

THE INSTITUTIONAL VOICE OF MIZIBA

Brand System.

Single source of truth.

The complete specification for the Miziba visual and verbal identity. Every artefact — web, print, presentation, social, environmental — derives from the principles, tokens, and components defined in these pages.

. . .

A brand earns institutional weight through discipline, consistency, and the quiet refusal to compromise on detail.

CONTENTS

Eight chapters. *Sixty pages.*

The manual is organised by ascending technical specificity. Brand foundations and voice principles open the document; visual components, application examples, and technical specifications follow. The brand is defined at every level from intention to pixel.

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CHAPTER I · FOUNDATIONS

Voice before visual. *Always.*

Before a single pixel, a single typeface, a single colour: what does Miziba sound like? What does it refuse to sound like? The voice precedes the visual because visual without voice is decoration, and decoration is what marketing brands do.

...

*Every claim attached to a number.
Every assertion grounded in evidence.
Every word *earning its place.**

CONTINUED OVERLEAF

Voice principles & the forbidden words list.

FIVE VOICE PRINCIPLES

The way Miziba *speaks*.

These principles govern every word produced under the Miziba name — from a four-page institutional flier to a single Twitter reply. They are non-negotiable.

-
- i* Evidence before *assertion*.
Every claim is attached to a number, a name, a date, or a verifiable source. We do not say “leading” — we say “GHS 102M+ in FY2025 audited revenue.” If we cannot attach evidence, we do not make the claim.
-
- ii* Restraint over *amplification*.
Institutional weight comes from saying less, not more. We do not adjective-stack. We do not exclaim. We let the underlying facts carry the message and trust the reader to do the rest.
-
- iii* Structural over *aspirational*.
We describe what is, not what could be. Every promise is backed by a structural mechanic. “Bank-secured” means the bank holds the escrow, not that we hope it will.
-
- iv* Audience-calibrated, never *generic*.
A document for bank credit committees uses different language than one for smallholder farmers. Both are equally institutional. Generic copy that tries to address everyone reaches no one.
-
- v* Plain Ghanaian English. Not *development jargon*.
We do not use “empower”, “leverage”, “ecosystem”, “impactful”, “disruptive”, “innovative”, “solution”, or any synonym thereof. We speak in concrete nouns and active verbs.

FORBIDDEN VOCABULARY

Words Miziba *does not use*.

The list below is non-negotiable. These words signal marketing register, development jargon, or startup energy — all incompatible with the institutional voice. Use of any forbidden word in published copy is grounds for revision before publication.

FORBIDDEN · DEVELOPMENT
JARGON

- × empower / empowerment
- × leverage (as a verb)
- × ecosystem (outside biology)
- × stakeholder ecosystem
- × holistic
- × impactful
- × game-changing
- × transformative (without specific mechanism)
- × capacity building (use: training, hiring)
- × at scale (without specific number)

FORBIDDEN · STARTUP ENERGY

- × disrupt / disruption
- × innovative / innovation (without proof)
- × solution (use: product, service)
- × cutting-edge / state-of-the-art
- × revolutionary / revolutionise
- × seamless
- × frictionless
- × next-generation
- × world-class (without comparison)
- × best-in-class (without comparison)

Preferred replacements.

When the forbidden word is the obvious choice, the replacement is almost always a concrete noun or active verb describing the actual mechanic. *Empower farmers* becomes **pay farmers within two hours via mobile money**. *Innovative platform* becomes **seven-layer commodity finance architecture**. *Leverage data* becomes **use FarmerIQ registration data**. The replacement is always longer. That is the point: precision requires words; vagueness compresses them.

TONE BY AUDIENCE

One voice. *Five registers.*

The Miziba voice has a single underlying personality — institutional, evidence-driven, restrained — but it modulates its register to match the audience. The registers below are not different voices; they are the same voice speaking differently.

REGISTER 1 · CAPITAL PARTNERS

Banks, DFIs, *investors*.

Most formal register. Numbers in the first paragraph. Structural mechanics explicit. Risk-protection language. Pull-quotes that crystallise the architectural insight. Never aspirational.

