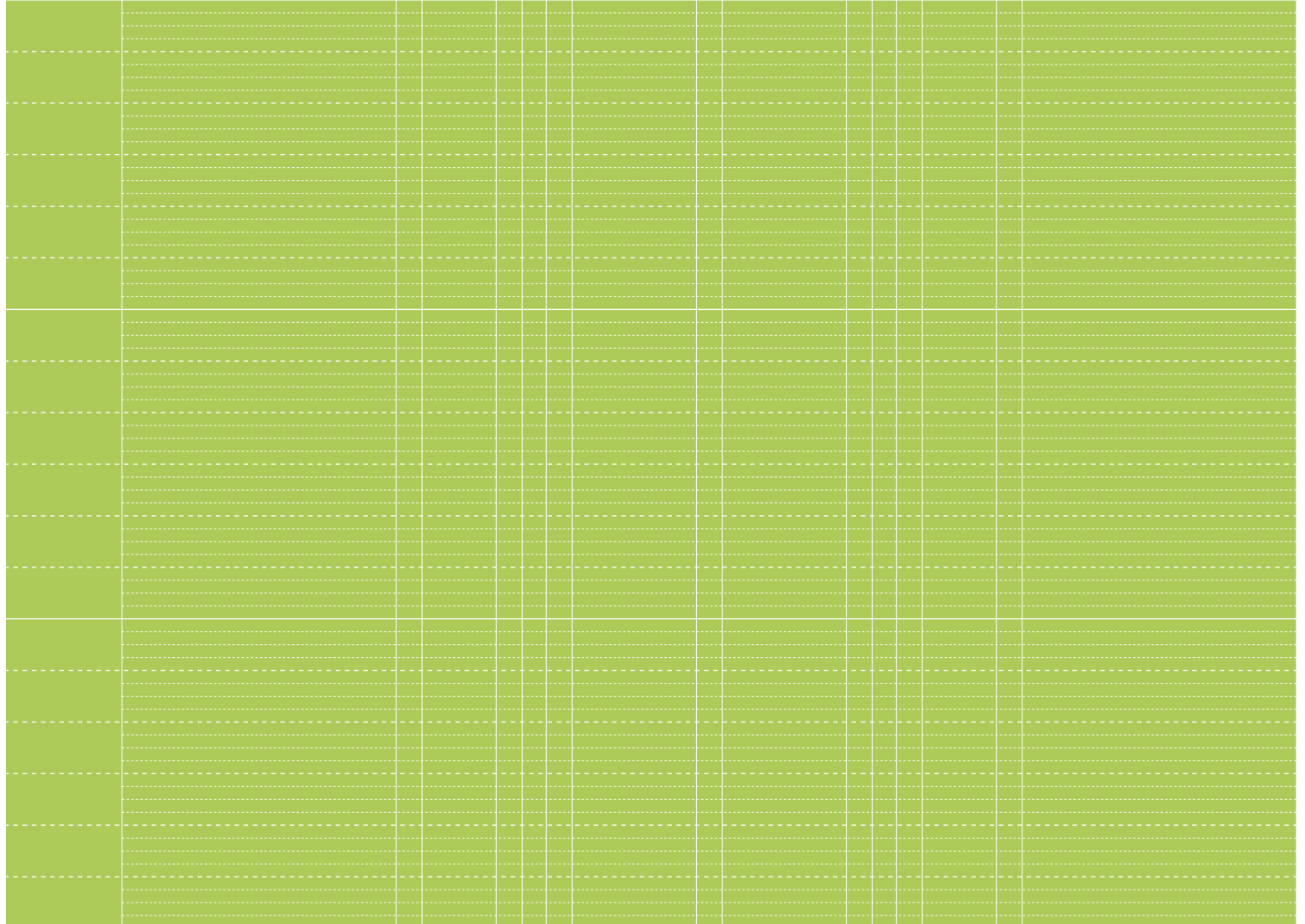


The Visual Identity of the Heinrich Böll Foundation

Design Manual



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The Heinrich Böll Foundation

The Heinrich Böll Foundation is part of the Green political movement that has developed worldwide as a response to the traditional politics of socialism, liberalism, and conservatism. Our main tenets are ecology and sustainability, democracy and human rights, self-determination and justice. We place particular emphasis on gender democracy, meaning social emancipation and equal rights for women and men. We are also committed to equal rights for cultural and ethnic minorities and to the societal and political participation of immigrants. Finally, we promote non-violence and proactive peace policies.

To achieve our goals, we seek strategic partnerships with others who share our values. We are an independent organisation, that is, we determine our own priorities and policies.

Our namesake, the writer and Nobel Prize laureate Heinrich Böll, personifies the values we stand for: defence of freedom, civic courage, tolerance, open debate, and the valuation of art and culture as independent spheres of thought and action.

This manual is an introduction to the visual identity of the Heinrich Böll Foundation. The visual identity reflects the political roots, the aims and the self-image of the foundation, and guarantees a visual presence and recognisability for an international public.

The aim of this manual is to explain the need for a standardised visual identity, and to provide design guidelines for designers, partners and employees working within the foundation's global network. Elements of the visual identity (such as the logotype, the design grid, colour, typography and layout rules) are explained and it is shown how they are to be implemented in the production of printed matter.

An optimised visual identity for experienced users

The completely reworked visual identity of the Heinrich Böll Foundation took effect at the beginning of the year 2008.

Aims of the relaunch were: the strengthening the logotype's visual impact; the colour-coding of the new thematic structure of the Foundation in relationship to a new publication concept; a solution for the pragmatic inclusion of the new claim "The Green Political Foundation".

A visual identity should not be governed by a static set of rules which are to be treated as orders. In the course of its use, the visual identity should, together with the people using it, be able to develop and respond to changes within the organisation it represents. Because of this, it was felt that, after eight years of existence, the visual identity should be carefully reexamined in order to ascertain whether or not it was still capable of fulfilling contemporary demands. If it were at all possible, the visual identity should not undergo a radical relaunch, but should be carefully modernised and freshened up.

The most significant change is the creation of a flexible system with a less demanding structure in which information may be effortlessly organised. This makes it easier for the user of the manual to implement the guidelines and to feel comfortable with the possibilities offered.

One of the most important principles of the reworked visual identity has been to respect and optimise the most successful aspects of the previous identity: in particular, the extensive use of the house colour green (Pantone 375). Not only does the colour still acknowledge close political ties to the green movement, it has also become a popular and sympathetic identifier of the Heinrich Böll Foundation in public.

The logotype has also undergone subtle modernisation, and has been adapted so as to fulfill a wide spectrum of new demands.

