Have a strong vertical axis on the left & maintain proportions.

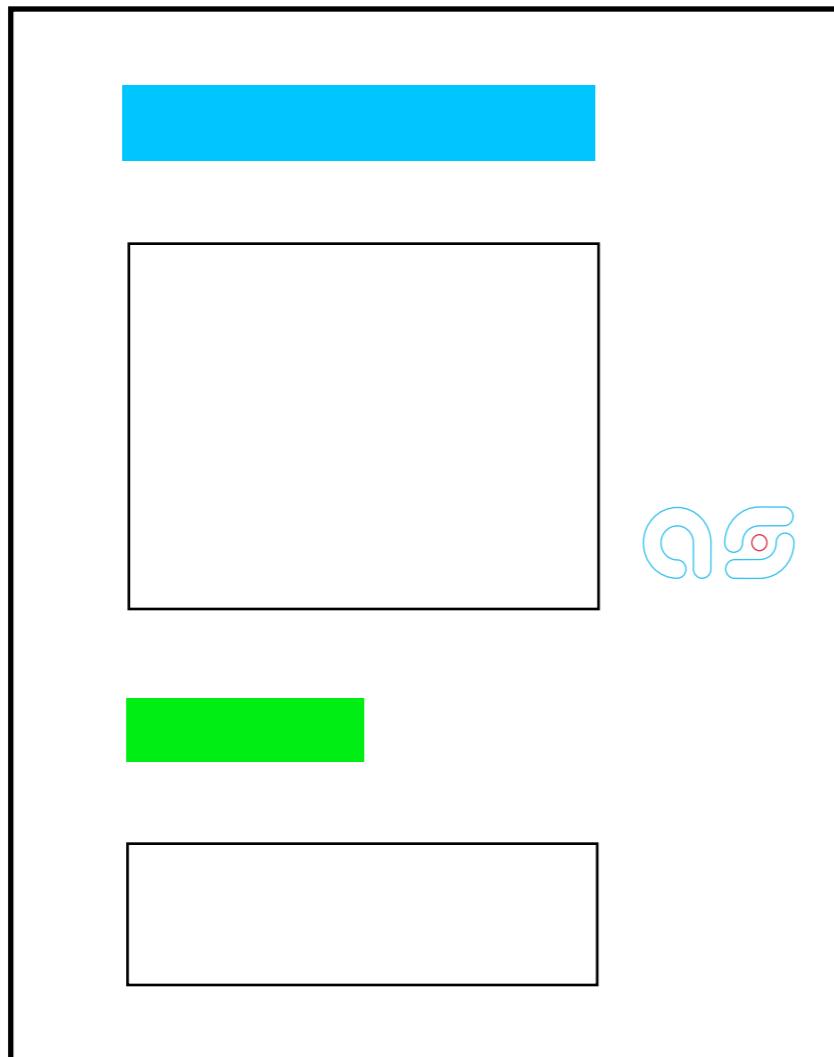


You can play around with composition and shift the balance, but maintain strong relationships.



COMPOSITION DO'S

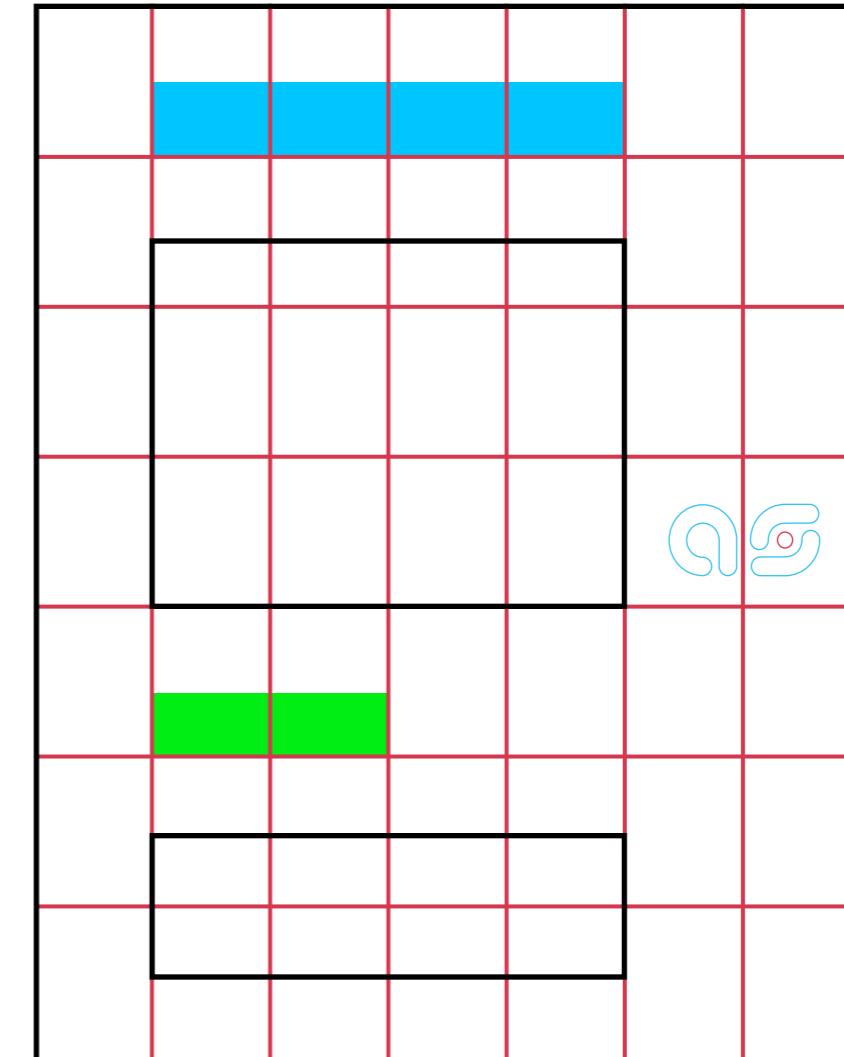
If you think there is too much whitespace somewhere, you can place a small element in the middle of it to make the composition feel balanced.



The small logo mark activates the right side.

