



Lindsborg Old Mill
& Swedish Heritage Museum

Design Style Guide

(First Edition, 2022)

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Using this guide: The goal of the Lindsborg Old Mill & Swedish Heritage Museum “Design Style Guide” is to provide direction in creating materials *for general public audiences* that are attractive and consistent. This is essential for the creation of a recognizable and trusted brand identity that is distinct from similar organizations. This builds a positive reputation of quality that results in loyalty.

In general, this guide achieves that consistency through keeping the number of design elements small and well-defined - including fonts, colors, logos, design elements, photos, and graphics. Creative designs that depart from this guide can be good (especially for usages that are limited, or for a special event or purpose), but please consult and collaborate with Adam Pracht, Marketing and Communications Director, in these cases. Pracht can also assist with creating custom design schemes, templates, themes, and the like - matching this guide - in most popular programs to help save time and hassle.

In purely internal usage and in contexts not accessible by a general audience (such as materials or presentations for attendees at a particular event, or a marketing email intended for a limited, targeted audience), following these design guidelines is encouraged, but not expected. For public-facing materials, however, please follow these guidelines as the default as much as possible.

Preferred Serif Font: Garamond

Usage:

- Default body text
- Optional for headlines and titles
- EB Garamond is default for website headers
- When in doubt, use Garamond
- When using at smaller sizes, consider using **boldface** to make some of the thin lines stand out more clearly.

ABCDEFGHIJK
LMNOPQRSTU
VWXYZÅÄÖabcde
fghijklmnopqrstuv
wxyzääö12345678
90!@#\$%^&*()

Preferred Sans Serif Font: Gill Sans MT

Usage:

- Preferred font for headlines and titles
- Optional for informational boxes and “callouts”
- Blocks of agate text (large blocks of densely organized data or information, like a class catalog or a spreadsheet)
- Also preferred for writing that is notably smaller or that needs a “cleaner” look. Also good when a more modern look is needed.

ABCDEFGHIJKLM

NOPQRSTUVWXYZ

YZÅÄÖabcdefghijkl

mnopqrstuvwxyzää

ö | 234567890!@#\$

%^&*()

Alternate Accent Font: Walbaum Display

Usage:

- Alternate option for artistic “display” headlines and titles or other more artistic graphic elements.

ABCDEFGHIJKLM

MINOPQRSTUVWXYZ

XYZÅÄÖabcdefghijkl

klmnopqrstuvwxyz

zääö1234567890!

@#\$%^&*()

Default Web Font: Verdana

Usage:

- Only used as the default *body* text font on the Old Mill & Swedish Heritage Museum's website (www.oldmillmuseum.org). This is because sans serif fonts work better online and Gill Sans MT is not available.
- Default body text in online usage should be 11 pt.
- **EB Garamond** is default for headers on the website (see page 3). Use Header 2 for main headlines, Header 3 for sub-heads.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ
ZÅÄÖabcdefghijklmnopqrstuvwxyz
lmnopqrstuvwxyz
zääö1234567890
!@#\$%^&*()

Font Usage

- In most cases, use **Garamond** and **Gill Sans MT** —the dominant font families for Old Mill graphical style. Select **Garamond** for most printed body copy. For “featured” text that you need to stand out (such as informational boxes, “explainer” boxes and event details), consider using **Gill Sans MT**.
- **Walbaum Display** should be used sparingly—only for more unique “display” headlines and titles to grab attention.
- **Bolding**, *italics* and underlining may be used within the body text of **marketing-focused materials** to draw attention to key words and concepts. Use sparingly.
- Avoid using bolding, italics and underlining to draw attention within standard body text for materials that are more “**journalism-like**” (such as a newsletter or news release).

Sizes and text formatting:

- For standard body text (like the bulk of story text in a newspaper), choose **10 pt.**, **11 pt.** or **12 pt.** font.
- Copy on marketing-focused design (flyers, advertisements, handouts, etc.) should be **12 pt.**, **14 pt.** or **16 pt.** font.
- Headlines and titles should be between **18 pt. and 72 pt. font**. Sizes **larger than 72 pt.** are possible but should be done for a reason and should be rare. When possible, choose from the following font sizes: 18 pt., 20 pt., 22 pt., 24 pt., 26 pt., 28 pt., 36 pt., 48 pt., 60 pt., or 72 pt. Select larger sizes in multiples of 12 pt. whenever possible.
- “Agate” text (densely packed text of data or information, often in a table) should be in **Lato 8 pt.**
- Turn off and avoid any auto-hyphenation features.