The layout, too, has been refreshed by freeing it from a rigid, visible grid system and introducing more air and clarity, whilst retaining the characteristic geometric nature of the earlier identity.

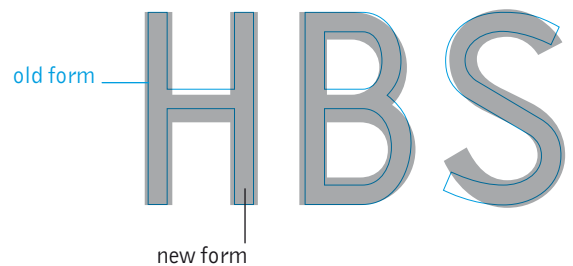
The Logotype

The logotype combined with the green coloured blocks is the principle element of the visual identity. The logotype of the Henrich Böll Foundation has been completely redrawn for its relaunch.

The letterforms have been strenghtened with wider strokes, and have been visually stabilised with centered crossbars and more defined negative space. The new logotype is a variable width font and no longer monospaced.

To communicate the house colour, coloured blocks precede the logotype in three defined tonal values of Pantone 375. The coloured blocks are a permanent feature of the logotype.

Redrawn logotype



The single-line logotype is the principle mark and is used in all of the Henrich Böll Foundation publications.



The tripple-line logotype is used where logotypes are typically reproduced in very small sizes. It should also be used when several logotypes are used together, e.g.: where several cooperating partners are to be represented.

Filename structure

All Foundation logotypes are available as EPS and JPEG files. The filenames are made up of acronyms which describe certain features.

Example 1: **BL_WM_1Z_P.eps**

B L 1 _ W M _ P .eps

«Böll»
(single line)

Sort («Logotype»: from the German «Wortmarke»)

Block colour
(Pantone)

Beispiel 2: **BL_WM_3Z_4C.eps**

B L 1 _ W M _ 4 C .eps

«Böll»
(single line)

Sort («Logotype»: from the German «Wortmarke»)

Block colour
(CMYK)

The Logotype Usage

Positioning

The logotype always appears in the top left-hand corner of a printed page. The minimum distance to the page's edge is defined by the protected area.

Protected area

To preserve the visual impact of the logotype, a **protected area** is needed. No other objects such as text or photos should appear with this area. The size of the protected area is proportional to the size of the logotype itself.

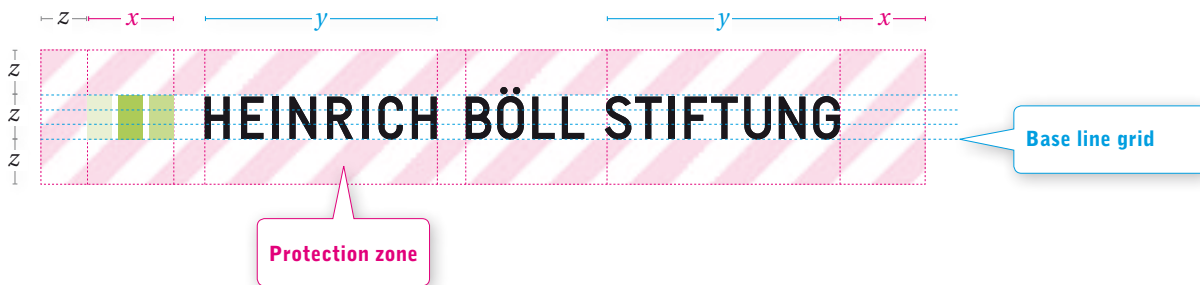
Size

The size of the logotype is dependent upon the paper format on which it appears. By scaling the logotype as shown below, the height of the coloured blocks also corresponds to the baseline grid.

Paper format	Scale	Width	Height
DIN-	%	mm	Base lines
A4	100	99,5	3
A5	67%	66,5	2
Long (DL)	67%	66,5	2

The single-line logotype should be used in sizes smaller than 40mm in width.


The logotype as it appears on the DIN-A4 paper format




 HEINRICH BÖLL STIFTUNG


The logotype is also available in black and white ...


 HEINRICH
BÖLL
STIFTUNG

 HEINRICH BÖLL STIFTUNG

 HEINRICH
BÖLL
STIFTUNG

... and with white text for use on coloured backgrounds.

 HEINRICH BÖLL STIFTUNG

 HEINRICH
BÖLL
STIFTUNG

The Logotype The claim

There are two ways of implementing the foundation's claim:

- as a simple line of text (e.g. in combination with the foundation's name and address on the cover of a publication)
- as an extension of the logotype

Heinrich Böll Foundation

The green political foundation

Albrechtstraße 1, 10178 Berlin, Germany

Phone +49 (0) 30 28 53 40 info@boell.de www.boell.de



The claim is not a permanent part of the logotype, and appears in 12 languages depending upon where it is being used. For these reasons the logotype and claim must be combined "by hand", using two graphic files. The claim is available in green and black versions as EPS and JPEG files. The claim is always used in combination with the single-line logotype.

Extending the logotype with the claim:



The Logotype Themes

The themed logotypes are used to identify publications dealing with issues at the core of the Heinrich Böll Foundation's work.

 HEINRICH BÖLL STIFTUNG
EDUCATION+ CULTURE

 HEINRICH BÖLL STIFTUNG
DEMOCRACY

 HEINRICH BÖLL STIFTUNG
INTERNATIONAL POLITICS

 HEINRICH BÖLL STIFTUNG
ECOLOGY

 HEINRICH BÖLL STIFTUNG
ECONOMY+ SOCIAL ENGAGEMENT

 HEINRICH BÖLL STIFTUNG
EUROPE

 HEINRICH BÖLL STIFTUNG
CHRONICLES

Filename structure

Example 1: **BL_TM_Dem_P.eps**

BL _ TM _ Dem _ P .eps

«Böll»

Sort
(Themed Logotype)

Theme
(Democracy)

Block colour
(Pantone)

Example 2: **BL_TM_WiSo_4C.eps**

BL _ TM _ WiSo _ 4C .eps

«Böll»

Sort
(Themed Logotype)

Theme
(Economy and
Social Engagement)

Block colour
(Pantone)

The Logotype Regional

The numerous regional offices of the Heinrich Böll Foundation are represented by the addition of a green subheading to the logotype.