REGISTER 2 · COUNTERPARTIES

Traders, exporters, *aggregators*.

Operational register. Workflow descriptions. Specific commodities, specific corridors, specific timing. Pain points named directly. Conversion-orientated but never marketing-loud.

REGISTER 3 · FARMERS

Smallholder communities, *cooperatives*.

Plainest register. Short sentences. Concrete benefits stated in cedis or pesewas. No financial jargon. Local-language translation rules apply where deployed.

REGISTER 4 · REGULATORS

BoG, SEC, ministries, *parliament*.

Compliance register. Legal phrasing where required. References to specific statutes, regulations, and supervisory frameworks. Acknowledges hierarchical structure of public institutions.

REGISTER 5 · PRESS

Journalists, analysts, *media*.

Quotable register. Numbers and proper nouns first. Headlines ready-formed. Elevator pitch in 25 words. Spokesperson policy applies; only authorised quotes from named individuals.

UNIVERSAL

The voice that *never changes*.

Across all five registers: every claim attached to a number; no forbidden words; concrete nouns and active verbs; the italicised emphasis used sparingly to mark the persuasion fulcrum. These are constant.

CHAPTER II · THE WORDMARK

No symbol. *Just the word.*

Miziba does not use an icon, monogram, or graphic mark. The brand is the wordmark — the six letters of MIZIBA set in Source Serif 4 with intentional letter-spacing. The decision to operate without a symbol is itself an institutional choice.

. . .

*The most institutional brands earn recognition
through **typographic discipline alone.**
No mark; just the name, set well.*

CONTINUED OVERLEAF

Wordmark configurations & clear-space rules.

WORDMARK SPECIFICATIONS

Six letters. *Set with intention.*

The Miziba wordmark is set in Source Serif 4, weight 400 (regular), optical size 60 (display cut). Letter-spacing is fixed at 0.32em. Leading is 1.0 (no extra line space). The wordmark exists in three primary sizes: print, web, and small-context.

Standard configuration.

The wordmark always appears as **M I Z I B A** in capital letters with non-breaking space characters between each letter (in HTML, U+00A0 in any Unicode text). The letter-spacing of 0.32em creates the additional optical breathing room that gives the wordmark its institutional character. Tracking below 0.20em is forbidden; above 0.40em is also forbidden.

PRINT · 16PT

M I Z I B A

A4 mastheads, document footers, fliers

WEB · 24PX

M I Z I B A

Website navigation, headers

DARK SURFACE

M I Z I B A

Paper colour on near-black background

FOREST SURFACE

M I Z I B A

Paper colour on forest green background

CLEAR SPACE

The wordmark *breathes*.

Clear space around the wordmark is defined by the height of the capital M. No other content — text, images, edges, rules, or other graphic elements — may enter this zone. The clear space is non-negotiable.

Clear-space rule: the M-height.

Measure the height of the capital M in the wordmark. That measurement is the minimum clear space on all four sides. In practice, this means the wordmark always appears with substantial breathing room. Crowding the wordmark is a brand violation.

MINIMUM SIZES

Below these sizes, *do not use the wordmark*.

PRINT MIN
10pt

M I Z I B A

WEB MIN
14px

M I Z I B A

STANDARD
16pt

M I Z I B A

HERO
32pt+

M I Z I B A

Below 10pt: never.

At sizes below 10pt print or 14px web, the letter-spacing causes visual separation between letters; the wordmark loses cohesion and reads as disconnected glyphs. In any context demanding a smaller mark, the wordmark must be replaced with the spelled-out company name in body type, not the wordmark configuration.

VIOLATIONS

Eight things *that must never happen.*

Each of the following is a brand violation. There are no exceptions for design ad-hocism, deck slides, social posts, or partner co-branding. If any of these happens, revise before publication.

