

Date: Mar. '23

TLM Branding: Typography System Guidelines



Typography System: Font Families

PRIMARY FONT

Museo

100
300
500
700
900

Aa

[Solid black rectangle]

The quick brown fox
jumps over the lazy dog.

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Et magnis dis parturient montes. Dignissim enim sit amet venenatis urna. Viverra accumsan in nisl nisi scelerisque eu ultrices vitae auctor. Tristique sollicitudin nibh sit amet. Posuere lorem ipsum dolor sit. Sollicitudin aliquam ultrices sagittis orci. Id diam vel quam elementum.

Elementum sagittis vitae et leo duis ut diam quam nulla. Tempor commodo ullamcorper a lacus vestibulum. Mauris vitae ultricies leo integer malesuada nunc vel. Tempus egestas sed sed risus pretium quam vulputate.

PRIMARY FONT FAMILY

Museo +

The Leprosy Mission utilise the extensive Museo typeface family for all published communication.

SECONDARY FONT FAMILIES

Museo Sans
Museo Sans Cond.

The Museo family supports Western and Central European languages and a variety of OpenType features including case sensitive forms, ligatures, contextual alternatives, stylistic alternates, fractions and proportional figures.

The Museo family has 42 fonts in total: five weights (100 300 500 700 900) plus italics. Museo is a trademark of Exljbris Font Foundry.

To find out more about the Museo typeface family, please visit:

fontshop.com/families/museo

FONT TYPE & DESCRIPTION				FONT USAGE WITHIN TLM BRAND			
Museo is a semi-serif font family with simple, open forms and a unique style.				Within TLM branding, Museo is used as the primary font for body copy and large blocks of written text. For example, appeal letter copy and long form text in article form. It is also used in pull out quotes and captions. The usage of Museo can be seen in the 'Typography System: Hierarchy' section of this document.			
Bb	Cc	Dd	Ee	Ff	Gg	Hh	Ii
Kk	Ll	Mm	Nn	Oo	Pp	Qq	Rr
Tt	Uu	Vv	Ww	Xx	Yy	Zz	
01	02	03	04	05	06	07	08
!?	@#	%£	&*	()	:/	+ -	



SECONDARY FONT

Museo Sans

100
300
500
700
900

Aa

[Redacted]

The quick brown fox
jumps over the lazy dog.

FONT TYPE & DESCRIPTION

Museo Sans is a sturdy, low contrast, geometric, highly legible sans serif typeface very well suited for any display and text use.

FONT USAGE WITHIN TLM BRAND

Within TLM branding, Museo Sans is primarily used for headings across all sizes and copy at font sizes where the ligatures of Museo are illegible or add visual illegibility. The usage of Museo Sans can be seen in the 'Typography System: Hierarchy' section of this document.

Bb	Cc	Dd	Ee	Ff	Gg	Hh	Ii
Kk	Ll	Mm	Nn	Oo	Pp	Qq	Rr
Tt	Uu	Vv	Ww	Xx	Yy	Zz	
01	02	03	04	05	06	07	08
!?	@#	%£	&*	()	:/	+ -	

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Et magnis dis parturient montes. Dignissim enim sit amet venenatis urna. Viverra accumsan in nisl nisi scelerisque eu ultrices vitae auctor. Tristique sollicitudin nibh sit amet. Posuere lorem ipsum dolor sit. Sollicitudin aliquam ultrices sagittis orci. Id diam vel quam elementum.

Elementum sagittis vitae et leo duis ut diam quam nulla. Tempor commodo ullamcorper a lacus vestibulum. Mauris vitae ultricies leo integer malesuada nunc vel. Tempus egestas sed sed risus pretium quam vulputate.



SECONDARY FONT

Museo Sans Cond.

100
300
500
700
900

Aa

[Solid black rectangle]

The quick brown fox jumps
over the lazy dog.

Where Museo is not available the
use of Trebuchet MS is passable.

Trebuchet MS is a Sans Serif typeface
and should preferably only be used
for body, caption and footnote text.

FONT TYPE & DESCRIPTION

As part of the Museo Sans typeface Mueso Sans Cond. is a sturdy, low contrast, geometric, highly legible sans serif typeface very well suited for any display use.

FONT USAGE WITHIN TLM BRAND

Within TLM branding, Museo Sans Cond. is used for alternate headings across all sizes. This font is a core component of the NewDay magazine visual identity. The usage of Museo Sans Cond. can be seen in the ‘Typography System: Hierarchy’ section of this document.