At times, other fonts may be beneficial, or even necessary. In these cases, please consult with Adam Pracht at adam.pracht@oldmillmuseum.org on font selection to help maintain a consistent look for the Old Mill’s materials.


- **Bolding**, underlining and *italicizing* is permissible in headlines to create variety and emphasis, but avoid overuse. Generally use only one special font face variation at a time. Be particularly careful with underlining, as it's also used in Old Mill style to indicate URLs, emails and hyperlinks.

Line spacing:

- Select single-spaced lines in body text. If letters are getting cut off with single spacing, move to 1.1 spacing.
- Allow 6 pt of space between paragraphs.
- If using multiple columns in body text, allow a “gutter” (space between paragraphs) of 0.10 inch.
- In body text, justify text to the left with “ragged right” (not justified) on the right side of each block of text.
- Type one space between words and between ending punctuation and the start of the next sentence.

Bulleting:

- Only use bullets if there are at least two items in a list.
- If the program you're using allows it, automatic bulleting works fine. Select the design option with a single small dot, which is usually the first option in most design and word processing programs. Otherwise, use a small dot — using the “insert symbol” function — for each bullet followed by three spaces and ensure that following lines on each bullet align on the left with the first.
- Another option for a bulleted list that's more horizontally oriented may work better in some designs. In this format, more than one bulleted item may go on each line. Place a small bullet to the left of each item *and* a bullet to the right of the last item on each line. This is to create visual symmetry. Do not split an item between lines in this format. In addition, make the list center aligned. Example from another organization:



New Superintendents & Principals Meetings

- Accomplish your wildly important goals • Manage the daily grind •
- Keep calm •

Colors

Primary accent color: “Old Mill” Tan

Hex: #DE9E4B

RGB: 209, 156, 76

CMYK: 10, 37, 82, 1

Pantone (approximate): 157C



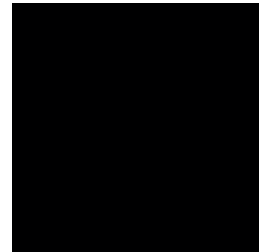
Text color: Designer Black

Hex: #1E1E19

RGB: 30, 30, 25

CMYK: 70, 50, 30, 100

Pantone (approximate): Black C



Primary light color: Light Yellow

Hex: #FCDD8B

RGB: 252, 221, 139

CMYK: 1, 11, 62, 0

Pantone (approximate): 1215 C



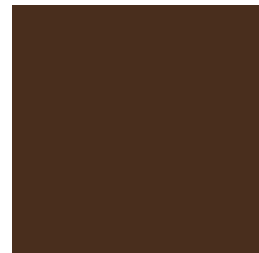
Secondary accent color: Dark Brown

Hex: 492E1D

RGB: 73, 46, 29

CMYK: 39, 55, 54, 73

Pantone (approximate): 4625 C



Alert and attention color: Dusky Red

(Use *only rarely* for text or background - at 40% tint - for attention-grabbing or “alerting” purposes.)

Hex: #CC0000

RGB: 204, 0, 0

CMYK: 1, 100, 96, 13

Pantone (approximate): 185 C



At times, other colors than these may be beneficial, or even necessary. In these cases, please consult with Adam Pracht at adam.pracht@oldmillmuseum.org on selection of colors to help maintain a consistent look for materials.

Logos

At least one official logo should be placed clearly and prominently on every publication and marketing item from the Old Mill.

Please inform Adam Pracht at adam.pracht@oldmillmuseum.org if you find any materials or locations that have an old logo or no logo. Eventually we will want to phase out or replace these materials with updated versions.

When resizing, keep the “aspect ratio” the same (that is, if increasing length or width, the other dimension should be changed by the same amount.) Avoid “stretching” the design.

Use particular caution to avoid sizing logos too small when using the options against a dark background, especially for physically printed items. The dark ink or toner can more easily “bleed” into the white lettering of the logo, making it potentially difficult or impossible to read.

Upcoming versions of the design guide may also include more vertically oriented versions of the logo or an “icon” (wordless) version for purposes of using online or in very tight locations.