 **HEINRICH BÖLL STIFTUNG**
EUROPEAN UNION

 **HEINRICH BÖLL STIFTUNG**
РОССИИ

 **HEINRICH BÖLL STIFTUNG**
الشرق الأوسط العربي

 **HEINRICH BÖLL STIFTUNG**
ישראל

 **HEINRICH BÖLL STIFTUNG**
伯尔基金会 -
中国民促会项目合作办公室

Filename structure

Example 1: **BL1_RM_IsH_P.eps**

BL1 _ RM _ IsH _ P .eps

«Böll»
(single line)

Sort
(Regional)

Country + language
(Israel, Hebrew)

Block colour
(Pantone)

Example 2: **BL1_RM_Bre_4C.eps**

BL1 _ RM _ Tu _ P .eps

«Böll»
(single line)

Sort
(Regional)

Country
(Turkey)

Block colour
(CMYK)

Colour

The **house colour** of the Heinrich Böll Foundation is the intense yellow-green Pantone 375. It is used in all coloured printed matter.

Pantone 375 can be supplemented with the economic use of up to three **secondary colours**: Pantone 354, Pantone 382 and Pantone Green. In five-colour printing (CMYK + Pantone 375) the secondary colours can be simulated with their equivalent CMYK-values (see table on following page).

So-called **theme colours** represent the different issues of the Heinrich Böll Foundation and are used only for theme-based publications. Theme colours are to be used sparingly: in the second line of the theme logotype (see page 5), as a part of a triplex (three-colour) picture, and in patterns used decoratively in theme-based publications (see page XX). Theme colours are only to be used in three-colour printing.

Black is used primarily for text and is the basis of triplex pictures.

House colour



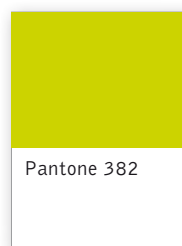
- Logotype
- Claim
- Regional logotypes
- Institution logotypes
- Coloured areas
- Pictures (duplex/triplex)
- Illustrations
- Emphasised text

Pantone 375

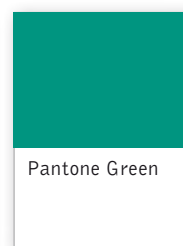
Secondary colours



Pantone 354



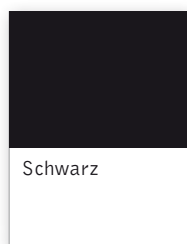
Pantone 382



Pantone Green

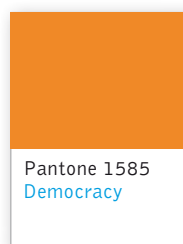
- Coloured areas
- Pictures (duplex/triplex)
- Illustrations

Theme colours

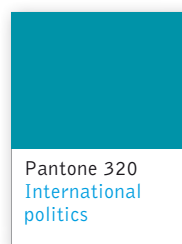


- Text
- Pictures (duplex/triplex)

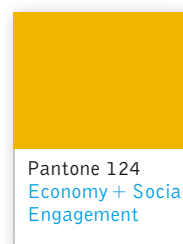
Schwarz



Pantone 1585
Democracy



Pantone 320
International
politics

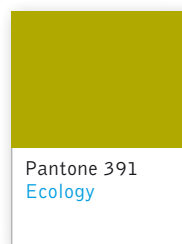


Pantone 124
Economy + Social
Engagement

- Themed logotypes
- Pictures (duplex/triplex)
- Illustrations
- Patterns



Pantone 186
Education +
Culture



Pantone 391
Ecology



Pantone
Process Blue
Special theme

- For special themes such as "Chronicles"

Colour Printing colours

Overprinting

Gestalterische Möglichkeiten liegen im Übereinanderdruck der Grüntöne sowie von Grün und Schwarz.
Overprinting of

Pantone 375



35% black



Pantone 354



Pantone 382



Pantone Green

Printing colours for photos

Depending on the amount of colours used, photos can be reproduced in the following ways:

Greyscale



Black

Duplex



Black
Pantone 375

Triplex



Black
Pantone 375
Secondary or theme colour

Process colours



Cyan
Magenta
Yellow
Black

Printing colours

	375	354	Green	382	186	1585	320	391	124	Proc. Blue
	House colour	Secondary colours			Theme colours					
	45	80	100	30	0	0	100	13	0	100
	0	0	0	0	100	55	0	0	28	0
	100	90	60	100	80	90	30	100	100	0
	0	0	0	0	0	0	7	33	0	0

Pantone 375 should be printed as a spot colour whenever possible. The CMYK equivalent should only be used when it is absolutely necessary.

Typefaces

The house typeface

The principle typeface of the visual identity is **Bell Gothic** from the Bitstream foundry. The face is available in a multilingual version which can be used for east European, Russian and Turkish typesetting.

Special publications such as books or periodicals can be typeset using **Utopia**. This is a very well developed serif face with 4 weights, italics and small caps: 23 cuts in total.

The typeface **Arial** is used in correspondence. The omnipresence of this typeface makes it a practical choice for standardised written communication.

Italics

The typeface BellGothic is not commercially available with italic cuts of each weight. Italics must therefore be simulated by inclining the text "artificially". Italicised text may only be used as a form of emphasis in body text. Italicised headlines are not permitted.

- italics can be simulated in MicrosoftWord by selecting a portion of text, and pressing the italic button
- in the layout programm QuarkXpress the same method can be used
- when using the layout program InDesign, text can be inclined using the function "Skew (false italic)" and entering a value of 10°.

Principle typeface

Bell Gothic Roman

Bell Gothic Inclined

Bell Gothic Bold

Bell Gothic Bold Inclined

Bell Gothic Black

Bell Gothic Black Inclined

International

Сколько стран, столько и обычаев

Lepší jeden prd než deset doktorů

Aç ayı oynamaz

Serif face

Utopia Regular

Utopia Italic

UTOPIA SMALL CAPS

Utopia SemiBold

Utopia SemiBold

Utopia Bold

Utopia Bold Italic

Utopia Black

Correspondence face

Arial Regular

Arial Italic

Arial Bold

Arial Bold Italic

Typography Style sheets

The table below describes an array of style sheets which can be used for all paper formats described in this handbook.

The five pairs of headlines and subheadlines described at the top of the table have been optimised for their relationships to each other in terms of size, line-spacing and to the baseline grid. They can be considered as pairs, but can also be combined freely with each other as long as the headline is always largest:

Headline 35 pt *with* Subheading 30 pt
 Headline 20 pt *with* Subheading 15 pt *or*

Headline 35 pt *with* Subheading 20 pt
 Headline 20 pt *with* Subheading 10 pt

It is recommended that these guidelines are followed, but they are to be considered as examples and maybe be modified if needed.