Bb	Cc	Dd	Ee	Ff	Gg	Hh	Ii
Kk	Ll	Mm	Nn	Oo	Pp	Qq	Rr
Tt	Uu	Vv	Ww	Xx	Yy	Zz	
01	02	03	04	05	06	07	08
!?	@#	%£	&*	()	:/	+ -	

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Viverra maecenas accumsan lacus vel. Ornare quam viverra orci sagittis eu volutpat. Fermentum posuere urna nec tincidunt praesent semper feugiat.

Et magnis dis parturient montes. Dignissim enim sit amet venenatis urna. Viverra accumsan in nisl nisi scelerisque eu ultrices vitae auctor. Tristique sollicitudin nibh sit amet. Posuere lorem ipsum dolor sit. Sollicitudin aliquam ultrices sagittis orci. Id diam vel quam elementum.

Elementum sagittis vitae et leo duis ut diam quam nulla. Tempor commodo ullamcorper a lacus vestibulum. Mauris vitae ultricies leo integer malesuada nunc vel. Tempus egestas sed sed risus pretium quam vulputate.

ALTERNATIVE FONT FAMILY
Trebuchet MS

Aa Bb Cc 123 !?

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Viverra maecenas accumsan lacus vel. Ornare quam viverra orci sagittis eu volutpat.



Typography System: Hierarchy

Please note that this hierarchy has been designed from a print lead perspective. For typography in digital design the proportional relationships between the headings and copy should remain consistent in line with the relationships shown below. For example if a H1 heading in a digital application of 120pt had been decided, the relative size of a H2 heading should be 80pt.

H1: Lorem Ipsum

H1-ALT.: LOREM

H2: Lorem Ipsum

H2-ALT.: LOREM

H3: Lorem Ipsum dolor sit amet

H3-ALT.: LOREM

H4: Lorem ipsum dolor sit amet, consectetur adipiscing elit.

H4-ALT.: LOREM IPSUM DOLOR SIT

P1:

Toreriorerum ariam doluptat voles magnis estia quiatus **estis exerci offictas aut alis plignis et ipsapel iaeptin usdantibus**, omnit ipsapel iquiatem de et voluptat que sumqui omnihic to toreper epreste doluptium volores equasima pello optaspis res accupta eos dolut et et arum essintem esequo blantius.

Officid elest, consers piciam quo dem rernam, sequi ra volendis quiati ditaquasint ipitassitati as sam que nus.

Que quo ius plictiasit as ius, officillate volorem oluptat enimporum, qui dolut volupti audi aut aut aborum nobis velicia veliquis ad mos doluptatur, **cone simi, natem dolecte vit fugitiatur?**

P1-alt.:

Toreriorerum ariam doluptat voles magnis estia quiatus **estis exerci offictas aut alis plignis et ipsapel iaeptin usdantibus**, omnit ipsapel iquiatem de et voluptat que sumqui omnihic to toreper epreste doluptium volores equasima pello optaspis res accupta eos dolut et et arum essintem esequo blantius.

Officid elest, consers piciam quo dem rernam, sequi ra volendis quiati ditaquasint ipitassitati as sam que nus.

Que quo ius plictiasit as ius, officillate volorem oluptat enimporum, qui dolut volupti audi aut aut aborum nobis velicia veliquis ad mos doluptatur, **cone simi, natem dolecte vit fugitiatur?**

C1:

“Ratemolorias eate parchillab illabores eris untione cernatur, oditatum lis magnist accati tet, secto minullessit harum iduntianto et”

A2: NEM EST VOLLOR SOLUPTA SUNT REM FACCAES, 1963.

C2:

”Officid elest, consers piciam quo dem rernam, sequi ra volendis quiati ditaquasint ipitassitati”

A2: NEM EST VOLLOR SOLUPTA SUNT REM FACCAES, 1963.

A1: Nem est vollor solupta sunt rem faccaes sim nonseniscia vit hil ipsanditata incidest, qui inctem est, 1963.

A1-alt.: Nem est vollor solupta sunt rem faccaes sim nonseniscia vit hil ipsanditata incidest, qui inctem est, 1963.

B1: Officid elest, consers piciam quo dem rernam, sequi ra volendis quiati ditaquasint ipitassitati as sam que nus. Que quo ius plictiasit as ius, officillate volorem oluptat enimporum.

B2: OFFICID ELEST, CONSER S PICIAM QUO DEM RERNAM, SEQUI RA VOLENDIS QUIATI.

Aa Bb Cc 123 !?