DO

- ✓ Set wordmark in Source Serif 4 weight 400
- ✓ Use 0.32em letter-spacing exactly
- ✓ Use non-breaking space between letters
- ✓ Maintain M-height clear space on all sides
- ✓ Use Paper colour on dark surfaces
- ✓ Use Near-Black on light surfaces
- ✓ Use Gold only in extremely sparing application
- ✓ Always set in capital letters

DO NOT

- ✗ Set wordmark in any other typeface
- ✗ Use bold or light weight (only weight 400)
- ✗ Stretch, condense, or distort the letterforms
- ✗ Add a tagline beside the wordmark in nav
- ✗ Use a colour outside the brand palette
- ✗ Place over photography or busy backgrounds
- ✗ Add a graphic mark, icon, or symbol beside it
- ✗ Set in lowercase or sentence-case

The tagline.

The institutional tagline **INSTITUTIONALISING RURAL TRADE** appears beneath the wordmark in Inter, weight 700, all caps, 0.32em letter-spacing, sized at 50% of the wordmark size, in Sovereign Gold (or Gold-Deep on light surfaces). The tagline is optional in many contexts; when used, it must follow this exact specification. The tagline is never used inline with the wordmark.

CHAPTER III · COLOUR

Four primary colours. *Used with discipline.*

*Near-Black, Forest Green, Sovereign Gold, Paper. Each colour has a specific role.
Used in concert with restraint, the four-colour palette signals institutional weight.
Used promiscuously, the same palette dilutes meaning.*

. . .

*Gold is the persuasion fulcrum.
It appears **once per moment**.
Repeated, it becomes decoration.*

CONTINUED OVERLEAF

Primary palette & tonal extensions.

PRIMARY PALETTE

The four *load-bearing* colours.**NEAR-BLACK**

--miz-near-black
#0A0F0D

Authority, ground for dark surfaces,
body type on paper

**FOREST GREEN**

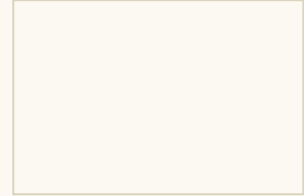
--miz-forest
#1B5E20

Bank context, security, structural
protection, success states

**SOVEREIGN GOLD**

--miz-gold
#C9A84C

Emphasis, premium signal, italic
display moments. Used sparingly.

**PAPER**

--miz-paper
#FBF9F2

Ground for light surfaces. Never
pure white. Warm cream tone.

TONAL EXTENSIONS

Deeper tones & *functional greys*.**FOREST DEEP**

--miz-forest-deep
#14441A

Forest hover state, deeper accent

**GOLD DEEP**

--miz-gold-deep
#A88B3A

Italic emphasis on light surfaces,
eyebrow text

**INK**

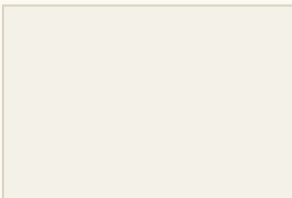
--miz-ink
#1A1F1B

Body copy on paper. Slightly
warmer than near-black.

**WARM GREY**

--miz-warm-grey
#6E6A60

Lede paragraphs, captions,
secondary text, meta footers

**PAPER DEEP**

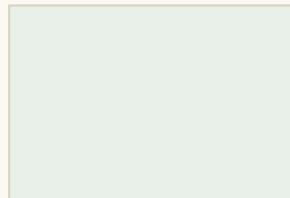
--miz-paper-deep
#F4F1E8

Card backgrounds, contained-
content surfaces

**RULE**

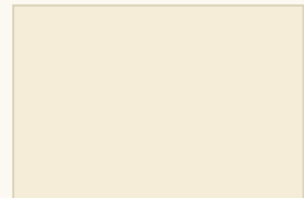
--miz-rule
#DAD3BE

Hairline rules, dividers

**FOREST LIGHT**

--miz-forest-light
#E8F0E9

"Do" callout backgrounds, positive
states

**GOLD LIGHT**

--miz-gold-light
#F5EDD8

Subtle emphasis surfaces,
premium contexts

FUNCTIONAL ROLES

Each colour has *one job*.

Brand colours are not interchangeable. Each carries a specific semantic role. Confusing the roles dilutes the visual narrative and undermines the institutional read.

i Forest Green — the *bank colour*.