Generally, it helps to use a grid for designing a composition and placing objects on the surface

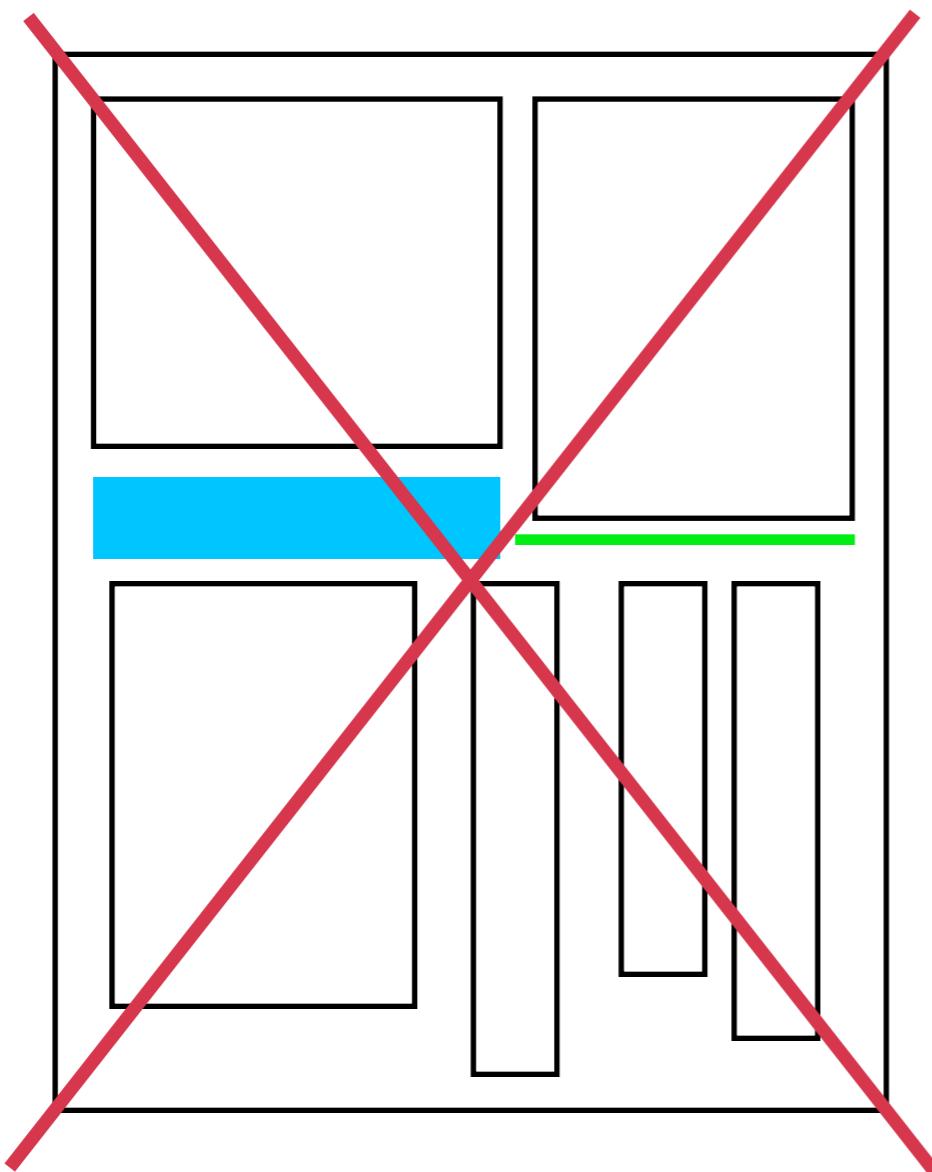
as



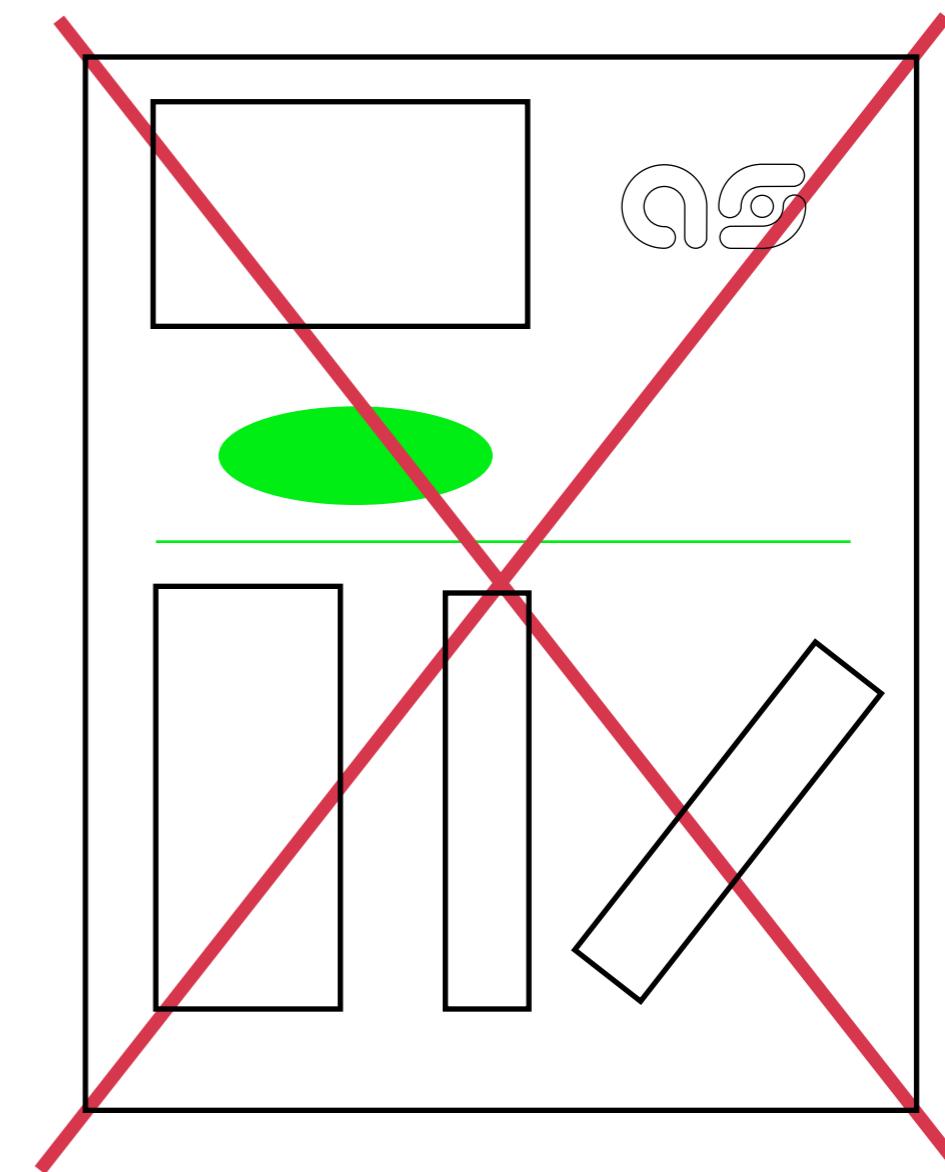
Look into Bauhaus design, the De Stijl movement, Soviet Constructivism and Swiss International Style for gridded design inspiration.