H1: Museo Sans 900, 90pt, 100% Lead, -25 Kern
H1-Alt.: Museo Sans Cond. 900, 120pt, 85% Lead, -25 Kern, All-caps

H2: Museo Sans 900, 60pt, 105% Lead, -10 Kern
H2-Alt.: Museo Sans Cond. 900, 80pt, 85% Lead, -10 Kern, All-Caps

H3: Museo Sans 900, 30pt, 110% Lead, -10 Kern
H3-Alt.: Museo Sans Cond. 900, 80pt, 85% Lead, -10 Kern, All-Caps

H4: Museo Sans 900, 20pt, 120% Lead
H4-Alt.: Museo Sans Cond. 900, 30pt, 100% Lead, All-Caps

P1: Museo 300, 10pt, 120% Lead (Bold=700)
P1-Alt.: Museo 500, 10pt, 120% Lead (Bold=900)

A1: Museo Sans 300 Italic, 10pt, 120% Lead
A1-alt.: Museo Sans 500 Italic, 10pt, 120% Lead
A2: Museo Sans 500, 10pt, 120% Lead, All-Caps

B1: Museo Sans 500, 8pt, 140% Lead, +10 Kern
B2: Museo Sans 700, 8pt, 140% Lead, +50 Kern, All-Caps

C1: Museo 700, 20pt, 120% Leading
C2: Museo Sans 700, 30pt, 120% Lead, -10 Kern





Typography System: Hierarchy (Negative)

H1: Lorem Ipsum
H1-ALT: LOREM

H2: Lorem Ipsum
H2-ALT.: LOREM

H3: Lorem Ipsum dolor sit amet
H3-ALT.: LOREM

H4: Lorem ipsum dolor sit amet, consectetur adipiscing elit.
H4-ALT.: LOREM IPSUM DOLOR SIT

P1:	P1-alt.:
Toreriorerum ariam doluptat voles magnis estia quiatus estis exerci offictas aut alis plignis et ipsapel iaeptin usdantibus , omnit ipsapel iquiatem de et voluptat que sumqui omnihic to toreper epreste doluptium volores equasima pello optaspis res accupta eos dolut et et arum essintem esequo blantius.	Toreriorerum ariam doluptat voles magnis estia quiatus estis exerci offictas aut alis plignis et ipsapel iaeptin usdantibus , omnit ipsapel iquiatem de et voluptat que sumqui omnihic to toreper epreste doluptium volores equasima pello optaspis res accupta eos dolut et et arum essintem esequo blantius.
Officid elest, consers piciam quo dem rernam , sequi ra volendis quiati ditaquasint ipitassitati as sam que nus.	Officid elest, consers piciam quo dem rernam , sequi ra volendis quiati ditaquasint ipitassitati as sam que nus.
Que quo ius plictiasit as ius, officillate volorem oluptat enimporum, qui dolut volupti audi aut aut aborum nobis velicia veliquis ad mos doluptatur, cone simi, natem dolecte vit fugitiatur?	Que quo ius plictiasit as ius, officillate volorem oluptat enimporum, qui dolut volupti audi aut aut aborum nobis velicia veliquis ad mos doluptatur, cone simi, natem dolecte vit fugitiatur?
A1: <i>Nem est vollor solupta sunt rem faccae sim nonseniscia vit hil ipsanditata incidest, qui inctem est, 1963.</i>	A1-alt.: <i>Nem est vollor solupta sunt rem faccae sim nonseniscia vit hil ipsanditata incidest, qui inctem est, 1963.</i>

C1:
“Ratemolorias eate parchillab illabores eris untione cernatur, oditatum lis magnist accati tet, secto minullessit harum iduntianto et”
A2: NEM EST VOLLOR SOLUPTA SUNT REM FACCAES, 1963.

C2:
“Officid elest, consers piciam quo dem rernam, sequi ra volendis quiati ditaquasint ipitassitati”
A2: NEM EST VOLLOR SOLUPTA SUNT REM FACCAES, 1963.

Aa Bb Cc 123 !?