Text type		Typeface	Weight	Type size, line spacing										Kerning	Tracking	Justification	
P	Headline	Bell Gothic	Black	35	39,4	30	33,4	25	28	20	22,4	15	16,8	Optical	0	≡	all lines*
			Roman	38,5		33		27,5		22		16,4					
	Subheadline	Bell Gothic	Roman	30	33,4	25	28	20	22,4	15	16,8	10	11				
P	Body text	Bell Gothic	Roman	9	11,2							Metrical	0	≡	all lines		
		Utopia	Roman	8,8		10											
C	<i>Emphasis</i>	Bell Gothic	<i>Inclined</i>	9	11,2							Metrical	10	≡	all lines		
			Bold	8,2		0											
			Black	8,4		0											
			Utopia	<i>Italic</i>		8,8	30										
	Rubric (1.)		Roman	15	16,5							Optical	0	≡	all lines		
P	Rubric (1.1.)	Bell Gothic	Black	8,4	11,2							Metrical	10				
	Rubric (1.1.1.)		<i>Inclined</i>	9													
P	Margin text		Roman	7,5	9,35							Metrical	0	≡	1st line		
C	<i>Emphasis</i>	Bell Gothic	<i>Inclined</i>	7,5		10											
			Black	6,8		0											
P	Caption	Bell Gothic	Roman	7,5	9,35							Metrical	0	≡	1st line		
P C	Header/Footer	Bell Gothic	Roman	9	11,2							Metrical	0	≡ ≡	all lines		
			Black	8,4													

P = Paragraph style C = Character style
 Type size and line spacing in pt Tracking in 1/1000 Em

≡ Range left ≡ Justified
 * Snap to baseline

The Design Grid

The design grid structures and organises the page: it not only helps to position text and picture elements; it is also a foundation for the typography. The design grid has been optimised for the paper formats used most frequently by the Henrich Böll Foundation: A4, A5 and DL in portrait and landscape formats.

The following pages provide an overview of the design grid and column division for the formats A4, A5 and DL (portrait and landscape).

The design grid is made up of five elements:

- the **type area**
- the **maxigrid**
- the **minigrid**
- the **baseline grid**
- the **columns**

The type area

defines the usable space of a page. Unbound printed matter such as flyers have equally sized margins of 5,94mm. The covers of bound printed matter also have equally sized margins of the same size.

The margins on the inside of bound printed matter are larger (see examples on pages 13 to 20).

The maxigrid

The type area is divided into 4, 5 or 6 horizontal zones depending upon paper format (see table below).

More about the maxigrid can be found on pages 21 and X.

The minigrid

The zones of the maxigrid are divided into further, smaller horizontal zones. The minigrid is a fixed unit with a height of 7,92 mm for all paper sizes. This corresponds to four units of the baseline grid.

More about the minigrid can be found on pages 21 and X.

The baseline grid

is the most basic unit of the design grid. It is exactly 1,98 mm high, and divides the various paper sizes of the DIN-A series into equal parts.

The column grid

The vertical lines divide the page into columns to allow a multitude of different layout possibilities. The columns for all paper formats are divided by gutters 3,96 mm wide.

Format	Height	Maxi grid	Mini grid	Baseline
DIN-	mm	Number of units		
A4	297	6	36	150
A5	210	5	25	106
DL, portrait	210	5	25	106
DL, landscape	99	4	11	50

Type area

5,94 mm

23,76 mm

11,88 mm

Column grid
Gutter: 3,96mm

Maxi grid 47,52mm

Mini grid 7,92mm

Baseline grid 1,98mm

5,94 mm

DIN A4 Columns

4 columns

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Body text
BellGothic Roman
7,5pt / 9,35pt