COMPOSITION DON'TS

To reflect the concept of inclusive, accessibility and cutting-edge, your compositions should have a good amount of white space. Let the content breathe. Do not overcrowd the space.



Shape blocks of text into rectangular shapes, grouping content according to related information. Do not angle elements or introduce bizarre shapes into the design.



COLORS

Color in Artscope is mostly a compositional element. To reflect the concept of fun and artfulness, Artscope's color palette consists of primarily black and white, with sharp and bright accents done in the secondary palette colors (inspired by the colors of different sections in the print issue of Artscope), to give compositions a visual stimulation. They are slightly softer and lighter than the print colors to convey a friendlier appearance, and also brighter to reflect enthusiasm and sense of modernity.

PRIMARY:



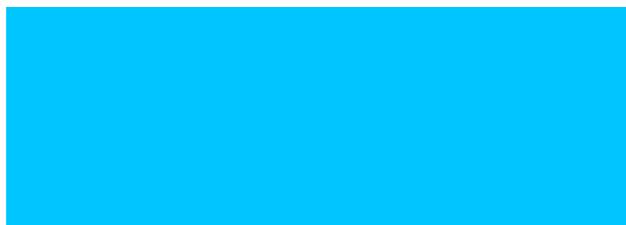
#ffffff



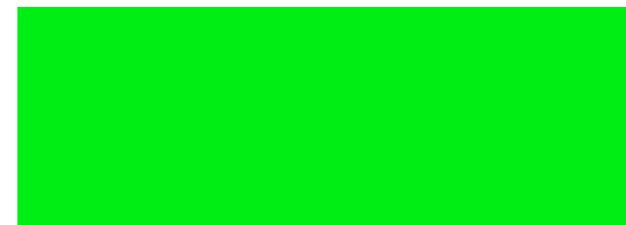
#000000

SECONDARY:

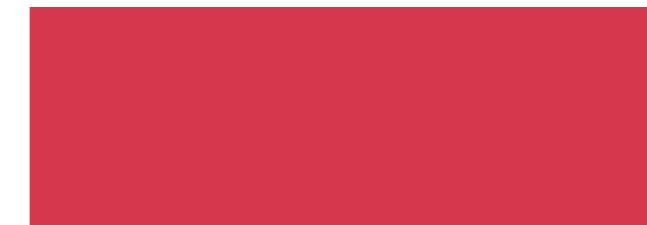
RGB



#00c6ff

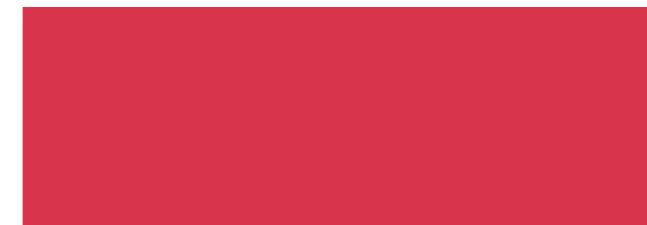
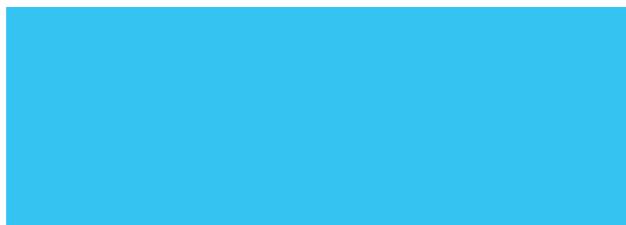