Forest Green appears wherever the bank is the structural anchor: bank tier badges in capital stacks, recovery percentages in stress scenarios, success metrics in dashboards, the apex layer of protection cascades. The reader should learn to associate Forest Green with "the bank's position".

ii Sovereign Gold — the *persuasion fulcrum*.

Gold marks the single typographic moment that lands the argument. Italicised display phrases ("structurally protected", "additional", "invisible to the buyer"). Eyebrow labels. Stage marker nodes. Used once per page-moment. Used twice, it becomes decoration; used three times, it becomes marketing.

iii Near-Black — the *authority surface*.

Near-Black is the ground for title spreads, hero panels, and dark-surface callouts. It is also the default body-copy colour on paper. Pure black (#000000) is forbidden; the slight green undertone of #0A0F0D distinguishes the brand from generic black.

iv Paper — the *quiet ground*.

Paper (#FBF9F2) is never pure white. The warm cream undertone signals "institutional document on paper" rather than "screen UI". On every light-surface artefact, the background is Paper, not white. This single choice establishes the editorial register.

ACCESSIBILITY

Contrast ratios.

Near-Black on Paper achieves **WCAG AAA contrast (16.4:1)** for body text. Forest Green on Paper achieves AA Large (4.7:1) and is approved for headlines and labels but not body copy. Gold on Paper is AA Large only and must not be used for sustained reading. Gold on Near-Black achieves AA (5.6:1) and is approved for emphasis copy. Always verify contrast when introducing new colour combinations.

CHAPTER IV · TYPOGRAPHY

Two typefaces. *Source Serif 4 + Inter.*

Source Serif 4 carries display, headlines, pull-quotes, and italic emphasis. Inter handles body, labels, eyebrows, and UI. Both are free, both are variable fonts, both work across web and print at every size. The pairing is the system's foundation.

. . .

*A type system is not a font choice.
It is a **specification** —
sizes, weights, leadings, tracking, italic rules.*

CONTINUED OVERLEAF

Type specimens & the full scale.

Institutional *discipline.*

Source Serif 4 is a transitional serif designed by Frank Grießhammer at Adobe. It draws on the proportions of 18th-century Dutch typography while resolving cleanly at small sizes. The variable-font implementation provides optical-size adjustment from 8pt (text cut) to 60pt (display cut), allowing a single typeface to work across the entire scale.

Character set sample.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 & — × · « » “ ” ‘ ’

Italic specimen.

The italic carries emphasis and persuasion fulcra.

Used sparingly. Coloured Gold-Deep on light surfaces.

Approved weights.

LIGHT
300

Hero display headlines

REGULAR
400

Section headings, pull-quotes

ITALIC
400i

Emphasis & persuasion fulcra

Hyper-legible. Every size.

Inter is a sans-serif typeface designed by Rasmus Andersson and released under the Open Font Licence. It was designed specifically for screen readability at small sizes and carries that legibility cleanly into print. Inter is the body-copy face for every Miziba document and the UI face for the website.

Character set sample.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

0123456789 & — × · « » “ ” ‘ ’

Approved weights.

REGULAR
400

Body copy — long-form reading

MEDIUM
500

UI labels & navigation

SEMIBOLD
600

Strong emphasis & bold body text

BOLD
700

EYEBROWS & META LABELS

THE TYPE SCALE

Eight sizes. *Each with a job.*

The type scale is the same across every Miziba artefact. Print sizes are specified in points (pt). Web sizes use clamp() functions for responsive scaling. The scale is harmonic, not arithmetic — each step is large enough to create clear hierarchy.

--miz-pt-display
30PT / 5REM

Display moments

--miz-pt-h1
22PT / 3REM

Section headings & document titles

--miz-pt-h2
16PT / 2REM

Subsection headings

--miz-pt-h3
13PT / 1.4REM

Card titles, stage titles

--miz-pt-lede
11PT / 1.2REM

The italic setting paragraph beneath each headline

--miz-pt-body
10PT / 1REM

Body copy, long-form reading. Inter regular at 1.4 line-height.