Body text
BellGothic Roman
9pt / 11,2pt

3 columns

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2 columns

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3/4 + 1/4 columns

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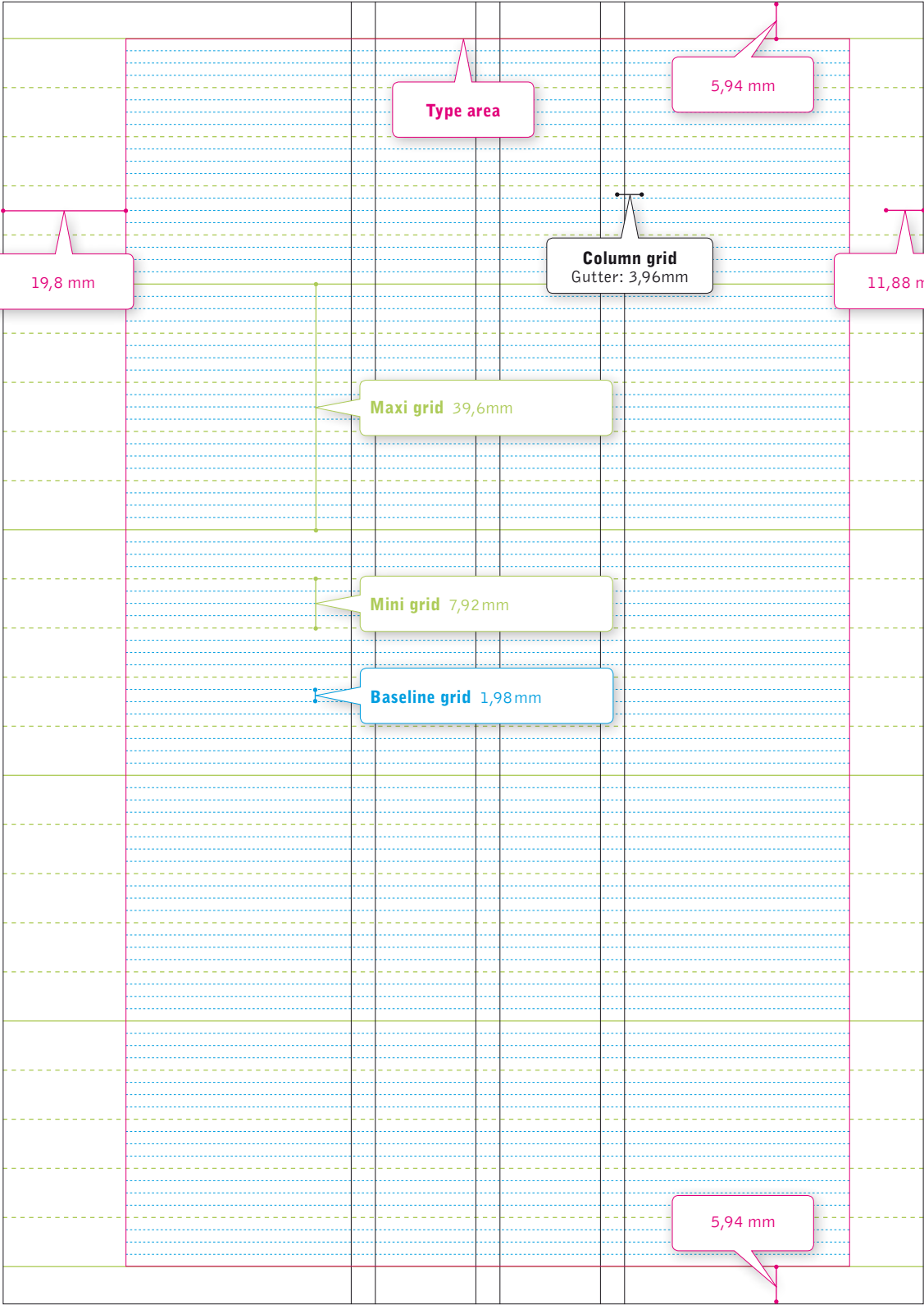
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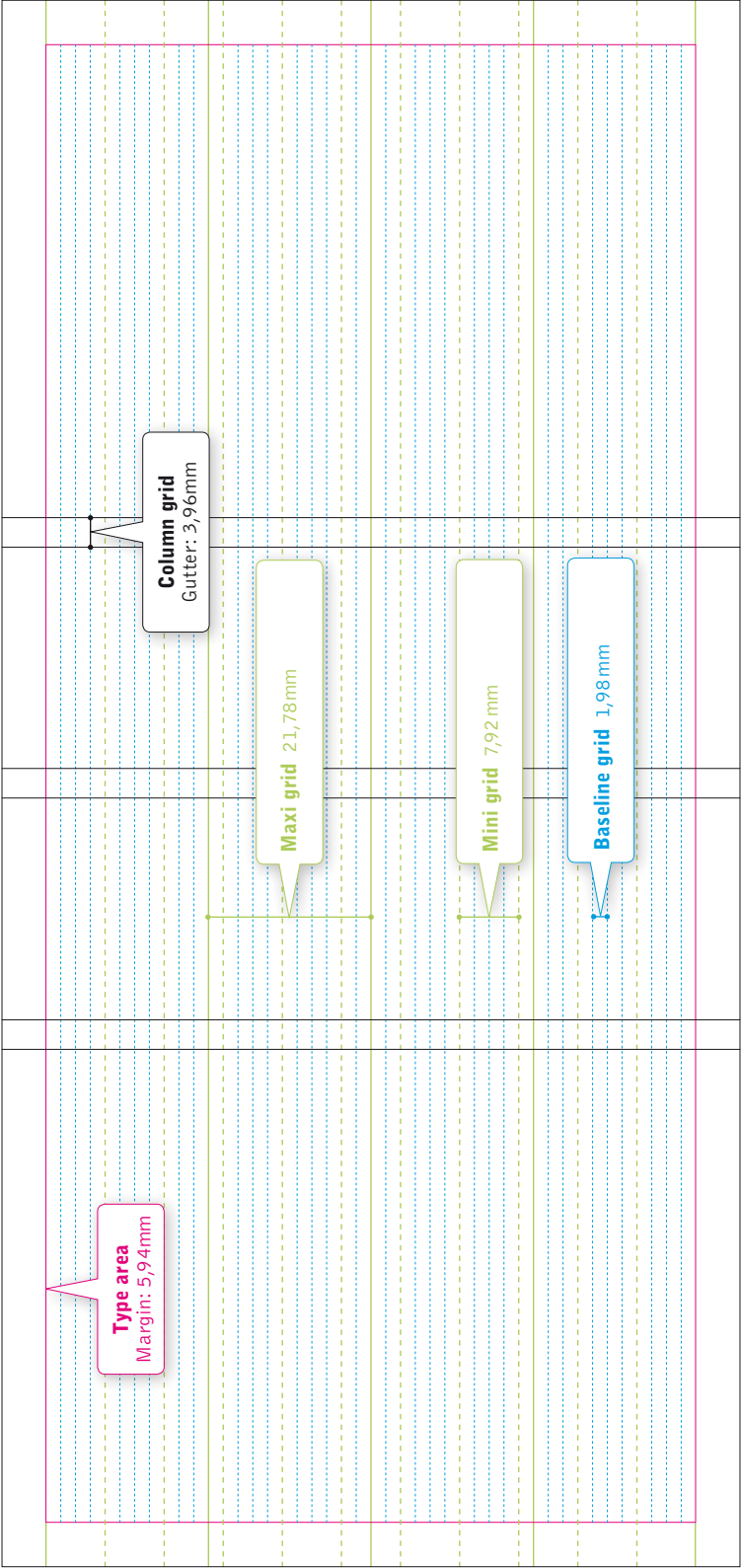
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DIN A5 Columns

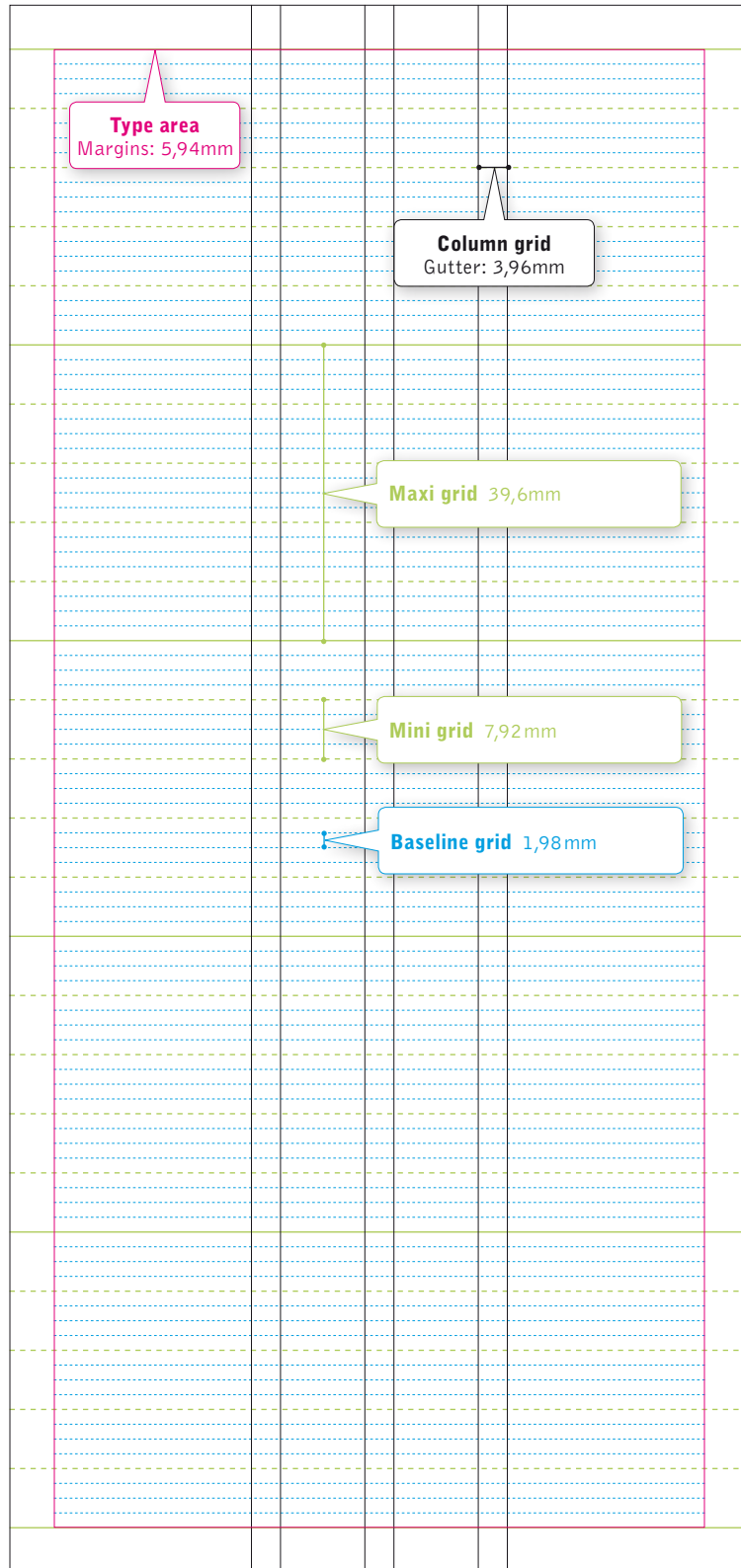
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DL (landscape)