Standard logo -
horizontal, light
background
(preferred)




Standard logo -
horizontal, dark
background
(Better visibility for
transparent use on
dark background)



Design Elements

Waves: This is the primary graphic design element in Old Mill design style, reflecting the curves and swoops of the wheat in the main logo. The basic version is “Old Mill” tan (see p. 9):

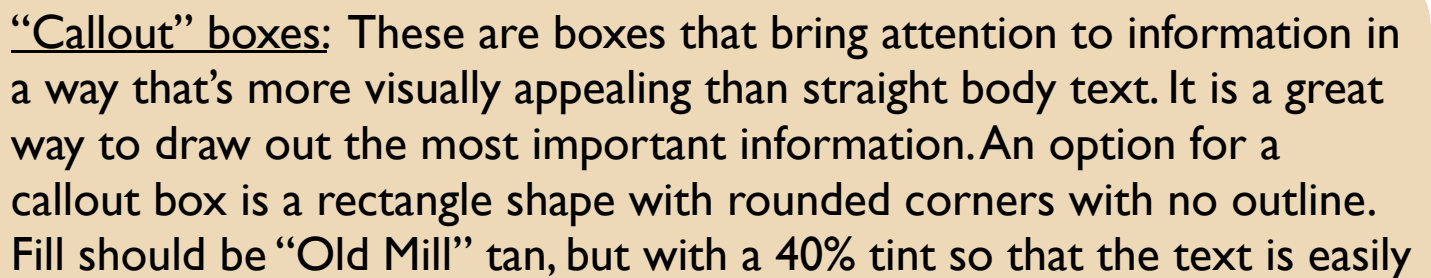


Any of the colors in the design style can be used for other situations, however, for variety and different situations.

Waves are typically used as border and divider design elements, horizontally or vertically oriented. For this reason, most of the time the waves should be elongated. Variations in thickness and a “double wave” can also be used.



Rule lines: An alternate divider design element, rule lines should be “Old Mill” tan (or another color within Old Mill design) and 1/4 pt. thick.



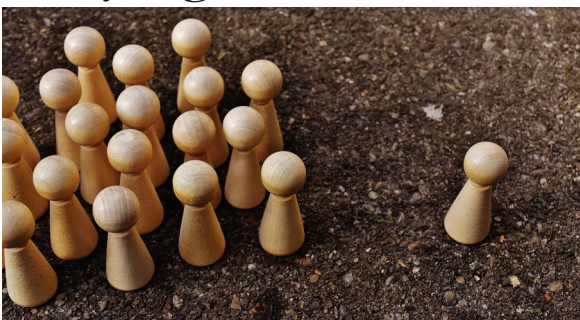
“Callout” boxes: These are boxes that bring attention to information in a way that’s more visually appealing than straight body text. It is a great way to draw out the most important information. An option for a callout box is a rectangle shape with rounded corners with no outline. Fill should be “Old Mill” tan, but with a 40% tint so that the text is easily

Photos and Graphics

When selecting photos and graphics to go with marketing and other Old Mill publications, consider that images usually grab an audience's attention before any text. Given this, make sure that any images clearly communicate and match with the rest of the message. Give a preference toward realistic photos or actual photos representing concepts in an abstract way. Furthermore, marketing studies show strongly that images of human figures, and human faces specifically, are more effective in connecting to an audience in advertising, public relations, and marketing.

Examples (from elsewhere) of good selections:

Bullying



Guest

speaker



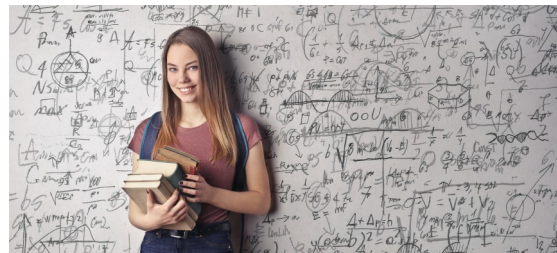
Book study



Wind Energy



Math-focused workshop



Graphics to Avoid

Generally speaking, avoid drawings or obvious art (although photorealistic styles may be a good fit). In particular, avoid overly simplistic or cartoonish art and graphics.

In short, avoid clip art.

(Though there is always room for exceptions... If in doubt, go for the most professional image possible).



Contacts

If you have any questions about this Design Guide, how it should be employed in creating marketing and news materials, or any significant changes you would like to make from the guidelines presented here, Adam Pracht, Marketing and Communications Director, is available as a resource and guide in any questions you might have.

Contact him at:

adam.pracht@oldmillmuseum.org

785-227-3595