--miz-pt-caption
8PT / 0.8REM

Captions, secondary copy, table cells

--miz-pt-eyebrow
7.5PT /
0.75REM

EYEBROWS · SUPRA-HEADERS

THE GOLD ITALIC

The brand's *signature move*.

Across every Miziba artefact, the italicised gold phrase is the persuasion fulcrum — the typographic moment where the argument lands. Used with discipline, it carries enormous weight. Used promiscuously, it becomes decoration.

When to italicise.

The italic gold phrase appears **once per major moment** — once per page section, not once per paragraph. It marks the structural insight: the line that, if extracted alone, would make the argument. Examples from the existing fliers:

DO · THE FULCRUM

- ✓ "Senior secured. *First in the waterfall.*"
- ✓ "The capstone, not the floor. Capital that *amplifies* protection."
- ✓ "Outcomes that *would not occur* without concessional capital."
- ✓ "TSCF—D is *invisible* to the buyer."
- ✓ "Bank-consigned BL is the *operational control.*"

DO NOT · OVERUSE

- ✗ Three or four italic phrases per page
- ✗ Italics mid-paragraph as filler emphasis
- ✗ Italic on every second word of a headline
- ✗ Italic body text for paragraphs of copy
- ✗ Italic without colour change to gold

Colour pairing.

On light surfaces (Paper, Paper-Deep, Paper-Warm), italicised emphasis is set in **Gold-Deep (#A88B3A)**. On dark surfaces (Near-Black, Forest), italicised emphasis is set in **Sovereign Gold (#C9A84C)**. The two values exist because Gold-Deep maintains contrast on light backgrounds while Gold reads brighter on dark. Mismatching them dilutes the effect.


SPACING SCALE


Ten steps. *One harmonic system.*


Every margin, padding, and grid gap in every Miziba artefact derives from the spacing scale below. Print sizes are in millimetres; web equivalents are in rem. The scale is consistent across both media.

--miz-sp-1 2mm / 0.5rem 

--miz-sp-2 4mm / 1rem 

--miz-sp-3 6mm / 1.5rem 

--miz-sp-4 8mm / 2rem 

--miz-sp-5 12mm / 3rem 

--miz-sp-6 16mm / 4rem 

--miz-sp-7 20mm / 5rem 

--miz-sp-8 24mm / 6rem 

--miz-sp-9 32mm / 8rem 

--miz-sp-10 48mm / 10rem 

A4 PAGE MARGINS

22mm. *The institutional standard.*

Every Miziba A4 print artefact uses 22mm side margins, 18mm top margin, and 16mm bottom margin. This proportional ratio gives the page its institutional breathing room without wasting paper. Margins below 16mm read as crowded; above 26mm read as wasteful.

A4 STANDARD

Institutional *fliers & reports.*

Side margin: 22mm

Top margin: 18mm

Bottom margin: 16mm

Footer position: 12mm from bottom edge

Continuation anchor: 28mm from bottom edge

A4 TIGHT

Reference *documents & manuals.*

Side margin: 20mm

Top margin: 16mm

Bottom margin: 14mm

Used when a document carries dense reference content (operations manuals, governance documents) that warrants tighter margins.

WEB CONTAINER WIDTHS

Three container widths.

Web layouts use one of three container widths: **1400px** for full-width sections (hero, dashboards, multi-column grids); **1000px** for narrow content (single-column reading, dialogue, lighter editorial); **720px** for long-form text. Side gutters use `clamp(20px, 5vw, 80px)` for responsive spacing.

Vertical rhythm.

Web sections use vertical padding of `clamp(80px, 11vw, 160px)` on top and bottom. This creates the editorial rhythm of distinct sections without crowding. Mobile reduces the padding to clamp values around 60-80px to preserve content density on small screens.

FOUR GRID PATTERNS

Four grids. *Cover every layout.*

The Miziba layout system uses four grid patterns. New layouts derive from these four; do not invent a fifth pattern unless the content cannot be accommodated by the existing grids.

1 Three-column *stat strip*.

The horizontal proof-point row at the top of every flier. Three equal columns separated by 0.3pt vertical rules. Bordered top and bottom by 0.5pt rules. Used to establish the document's three foundational facts.