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DL (portrait)



DL (portrait) Columns

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2. columns										
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1/3. column										
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Layout Cover design

Page layouts are characterised by the clear positioning of text, pictures and coloured fields within the mini and maxigrids and their relationship to areas of white space.

Page layouts should be fresh, open and clear, but at the same time committed and informative.

Cover design

Covers need to fulfill many criteria: they should be attractive, inviting and informative; they should be based upon a flexible system which allows for variation; they should be immediately recognisable as a product of the the Heinrich Böll Foundation.

In order to achieve these criteria, the maxi and minigrids are used to create zones with specific functions: head zone, colour zone, text zone and picture zone. The position and size of these zones are flexible, and are governed by simple rules. The rules apply to all paper formats mentioned in this handbook.

Head zone

The lower edge of the head zone (1) is flexible. It may be moved upwards in jumps equal to a minigrad unit, but may not cross the protection zone of the logotype (2). It may not be moved any lower than the first maxigrad line (as shown below).

Colour zone

The colour zone communicates the house colour Pantone 375, and must be accordingly filled. The lower edge of the colour zone (3) is flexible. It can be moved upwards and downwards in jumps equal to a minigrad unit. The height of the colour zone may not be any less than four minigrad units (4).

Text zone

Type in the text area should flow downwards from just under the lower edge of the colour zone. The lower edge of the text zone (5) should be kept at least one minigrad unit away from the text baseline (6).

Picture zone

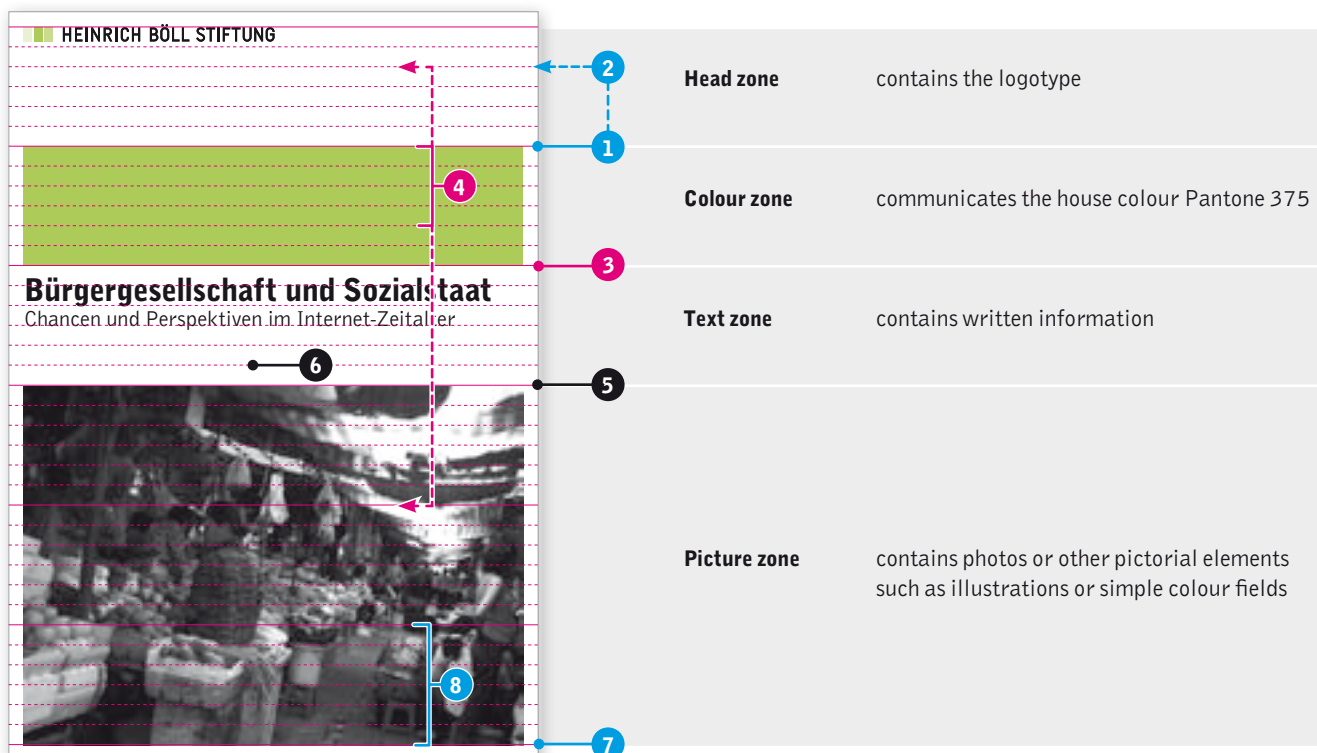
The lower edge of the picture zone is defined by the lower edge of the type area (7). The height of the picture zone is defined by the space left over on the page and may be expanded and contracted in minigrad units. The height of the picture zone may not be any less than one maxigrad unit (8).