#00ee13



#d7374d

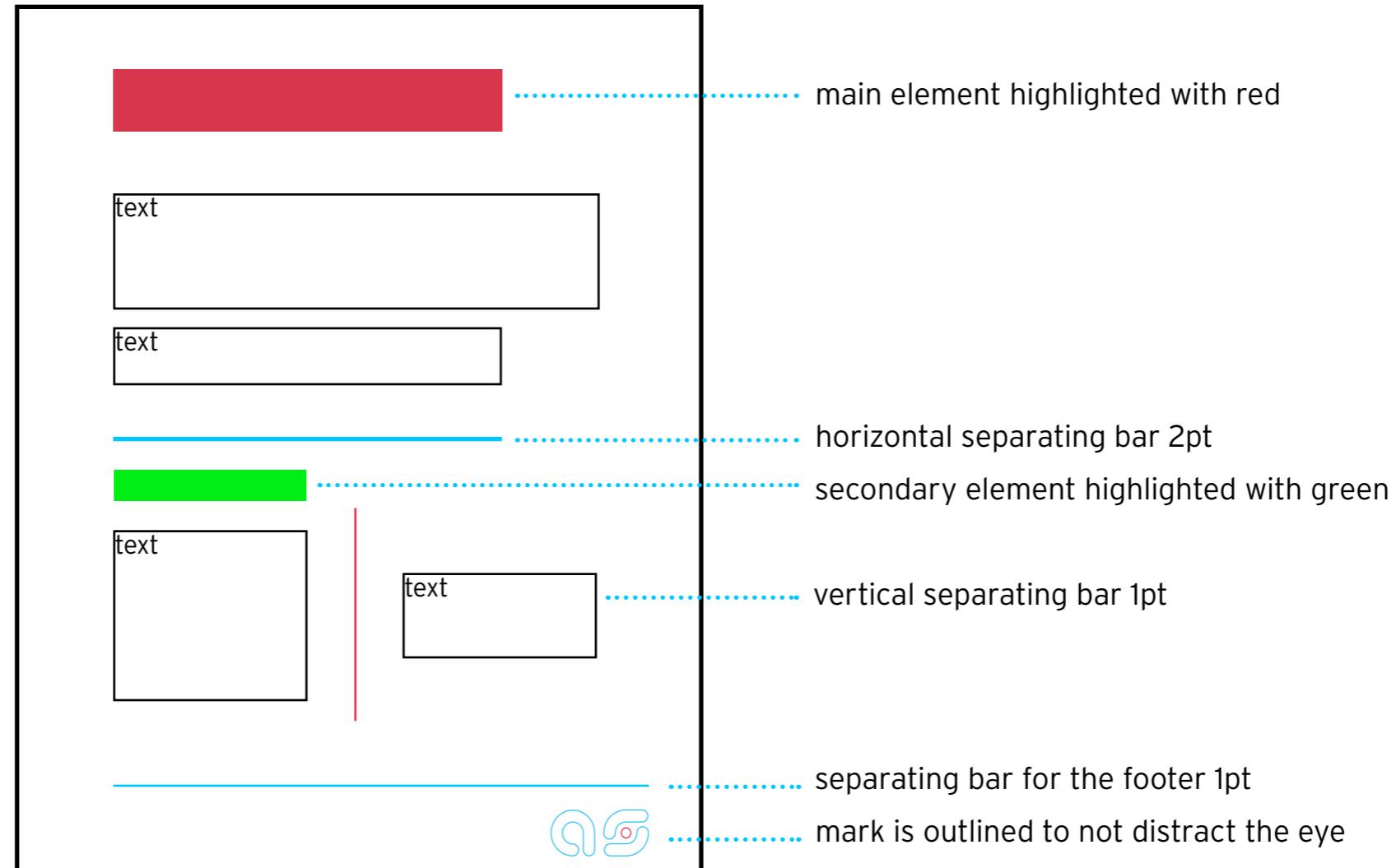
CMYK



COLOR DO'S

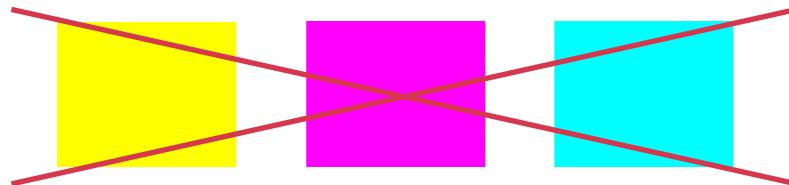
Color is primarily used as a compositional element that maintains hierarchy. Vary the weights of lines and the size of color boxes that you use in order to maintain balance. In a composition, you can usually pick a main accent color and use it in a larger element, then using the other two colors as supporting elements as forms or lines.

EXAMPLE

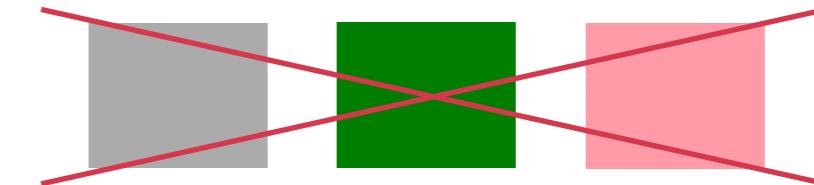


COLOR DON'TS

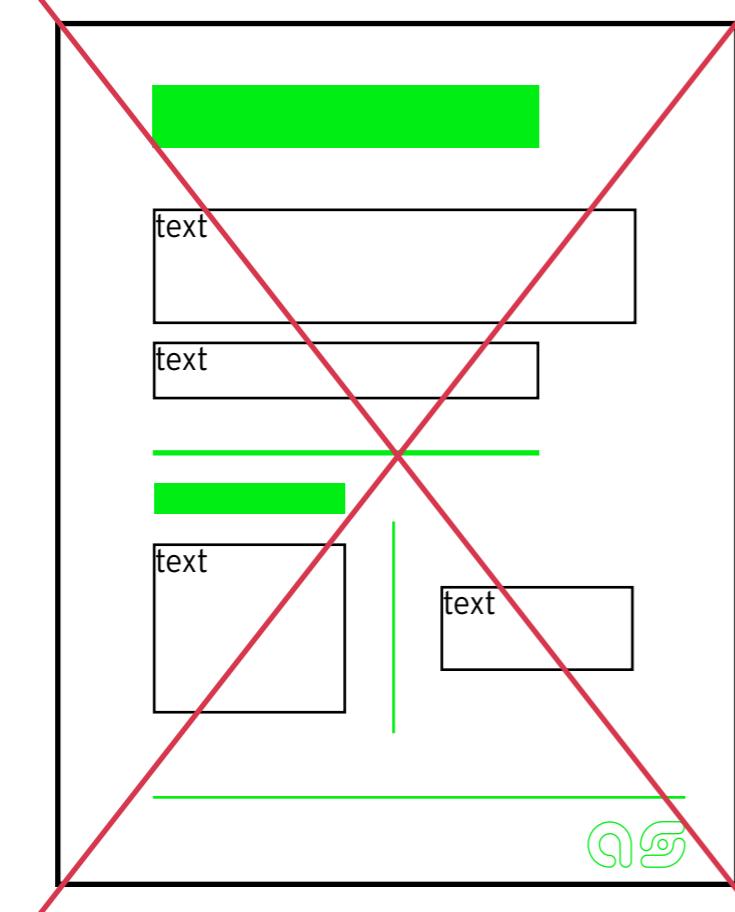
Do not use off-brand colors.



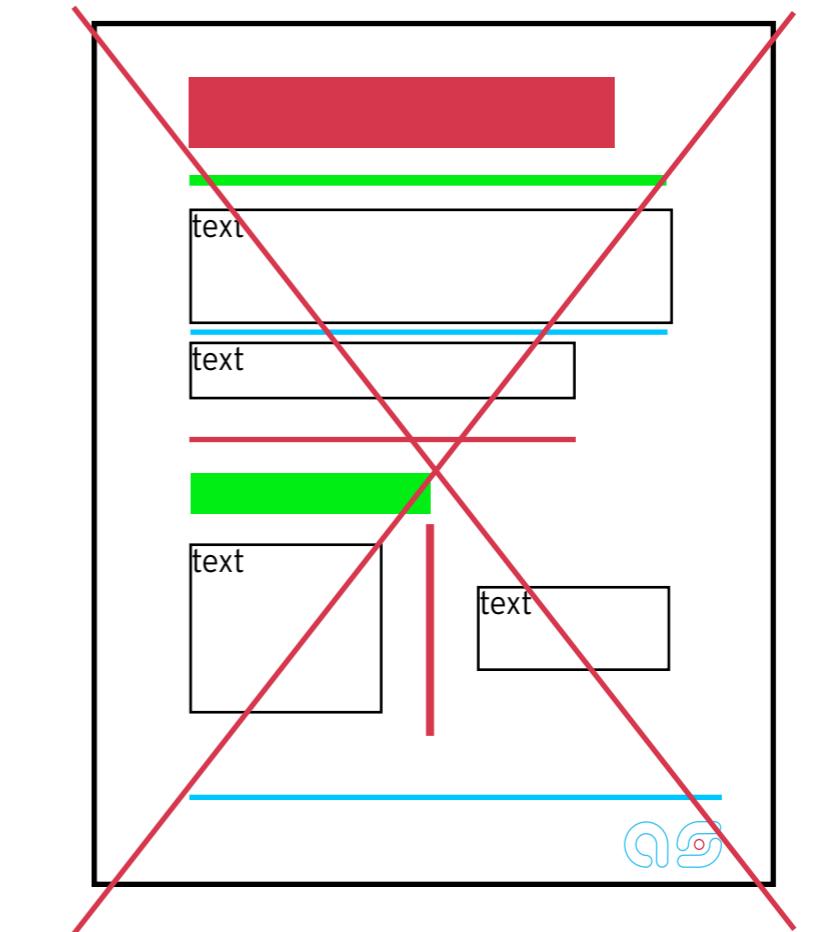
Do not change tones or opacity of the colors.