2 Two-column *parallel grid*.

The dual-track grid for buyer/bank perspectives, do/don't comparisons, and outcome cards. Equal column widths, generous gap (5-8mm). Used wherever two related-but-distinct positions need to be compared.

3 Vertical *cascade*.

Top-to-bottom flow with a thin gold spine connecting marker nodes. Used for trade lifecycles, capital stacks, protection cascades, and theory-of-change diagrams. The hero visualisation of most institutional fliers.

4 Outcome dashboard *table*.

Five-column horizontal grid: Outcome / Methodology / Baseline / Current / Target. Used in measurement-orientated documents (impact fliers, governance reporting). Forest-green target column emphasises the outcome attainment.

CHAPTER VI · COMPONENTS

Twelve components. *One visual language.*

Hairline rules, eyebrows, pull-quotes, stat strips, marker nodes, capital stacks, theory-of-change cascades, outcome dashboards, continuation anchors. Each component appears across multiple artefacts. Reusing components is what brand consistency means.

...

*A brand becomes **institutional**
when its components are recognisable
across artefacts the reader has not yet seen.*

CONTINUED OVERLEAF

Hairlines, eyebrows, pull-quotes, stat strips.

HAIRLINE RULES

Five stroke *weights*.

FINE
0.3pt

MEDIUM
0.5pt

EMPHASIS
1pt

BOLD
2pt

STATEMENT
3pt

PULL-QUOTE

The closing institutional moment.

• • •

The pull-quote crystallises the architectural insight.

*One sentence. **Three lines maximum.***

Used once per page, never twice.

The pull-quote uses three structural pieces: a **mark** (three centred middle-dots in Gold), a **body** (Source Serif 4 italic, 16pt, max-width 145mm, centred), and optional **flanking rules** (0.4pt above and below). The italic gold phrase inside the body is the persuasion fulcrum.

STAT STRIP COMPONENT

Three stats. *One horizontal row.*

EXAMPLE STAT

10,000+

Sample description text. Two lines maximum.

SECOND STAT

22 days

Sample description text. Two lines maximum.

THIRD STAT

Verified

Sample description text. Two lines maximum.

The stat strip carries three foundational facts at the top of every institutional flier. Each stat has a **label** (Inter Bold, 6.8pt, Gold-Deep, 0.32em tracking), a **value** (Source Serif 4, 17pt, Near-Black), and a **description** (Inter Regular, 8pt, Warm Grey, two-line max). The strip is bordered top and bottom by 0.5pt rules.

EYEBROW LABEL

The supra-header.

EYEBROW · SECTION TYPE

The eyebrow appears above every major headline. Inter Bold, 7.5pt, Gold-Deep, 0.4em tracking, all caps. It establishes the contextual type before the headline lands. On dark surfaces, the eyebrow shifts to Sovereign Gold for sufficient contrast.

CAPITAL STACK CASCADE

Tier badges + descriptions + *seniority*.

The four-tier capital stack appears in the Bank Capital Partner Flier. Forest Green tier badges for bank tiers (1, 2). Gold-Deep for Miziba (Tier 3). Near-Black for trader (Tier 4). Each tier has a description and seniority label.

Protection cascade.

The protection cascade in the DFI Guarantee Partner Flier inverts the read direction: layers stack top-to-bottom showing defensive depth. Trader equity at the bottom (Layer 3), DFI guarantee in near-black at Layer 7, bank principal in Forest Green at the apex. The visual treatment elevates Layer 7 to capstone status.

THEORY OF CHANGE CASCADE

Horizontal causal flow.

The theory-of-change cascade in the DFI Impact Flier reads **left-to-right**: input column (paper-deep), transformation column (white with italic Roman numeral and italicised gold phrase), output column (forest green). Stages stack vertically connected by a thin gold spine. The catalytic equation callout sits below.

OUTCOME DASHBOARD

Five-column measurement table.

The outcome dashboard in measurement-orientated documents uses five columns: **Outcome** (Source Serif 4 with italic gold name above), **Methodology** (italic warm grey, 8pt), **Baseline** (warm grey numerals), **Current** (near-black numerals), **Year 3 Target** (Forest-Deep, semibold). The Year 3 column visually emphasises target attainment.