More about pictures can be found on page 26.

Dividing the picture zone

The picture zone can also be divided up if several pictures are wished for. A maximum of three pictures should be used. The pictures may be arranged above or next to one another and must be separated by a gutter of 5,94mm.

Further possibilities lie in swapping positions of the colour and text zones, or even in combining them into one zone.

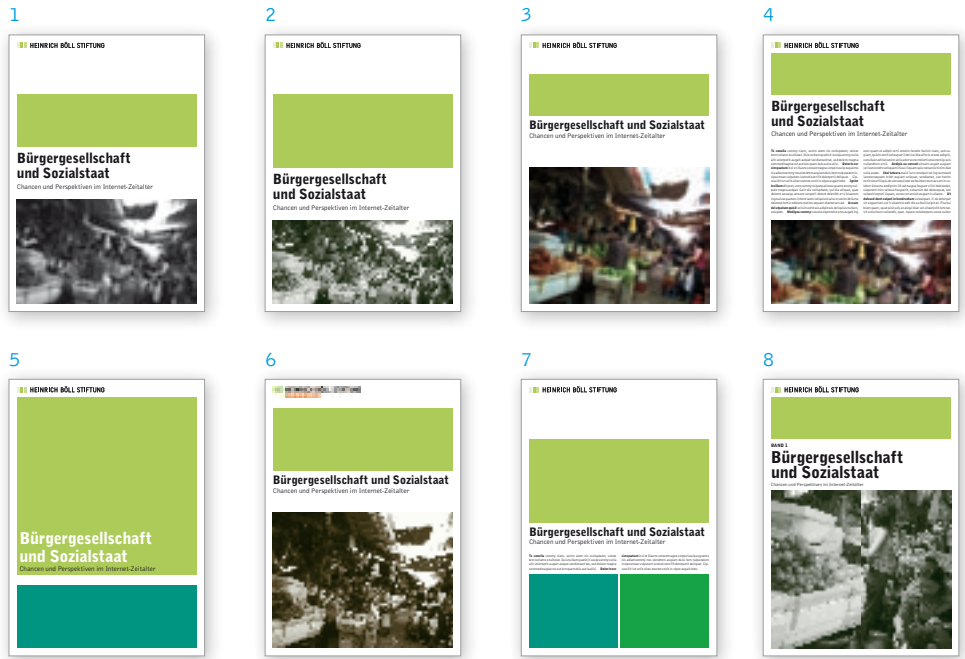


Layout Cover design: examples in A4



Examples of possible covers for the A4 paper format.

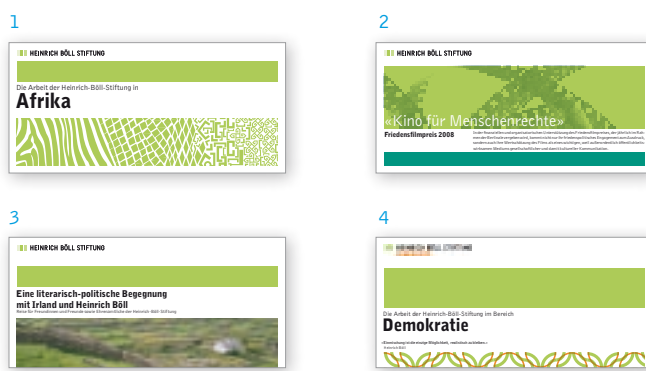
Layout Cover design: examples in A5 and DL



Examples of possible covers for the DIN-A5



Examples of possible covers for DL (portrait)



Examples of possible covers for DL (landscape)

As shown in examples 3 and 4, the picture zone can be extended over the first fold and onto the following page.

Layout Cover design: photos and other pictorial elements

Photo concept

As already described, it is possible to use one, or a combination of two to three photos on the cover of a print product. The way in which photos are selected for a cover, depends upon how many are to be used.

Single photo

A single photo must always be used to make a strong visual impact. It can do this in one of two ways:

- by being of close thematic relevance; in which case it is of documentary character and chronicles a specific situation or object
- or by being thematically abstract; in which case it must open up possibilities for personal interpretation and be graphically engaging

Multiple photos

When using a combination of either two or three photos, a theme can be explored from multiple viewpoints.

Photos should be chosen with an eye for contrast, both visually and thematically. Examples might include:

- portraits / landscapes
- close-up / far away
- people / objects
- movement / calm
- modern / historical
- big / small
- empty / full

Multiple photos can also be used to suggest interconnections, relationships, or spatial and temporal associations:

- multiple details of the same picture
- cause and effect
- past, present and future
- same thing, different viewpoint
- changes over time

Pictorial elements – alternatives and general guidelines

As mentioned on page 23, photos do not have to be used in the picture zone. It is also possible to make use of illustrations, which might include hand drawings, paintings, collage or abstract patterns as well as bold fields of colour.

Illustrations

In contrast to photos, it is not possible to use multiple illustrations. An illustration may therefore not be combined with a photo.

Colour fields

The picture zone may also function as a simple colour field in which the secondary colours are used.

Generally it is preferable to use an abstract illustration or a bold colour field if photos cannot be found in a quality suitable for printing.

Layout Inside pages

A4 and A5

As with front covers, inside pages are also divided into four zones.

Header

The top two minigrad units can be used for running headers and page numbers.

Content — Headlines, teasers

At least one maxigrad unit can be used for article headlines and teasers. A more adventurous headline layout can make use of as many maxigrad units as needed.

Content — Article

Main area for an article.

Footer

The bottom two minigrad units can be used for running headers, page numbers, or special features such as news tickers. Mixed-use headers and footers are also possible, e.g.: a running title in the header and page numbers in the footer.

DL format

The DL format, both in its portrait and landscape orientations, has no equivalent to the four-zone principle of the regular DIN-A formats. The details regarding the grid, typography and the use of lines, colour fields and photos are sufficient to create a layout.

Non-standard paper sizes

Occasionally, non-standard paper sizes might be used for. In these cases multiples of the miniraster units must be used when considering the height of the page. For example:

A4 is 36 minigrad units high, or 297 mm. A shortened format 35 minigrad units high, or 289,1 mm, would therefore be possible.

Page width is not limited by the horizontal grid system, but the column grid would have to be adjusted accordingly. Column guttering of 3,96 mm must however be kept.

The image shows a page layout for 'Nachhaltige Entwicklung und Globalisierung'. The page is divided into four zones: Header, Content, Content, and Footer. The Header contains the page number '16' and the page title. The Content area contains several paragraphs of text, including a sub-header 'Niedererschlagung der Massenproteste' and a sub-image of a protest. The Footer contains the page number '29' and the page title.