Do not use only one approved color in a composition.



Do not overwhelm the viewer with too much color.



HOW TO SEPARATE CONTENT WITH COLOR BARS

Use thin lines of colors to separate content, place the bar halfway between the two elements you want to separate and extend it to the length of the top element (see below). If you are separating vertically, put the line in between the two elements and extend it a little under and over both of them (see right). You can vary thickness of lines to balance visual hierarchy, or switch the stroke setting to “Japanese Dots” if you want to use a line that looks lighter.

EXAMPLE

LOREM IPSUM

Turnip greens yarrow ricebean
rutabaga endive cauliflower sea
lettuce kohlrabi amaranth water
spinach avocado daikon napa cabbage
asparagus winter purslane kale.
Celery potato scallion desert raisin
horseradish spinach carrot soko. Lotus
root water spinach fennel kombu maize
bamboo shoot green bean swiss chard
seakale pumpkin onion chickpea gram
corn pea. Brussels sprout coriander

LOREM IPSUM

Turnip greens yarrow ricebean
rutabaga endive cauliflower sea
lettuce kohlrabi amaranth water
spinach avocado daikon napa cabbage
asparagus winter purslane kale.
Celery potato scallion desert raisin
horseradish spinach carrot soko. Lotus
root water spinach fennel kombu maize
bamboo shoot green bean swiss chard
seakale pumpkin onion

Blue colored line in 2pt weight separates
two paragraphs.

WHERE TO USE:

Use the color bars to
separate blocks of content
that have information of
different categories.

TYPOGRAPHY

BEFORE WE PROCEED TO THE MORE TECHNICAL ASPECTS,
HERE ARE THE THREE ESSENTIAL RULES OF ARTSCOPE TYPOGRAPHY:

- 1 LEFT-ALIGN TEXT IN MOST CASES**
- 2 ALWAYS HAVE OPTICAL KERNING ON**
- 3 PLACE TEXT ON A BASELINE GRID**

INTERSTATE

To reflect the concept of boldness, Artscope uses Interstate in its various weights and sizes. Interstate was designed by Tobias Frere-Jones to be used mostly for signage, but it was later optimized to be used in printing and digital typography. Interstate's defining characteristic is its width and idiosyncratic strokes and terminals. The large number of weights that it has makes it a very versatile font that gives the user a lot of typographic color to create with.

INTERSTATE
TYPE
SPECIMEN

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z

HOW TO USE INTERSTATE

When working with Interstate, you want to have plenty of contrast, to create a dynamic and engaging page, with a clear hierarchy. Use the following outline for categories of text and their respective weights of Interstate to achieve clear hierarchy and typographic contrast.

HEADING

INTERSTATE BOLD ALL CAPS -20 TRACKING

SUBHEADING

INTERSTATE LIGHT ALL CAPS -20 TRACKING

Body Text

INTERSTATE LIGHT 8PT 12PT LEADING

Additional Information

INTERSTATE THIN / *INTERSTATE THIN ITALIC*

A1

INTERSTATE ULTRA BLACK (STANDALONE SYMBOLS)

INTERSTATE BOLD

Interstate Bold is ideal for any categories of text that demand attention. Always capitalize it to reflect boldness and cutting-edge. Since it is a wide font, when you are working with larger sizes and all-caps words, always turn the tracking to -20 to condense the words.

HOW TO HIGHLIGHT

Create a solid color rectangle from one of the three recommended colors. Then, place it behind the heading in bold, and change the text to white. Make sure that the color block goes well over the text, to fully cover the word.

EXAMPLE

LOREM IPSUM

LOREM IPSUM

When it comes to using colors, leave most of the surface black and white, and rather let the typography do the heavy lifting for you. The thicker, bolder weights of Interstate provide a lot of color in themselves and bring a lot of attention to the eye. Use the three secondary colors - bright shades of green, blue and red, to help separate content and create additional hierarchy.

IPSUMLOR

When it comes to using colors, leave most of the surface black and white, and rather let the typography do the heavy lifting for you. The thicker, bolder weights of Interstate provide a lot of color in themselves and bring a lot of attention to the eye. Use the three secondary colors - bright shades of green, blue and red, to help separate content and create additional hierarchy.

Highlighted title and subheadings in Interstate Bold
All Caps, 24 and 16pt, respectively.

Text Color Box

**TURNIP GREENS YARROW
RICEBEAN RUTABAGA**



WHERE TO USE:

Highlight: titles and headings

Regular bold: subheadings and whenever you need to draw attention to a word.

INTERSTATE LIGHT

Interstate Light is the most common font you will use. It is very neutral, which makes it an ideal choice for body text. For paragraphs, use regular case Interstate Light. Use All Caps Interstate Light for pulled quotes, standalone sentences, annotations and subheadings, but keep the tracking negative because in All Caps this weight tends to get too wide. You can underline the All Caps Interstate Light with one of the secondary colors if you need to create more hierarchy.

EXAMPLE

Turnip greens yarrow ricebean rutabaga endive cauliflower
sea lettuce kohlrabi amaranth water spinach avocado
daikon napa cabbage asparagus winter purslane kale.
Celery potato scallion desert raisin horseradish spinach
carrot soko. Lotus root water spinach fennel kombu maize
bamboo shoot green bean swiss chard seakale pumpkin
onion chickpea gram corn pea. Brussels sprout coriander
water chestnut gourd swiss.