H1: Museo Sans 900, 90pt, 100% Lead, -25 Kern	H2: Museo Sans 900, 60pt, 105% Lead, -10 Kern	H3: Museo Sans 900, 30pt, 110% Lead, -10 Kern	H4: Museo Sans 900, 20pt, 120% Lead	P1: Museo 300, 10pt, 120% Lead (Bold=700)	A1: Museo Sans 300 Italic, 10pt, 120% Lead	B1: Museo Sans 500, 8pt, 140% Lead, +10 Kern	C1: Museo 700, 20pt, 120% Leading
H1-Alt.: Museo Sans Cond. 900, 120pt, 85% Lead, -25 Kern, All-caps	H2-Alt.: Museo Sans Cond. 900, 80pt, 85% Lead, -10 Kern, All-Caps	H3-Alt.: Museo Sans Cond. 900, 45pt, 100% Lead, -10 Kern, All-Caps	H4-Alt.: Museo Sans Cond. 900, 30pt, 100% Lead, All-Caps	P1-Alt.: Museo 500, 10pt, 120% Lead (Bold=900)	A1-alt.: Museo Sans 500 Italic, 10pt, 120% Lead	B2: Museo Sans 700, 8pt, 140% Lead, +50 Kern, All-Caps	C2: Museo Sans 700, 30pt, 120% Lead, -10 Kern



Typography System: Rules for use with colour

SYSTEM 1 RULES

For typography in use on the lighter tones and shades (as outlined in the related diagram) in the TLM colour system, all typography should follow the rules outlined with the fill being register or full black. The body copy should use the standard P1 class as outlined.

SYSTEM 2 RULES

For typography in use on the darker tones and shades (as outlined in the related diagram) in the TLM colour system where the contrast with body copy in register fill would result in a low contrast score, all typography should follow the rules outlined with the fill being full white (paper). The body copy should use the alternative P1-Alt class as outlined.

SYSTEM 3 RULES

For typography in use on the mid tones and shades (as outlined in the related diagram) in the TLM colour system, all typography should follow the rules outlined with the fill being full black. The body copy should use the alternative P1-Alt class as outlined.

System 1

H2
Register

H4
Register

P1 (Bold)
Register

P1
Register

P1-Alt
Register

Off White

TLM Blue

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Cashew

Light Cashew

Light Shoreline

Dapple

Jacaranda 1

Jacaranda 2

Oolong 1

System 2

H2
FFFFFF

H4
FFFFFF

P1-Alt (Bold)
FFFFFF

P1-Alt
FFFFFF

P1-Alt
FFFFFF

TLM Blue

TLM Blue

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Register

Oolong 3

Ocean

Iroko

Jacaranda 3

System 3

H2
Register

H4
Register

P1-Alt (Bold)
Register

P1-Alt
Register

P1-Alt
Register

Leaf

TLM Blue

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Ut wisi enim: Ad minim veniam, quis nostrud exerci tation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo.

Sun

Daybreak

Leaf Alt

Oolong 2

Sun Alt

Shoreline



Typography System: In Use

H4-Alt.
Register

FINDING A SENSE OF
COMMUNITY AND BELONGING
IN SRI LANKA

P1
Register

Amarasingha's life had already been badly affected by past conflict in Sri Lanka. He didn't think that providing for his family could get much harder. But then he contracted leprosy. Because of the fear and stigma surrounding the disease, Amarasingha's community ganged up to evict him and his family. They fled with nowhere to go but the jungle, a terrifying and dangerous place for a lone family.

This community was rejected because of their leprosy. But now they have not only received healing, but love and renewed hope.



But thankfully, you found them.

Because you reached out to Amarasingha, he has now been healed of leprosy. You have found him a new community with other people affected by leprosy where his family has been welcomed. You changed Amarasingha's life and now, in turn, he is changing the lives of others. He has become the president of the local leprosy people's organisation. Together they raise awareness and dispel myths that so often surround this disease.



Photography © Ruth Towell

A1
Gray 2

PAGE 8 — CHANGING A LIFE

B2
Gray 2

FINDING A SENSE OF
COMMUNITY AND BELONGING
IN SRI LANKA

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Photography © Ruth Towell

PAGE 12 — A BROKEN WORLD

PAGE 8 — CHANGING A LIFE

The plight of
Ethiopia's
hearts of

A woman
region of
torched, d





are asking that question. Maybe
Perhaps that means you are worried

s heavy. It feels like the heaviest of
within your reach?

es for too long. This area has the
er of children found suffering with
e about stealing a little one's future

ity caused by leprosy. And with it, a

leprosy in the tea gardens of
1 camps in a tea garden. Your

. A future not weighed down by leprosy.

ver expect to be at. On a normal day,
gardens. Usually, she'd have a wide
with fear.

d in a crowded room. It was a scary
me, Anju was finally called forward,

and a doctor asked to examine her arms. Her
mother had noticed the tell-tale signs of leprosy -
discoloured patches on Anju's skin.