IMAGERY POLICY

The brand operates *without photography*.

Miziba is an infrastructure brand, not a lifestyle brand. The institutional voice is carried through typography, colour, and layout discipline. Photography — particularly stock photography of farmers, hands holding commodities, or generic African landscapes — would dilute the institutional register.

DO · WHEN IMAGERY IS APPROPRIATE

- ✓ Editorial photography of TradePoint hub operations
- ✓ Documentary photography for press contexts
- ✓ Architectural photography of facilities, infrastructure
- ✓ Process photography (loading, weighbridge, sealing)
- ✓ Always commissioned, never stock
- ✓ Always paired with a substantive caption

DO NOT · FORBIDDEN IMAGERY

- ✗ Stock photography of any kind
- ✗ Posed "happy farmer" photography
- ✗ Generic African landscape backgrounds
- ✗ Hands-holding-commodity development clichés
- ✗ Photography behind text (use solid backgrounds)
- ✗ Logos or symbols of partners scattered as decoration

When imagery is permitted.

The exceptions are documentary contexts — press releases, annual reports, hub operational photographs — where photography serves an evidentiary purpose. In these cases, photography must be commissioned (never stock), substantive (showing actual operations, not generic mood), and paired with a caption explaining what is shown, when, and where. Even in these contexts, photography is the exception, not the rule.

The wordmark stands alone.

On hero panels, A2 posters, and social media, the brand operates on solid colour grounds — Near-Black, Forest Green, or Paper — with the wordmark and a single typographic moment carrying the entire visual weight. This is the design language of premium institutional brands (HSBC Trade Finance, Pictet Wealth Management).

CHAPTER VIII · THE BRAND IN USE

One system. *Five contexts.*

The same design tokens, components, and voice principles cascade across web, A4 documents, presentation slides, social posts, and A2 posters. The reader who encounters the brand across multiple contexts feels the consistency before they recognise it.

. . .

*A brand is consistent **not because every artefact is identical**,
but because every artefact derives from
the same underlying system.*

CONTINUED OVERLEAF

Application examples across five contexts.

FIVE APPLICATION CONTEXTS

The brand *in use*.

CONTEXT 1 · WEB

miziba.com & *institutional pages*.

Hero panel on Near-Black with editorial typography. Section rhythm using clamp() for responsive scaling. /documents page for institutional reference downloads. /press page for media.

CONTEXT 2 · A4 DOCUMENTS

Fliers, manuals, *institutional briefs*.

22mm side margins, 18mm top/bottom. Title spread + content spread rhythm. Source Serif 4 display, Inter body. Paper background, forest/gold accents. Continuation anchors on title spreads.

CONTEXT 3 · PRESENTATION

Board decks, *investor presentations*.

16:9 slides with Near-Black or Paper grounds. Single typographic moment per slide. Stat strips and pull-quotes work directly from flier components. No photography backgrounds.

CONTEXT 4 · SOCIAL

LinkedIn, social squares, *1080×1080*.

Single statistic or pull-quote per post. Near-Black or Forest Green grounds. Wordmark in lower-left, statistic centred. No photography. Caption carries the substance.

CONTEXT 5 · A2 POSTERS

Hub posters, *field deployment*.

420×594mm portrait. Single dominant visual moment. Wordmark at top, hero stat centred, contact CTA at bottom. Designed for viewing distance of 1-3 metres at TradePoint hubs.

UNIVERSAL

The five constants. *Always*.

Source Serif 4 + Inter. Near-Black, Forest, Gold, Paper. Italic gold emphasis used sparingly. Every claim attached to a number. No forbidden words. Across every context, every artefact.

A FINAL NOTE

A brand system is a *commitment*.

The specifications in this manual are non-negotiable in the same way that bank principal in TSCF is structurally protected by every tier below it: by being non-negotiable, the system earns the institutional weight that justifies it.

. . .

*Discipline first. Aesthetics follow.
The brand becomes *institutional*
because it is operated as one.*