“TURNIP GREENS YARROW
RICEBEAN RUTABAGA ENDIVE
CAULIFLOWER LETTUCE”

Turnip greens yarrow ricebean rutabaga endive cauliflower
sea lettuce kohlrabi amaranth water spinach avocado
daikon napa cabbage asparagus winter purslane kale.
Celery potato scallion desert raisin horseradish spinach
carrot soko. Lotus root water spinach fennel kombu maize
bamboo shoot green bean swiss chard seakale pumpkin
onion chickpea gram corn pea.

..... INTERSTATE LIGHT 8PTS
12PT LEADING 0 TRACKING

..... INTERSTATE LIGHT ALL CAPS
16PT, 24PTS LEADING
-20 TRACKING

WHERE TO USE:

ALL CAPS: pulled quotes, separate sentences,
annotations & subheadings
Lowercase: body text, small annotations

INTERSTATE THIN INTERSTATE ULTRA BLACK

JOHN DOE

INTERSTATE BOLD ALL CAPS -20 TRACKING 24PTS

EXAMPLE

CHIEF BOSS

INTERSTATE THIN ALL CAPS 14 PTS

theboss@artscopemagazine.com

INTERSTATE THIN ITALIC 14 PTS

EXAMPLE

SV: Turnip greens yarrow

INTERSTATE ULTRA BLACK 16PTS

ricebean rutabaga endive

cauliflower sea lettuce kohl

LM-K: rabi amaranth wa-

ter spinach avocado daikon

INTERSTATE LIGHT 16 PTS

napa cabbage asparagus

WHERE TO USE:

Use Interstate Thin All Caps to highlight important information, such as addresses and telephones. You can use it in conjunction with its lowercase italicized form to create contrast.

Use Interstate Ultra-Black for standalone numbers and letters. You can also use it in the interview section ("Cornered") for the acronyms of the interviewer and the interviewee.

LEADING

If you have two lines of bold text in color rectangles, make sure that the leading between them is small, or the rectangle will create awkward space in between the lines:

EXAMPLE

**TURNIP GREENS
YARROW RICEBEAN**

23pt text with 24 pt leading

**TURNIP GREENS
YARROW RICEBEAN**

23pt text with 26.8 pt leading

However, leave adequate leading in the body text:

EXAMPLE

Turnip greens yarrow rice-bean rutabaga endive cauliflower sea lettuce kohlrabi amaranth water spinach avocado daikon napa cabbage asparagus winter purslane

14pt text with 16.8 pt leading

Turnip greens yarrow rice-bean rutabaga endive cauliflower sea lettuce kohlrabi amaranth water spinach avocado daikon napa cabbage asparagus winter purslane

14pt text with 16 pt leading

SHAPING A PARAGRAPH

Space headings and subheadings closely, as shown here, leaving a little bit of white space between the block of color in the heading and the subheading. Generally, a heading that is about 1.3 times bigger than the subheading, and is about 1.3-2 times bigger than the body text size, is ideal.

EXAMPLE

ARTSCOPE MAGAZINE

ARTSCOPE MAGAZINE

INTERSTATE BOLD ALL CAPS 20PT -20 TRACKING

INTERSTATE LIGHT ALL CAPS 14PT -20 TRACKING

WHITE SPACE

Turnip greens yarrow ricebean rutabaga endive cauliflower sea
lettuce kohlrabi amaranth water spinach avocado daikon napa
cabbage asparagus winter purslane kale. Celery potato scallion
desert raisin horseradish spinach carrot soko. Lotus root water
spinach fennel kombu maize bamboo shoot green bean swiss chard
seakale pumpkin onion chickpea gram corn pea. Brussels sprout
coriander water chestnut gourd swiss chard wakame kohlrabi
beetroot carrot watercress. Corn amaranth salsify bunya nuts nori
azuki bean chickweed potato bell pepper artichoke.

COLLATERAL AND STYLE EXAMPLES

Featured Museum

SCULPTURE INDOORS AND OUT TAKING SHAPE IN PORTLAND

At the Portland Museum of Art (PMA), this summer is all about sculpture. On July 7, the museum will debut its new David E. Shaw and Family Sculpture Park in the Joan B. Burns Garden at a grand opening event. The sculpture park unveiling coincides with "A New American Sculpture, 1914-1945: Lachaise, Laurent, Nadelman and Zorach," a groundbreaking exhibition of approximately 60 sculptures and preparatory drawings by four major figures of modernism. The four European-born artists came to the United States and, working independently, pioneered a fresh style of sculpture that reinvigorated the medium and set the tone for future sculptors.

Regular visitors to the PMA should be familiar with Celeste Roberge's "Rising Cairn," a crouched figure formed by a metal cage and encasing rounded stones. But since its installation in the museum's Joan B. Burns Garden in 2000, visitors have only been able to glimpse it from afar, via viewpoints inside the museum, or from the High Street sidewalk.

Starting July 7, the sculpture park will be open to everyone during regular museum hours, whether or not they are museum visitors.

The sculpture park will give the public intimate access to "Rising Cairn" and other outdoor sculptures the museum has acquired since, including a few brand-new arrivals. At the park's grand opening, the PMA will reveal one of these latest acquisitions:

to the works in "A New American Sculpture." Whereas Borofsky's piece is hard-edged and boldly hued, the sculptures of Gaston Lachaise, Robert Laurent, Elie Nadelman and William Zorach are voluptuous figures bathed in warm earth tones.

"A New American Sculpture" is the first exhibition to explore the contributions of these four artists within the context of the cultural upheaval of the first half of the 20th century. Modernism marked a shift from rational, reason-based Enlightenment thinking to the ideals of experimentation, resourcefulness, and unorthodoxy. Modernism in sculpture first bubbled up in Europe, namely Paris, at a time of great artistic ferment. Between 1900 and 1914, all four artists lived and worked in Paris and were influenced by the city's vibrant art scene.

They broke from the rigid formality of academic sculpture, drawing inspiration from disparate cultures to achieve a more authentic, hand-hewn quality.

Laurent's "Head (or Mask)," represents the artist's knack for melding various cultural inspirations into a cohesive piece with a modern aesthetic. The head's ovoid form and prominent, elongated eyes are reminiscent of the African sculpture that Laurent encountered in Paris in 1905 and 1908. Strong

sitions: Jonathan Borofsky's "Human Structures (24 Figures Connected)" composed of flattened, simplified forms coated in colorful glossy paint.