**When she heard the word leprosy, Anju didn't
understand. Her mother didn't fully grasp the
damage that this disease could inflict on her
precious daughter either.** Leprosy had invaded
Anju's little body and was destroying her nerves. The
patches on her arms were just the tip of the iceberg.

**If Anju hadn't been found and cured quickly,
leprosy would have taken her precious mobility.**
Nerve damage would have stopped Anju being able
to lift her feet to walk. She'd no longer have the joy
of skipping and racing with her friends. Her fingers
would have become stiff and clawed. She wouldn't be
able to hold her mum's hand or grip a pen at school.

Can you imagine her mum's pain watching Anju
suffer like this? Would she have ever seen her little
girl smile again? If it weren't for faithful supporters
like you, Anju's future could have been destroyed.

Thankfully you are always there. You believe in
children like Anju. You believe they deserve the best
possible future. They are worth fighting for, aren't they?

It costs just £111 to provide a skin camp to find
more children like Anju. **Please give EXXX today,
or whatever you can afford to help provide these
skin camps in the tea gardens of Bangladesh.** You
will ensure more children like Anju are found, cured
and given the future they deserve before it's too late.

**You will be lifting the burden of leprosy from
little children like Anju. Your love will spare them
many years of pain and rejection.**

As we approach Easter, we are reminded that Jesus
paid the ultimate price so that you and I can have an
eternal future with Him. He is the ultimate burden
bearer. He cares for children like Anju deeply. Like He
cares for you and for me. He cares about their futures
and seeing their burdens lifted.

In fact, Jesus cares for them so much that He instructs:

**"Let the little children come to me, and
do not hinder them, for the kingdom of
heaven belongs to such as these."**

Matthew 19:14 NIV



**With your help
today, no child will
have to face an
uncertain future
because of leprosy.**

Typography System: In Use

P1

Register

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mother had noticed the tell-tale signs of leprosy -
discoloured patches on Anju's skin.

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bearer. He cares for children like Anju deeply. Like He
cares for you and for me. He cares about their futures
and seeing their burdens lifted.

In fact, Jesus cares for them so much that He instructs:

C2

Modified (15pt)
Register

A2

Register

**"Let the little children come to me, and
do not hinder them, for the kingdom of
heaven belongs to such as these."**

Matthew 19:14 NIV



**With your help
today, no child will
have to face an
uncertain future
because of leprosy.**

H4

FFFFFF



Typography System: In Use

H2
Off-White

A broken world

P1-Alt.
FFFFFF

PAGE 10 — A BROKEN WORLD
B2
Gray 2

Every time we turn on the TV we are reminded of the brokenness of this world. The injustices suffered by the people of Ukraine break our hearts and shake us to the very core. Letting go and letting God take control can be so difficult at times like these. But now, more than ever, we can take comfort in the truth that we serve a God of justice and mercy. We are thankful that through His grace and the power of prayer, we can speak life into a world so full of sorrow and pain.

At a time when we pray for an end to the war in Europe, we uphold in prayer the lives of people rocked by conflict across Asia and Africa. We pray for those we serve in Myanmar, Mozambique, Sudan and Ethiopia who are all enduring terrible hardship because of violent conflict. We thank God that through your generosity, we can continue to reach out to people living in these war-torn countries. Their lives have already been touched by your generosity. It is through your faithfulness that they can receive healing and hope as they rebuild their lives.

The plight of the people we serve in Ethiopia currently weighs heavy on the hearts of Leprosy Mission staff globally.

A1
Gray 2

A woman walks among the remains of the farming town of Ataye in the Amhara region of Ethiopia. More than 100 civilians died, and 1,500 buildings were torched, during violent attacks in 2021

During the latter half of 2021, Ethiopia was ravaged by a civil war between the Tigray region and government forces. The work you support in Ethiopia is primarily in Amhara, a region in the north between Tigray and the capital, Addis Ababa. Sadly, Amhara is at the epicentre of the violence. During the fighting, homes were razed to the ground and hospitals destroyed.

Unsurprisingly, people with disabilities have become the major victims of the civil war. Not only were they physically unable to escape violent attacks, but they were also without the financial means to flee the region. Many of the families we work with have lost loved ones and everything they own, including livestock and crops. They are left traumatised by the atrocities they have witnessed. Some have even suffered rape.

We are raising funds to deploy a humanitarian response to help people living in these most vulnerable communities in Amhara. Their most urgent need right now is food and hygiene supplies.