"Human Structures" serves as a compelling point of comparison

PORLAND MUSEUM
OF ART
7 CONGRESS SQUARE
PORTLAND, MAINE

THROUGH
SEPTEMBER 8

Elie Nadelman (United States, born Poland, 1882-1946), Acrobat, 1916, bronze, 17 1/2" x 6" x 9 1/4" (including base), Myron Kunin Collection of American Art, Minneapolis, Minn.

vertical markings on the sculpture recall Japanese woodblock prints.

"Man Walking (Portrait of Lincoln Kirstein)," by Lachaise, depicts an elegant, confident man. Stepping forward, his arms outstretched and fingers blossoming into delicate gestures, "Man Walking" seems to come alive. His poise recalls that of an ancient Egyptian sculpture of the god Amun, which is now in the collection of the Metropolitan Museum of Art in New York City.

Nadelman's "Dancer" is a thoroughly modern woman, with her stylish updo and heeled shoes, but the energy and simplified form of the piece harken to 19th century folk art, of which Nadelman was an avid collector.

William Zorach (United States, born Lithuania, 1889-1966), Mother and Child, 1922, mahogany, 31" x 12" x 12 1/2", Portland Museum of Art, anonymous loan.

THE ARTISTS' LIVELY RENDERINGS OF PERFORMERS CONVEY AGILITY, LIGHTNESS, AND MOTION AT ODDS WITH THE PERCEPTION OF SCULPTURE AS A SOLID, GROUNDED MEDIUM.

By the beginning of World War I, all four artists had settled in the United States, where they found even more sparks to light their creative fires. Dancers and circus performers, as well as variety and vaudeville acts, were enormously popular entertainment in early 20th century America, providing the four artists with endless inspiration.

Holding court in the middle of the gallery is Zorach's monumental "Spirit of the Dance." This piece is the first of six bronze castings the artist made; an aluminum cast was installed at Radio City Music Hall in New York City, where it still resides. Kneeling at the finale of her dance, the figure drops her arms behind her, letting a swath of fabric pool onto the floor. The opposing angles of her head and legs balance the composition and lend lifelike energy.

The figures in Nadelman's "Tango" are spaced well apart, but their arms intertwine, hands just about to

THE SCHOOLHOUSE GALLERY
TED LARSEN

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WWW.GALLERYSCHOOLHOUSE.COM

14 | JULY/AUGUST 2017

15 | JULY/AUGUST 2017

Layout and Typographic System Before Rebrand

ARTSCOPE Brand Identity Guide

28

COLLATERAL AND STYLE EXAMPLES



ALLURE OF VENICE LANSIL AT WHISTLER

Whistler House Museum of Art, in partnership with Fry Fine Art, is presenting a special exhibit of paintings by underappreciated late 19th century New England artist Walter Franklin Lansil. "Allure of Venice" presents 70 paintings depicting the lagoon, canals and architecture of Venice, one of the world's great cultural sites.

Venice's fabled appeal to artists and writers begins with the city's unique history. For centuries, the Republic of Venice, ruled by an extremely wealthy and powerful merchant class, was an economic

powerhouse, serving as an essential link in the trade routes between Europe and Asia. During the 15th and 16th centuries, patronage of the arts became an active competition among the rich, with individuals, families and the Republic's government vying for the public notoriety that came with art patronage. The result was a city laden with extraordinary paintings, architecture and music.

Even after Venice's commercial prosperity and political powers had substantially declined in the late 1700s, its cultural clout remained. It was a magnet for American

and European artists and writers attracted to the city's abundance of ornate building facades, its frescoes and paintings in public buildings, churches and palaces and the splendid reflections in its lagoon and canals.

John Singer Sargent, Childe Hassam and Maurice Prendergast, already established artists, were among the prominent Americans who painted in Venice. In 1879, James McNeill Whistler was commissioned by the Fine Art Society of London to produce a set of 12 etchings of Venice, a grouping of prints that

REVIEW THE ALLURE OF VENICE

WHISTLER HOUSE MUSEUM OF ART
243 WORTHEN STREET
LOWELL, MASSACHUSETTS
THROUGH JUNE 23

Venice, Noonday on the Riva, oil on canvas, 22" x 36 1/2".

would be considered unprecedented in their originality and instrumental in understanding Whistler's genius as a printmaker. (The Whistler House Museum is his birthplace.)

This was the artistic landscape in Venice when Franklin Walter Lansil (1846-1925) arrived in the late 1880s, after having spent several months in Paris. A Mayflower descendant, Lansil grew up and began his art studies in Bangor, Maine on Penobscot Bay, where he enjoyed all the experiences of a port town. His youth spent observing boats, riggings, sailors, open skies and the moods of the bay's waters informed his later paintings of Venice.

Lansil's trip to Venice would influence his painting throughout his career. Years after he had returned to New England and established a studio in Boston, he wrote a memoir, "A Trip to Venice," detailing his experiences. Describing his enthusiasm for his painting in Venice, he wrote: "My work from day to day was somewhat varied and nearly every morning as early as 5 o'clock, I was on my way to study and sketch the beautiful sunrise effects as the [sun] cast their golden lights across the dark waters of the Lagoon and touched the tops of the many Palaces and Domes that rise above the White City the 'Queen of the Adriatic.'" Considered an American Impressionist, he was consumed with exploring the effects of light and water in his painting. For Lansil, Venice provided the best possible setting to experiment.

"The Allure of Venice" exhibition is a comprehensive survey of his striking Venetian works. The fantasy of canals, the Venetian lagoon, the assortment of boats with their



brightly colored lateen sails, the bustling quays and Venice's towers and domes are all represented in the show. The variety in painting size is also notable. "Venice, Noonday on the Riva," is among the largest paintings on exhibit - 22" x 36" - and it is one of best. Venice's celebrated, but elusive pellucid light is captured in its rarified glory in this painting. The boats' orange sails - the traditional color of sails on the Adriatic Sea - and the dark waters of the lagoon contrast sharply with the brilliant white marble building facades. The composition is balanced and the colors are rich and saturated. Also remarkable are Lansil's smaller paintings, which are packed with details and whose composition, perspective, and brilliant color are equally successful.

"Grand Canal, Venice," - 8" x 12" - is a perfect example. One of the few works focusing on the picturesque interior canal ways is "A

Canal in Venice." Lansil presents a canal, probably used by Venetians for their everyday transportation needs, closely bound on both sides by residential buildings. Here is a

TOP: Sunset, Venice, oil on canvas, 12" x 18 1/4".

BOTTOM: A Canal in Venice, oil on canvas, 24" x 20".



Updated Layout and Typographic System

COLLATERAL AND STYLE EXAMPLES



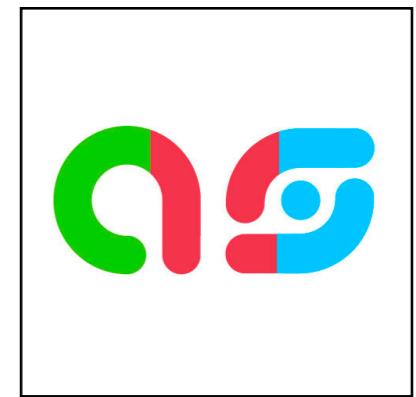
Business Card Front, Updated



Business Card Back, Updated



Full-color Icon, Updated



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Business Card Front, Before Rebrand



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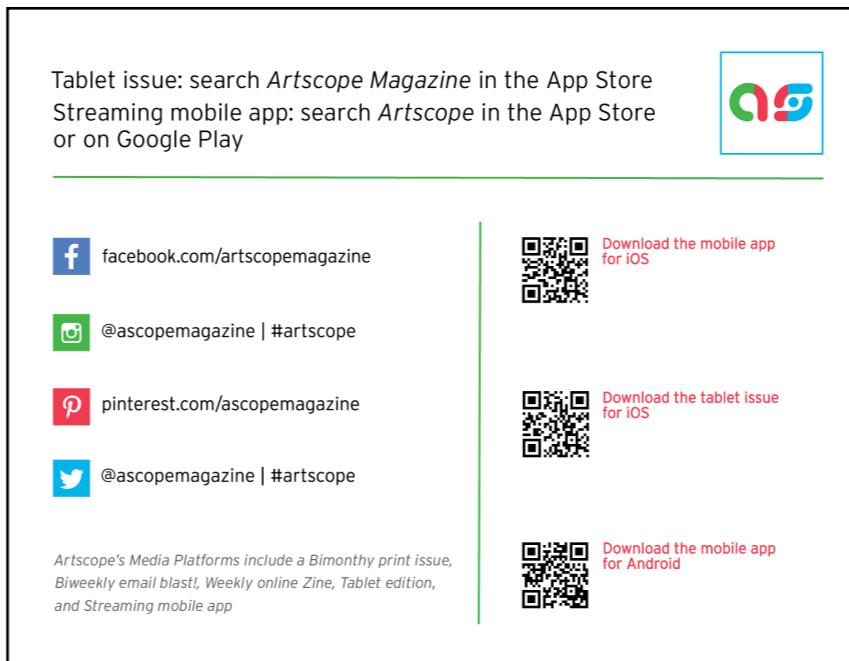


Full-color Icon, Before Rebrand

COLLATERAL AND STYLE EXAMPLES



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COLLATERAL AND STYLE EXAMPLES

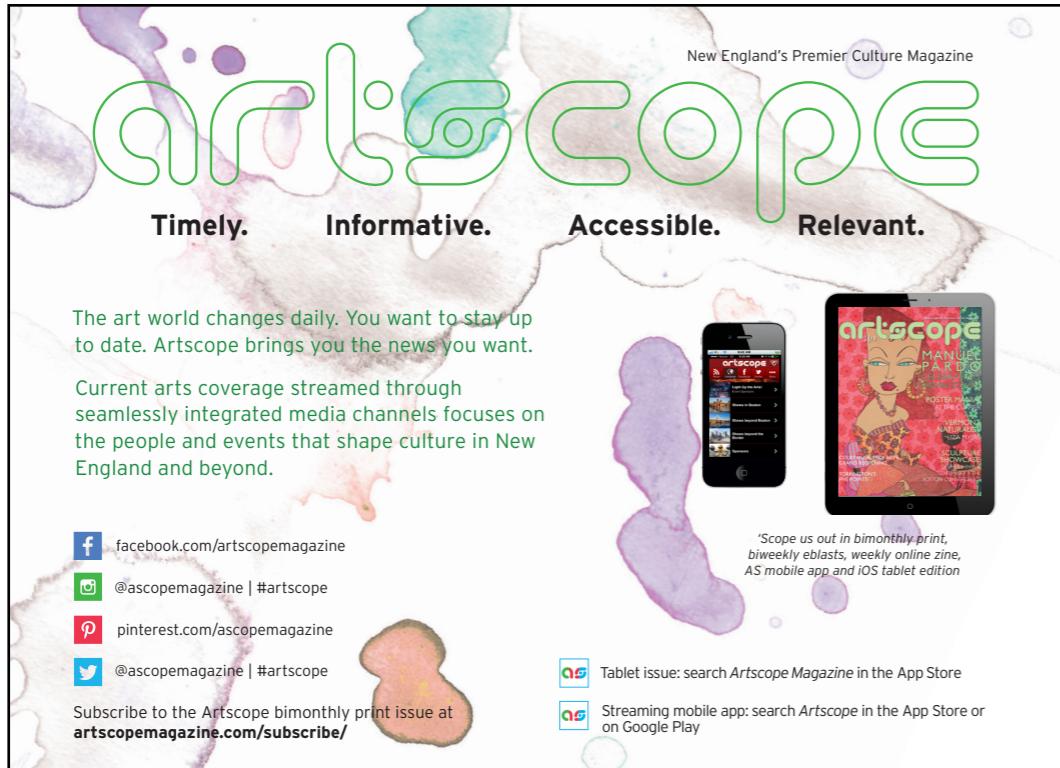


AS Self-Ad, Before Rebrand

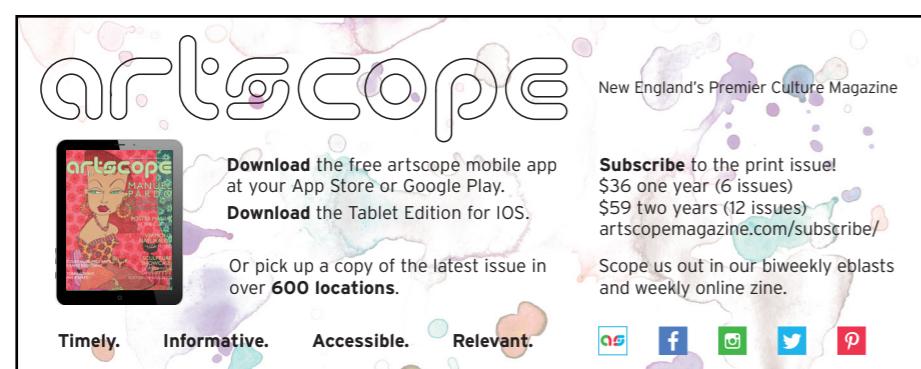


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