Header	Page number, running head etc.
Content	Headline, teaser or article
Content	Article
Footer	Page number, running head, news ticker etc.

Layout Inside pages A4

1

This sample layout features two columns of text. The left column has a green header bar with the title 'Nachhaltige Entwicklung und Globalisierung'. Below the text is a small image of a group of people. The right column has a similar layout with a different image. The design uses a combination of CMYK and Pantone 375 colors.

2

This sample layout consists of two columns. The left column has a subheadline 'Nachhaltige Entwicklung und Globalisierung' and a large lead picture at the top. The right column contains several smaller images with captions integrated into the text. The design uses black and Pantone 375 colors.

2 columns, 5 colour printing (CMYK + Pantone 375) with running head, teaser and infobox

2 columns, 2 colour printing (black + Pantone 375) with subheadline, lead picture, pictures and captions integrated into body text

3

This sample layout is divided into two columns of 2/3 and 1/3 width. The left column has a green header bar and a picture. The right column has a picture in the margin. The design uses black and Pantone 375 colors.

4

This sample layout features three columns. The left column has a green header bar and a picture. The right column contains a list of items and a large infobox at the bottom. The design uses CMYK and Pantone 375 colors.

2/3 + 1/3 columns, 2 colour printing (black + Pantone 375) with pictures and text in the margin, teaser on green background, structured infobox integrated into body text

3 columns, 5 colour printing (CMYK + Pantone 375) with teaser, lists and 4 column infobox

5

This sample layout has two columns. The left column has a green header bar with the title 'Nachhaltige Entwicklung und Globalisierung'. Below the text is a picture. The right column has a table with 4 columns and 5 rows, followed by more text. The design uses black, Pantone 375, and Pantone 382 colors.

Land	2008	2009	2010	2011	2012
USA	13,2	13,1	13,0	12,9	12,8
China	12,5	12,4	12,3	12,2	12,1
Indien	11,8	11,7	11,6	11,5	11,4
Brasilien	11,2	11,1	11,0	10,9	10,8
Japan	10,5	10,4	10,3	10,2	10,1

2 columns, 3 colour printing (black + Pan. 375 + Pan. 382) with headline on green background, 3 column teaser, lead picture, small underlined subheadlines, table and coloured field

Layout Inside pages A5 / DL



1 column, 1 colour printing (black) with running head, serif typeface and footnotes



1 column, 2 colour printing (black + Pantone 375) with running head, conspicuous headlines and table



2 columns, 2 colour printing (black + Pantone 375) with single-column teaser and infobox

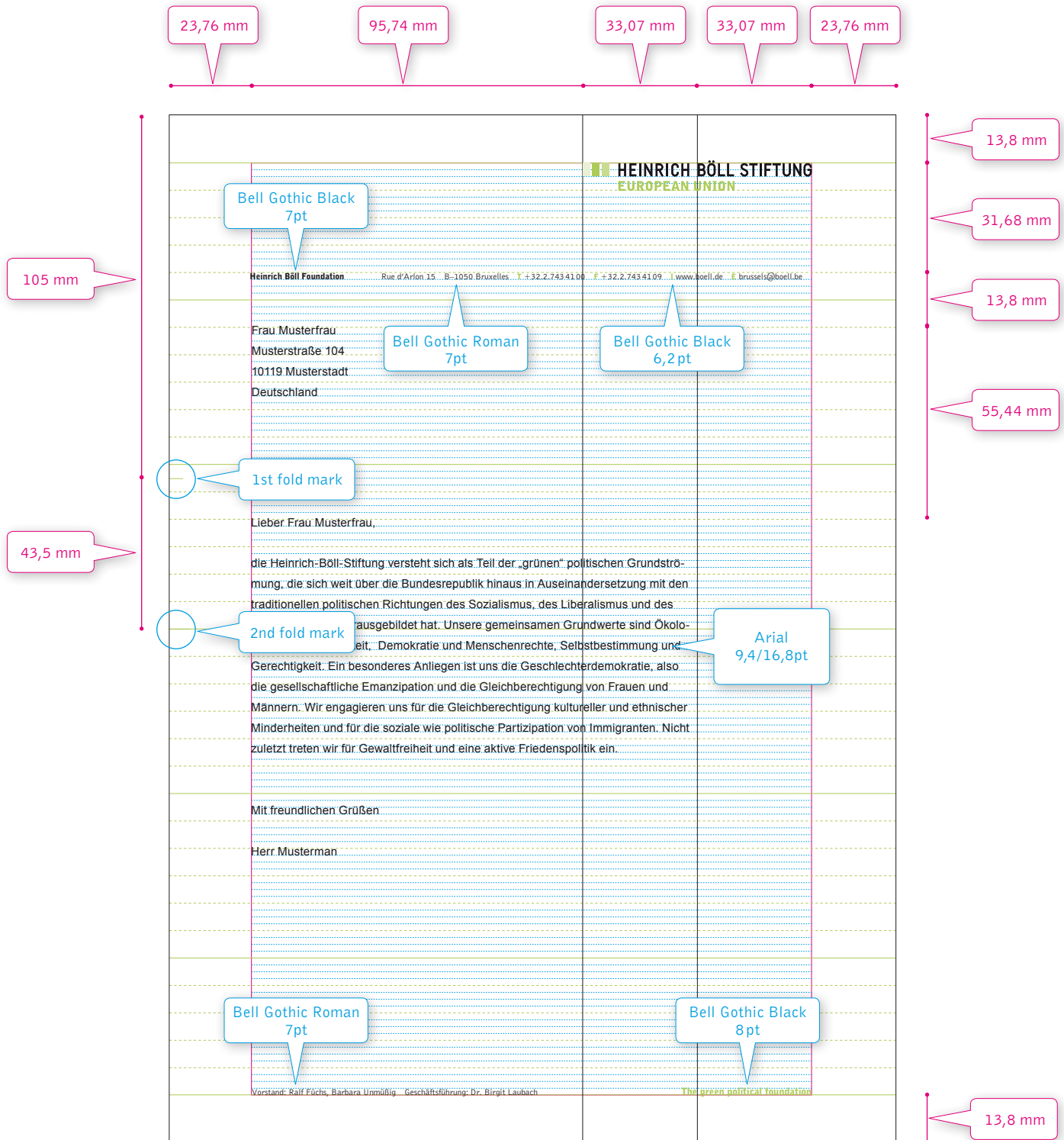


2 columns, 5 colour printing (CMYK + Pantone 375) with structured text entries and whole-page photo series



Layout Letterhead

The letterhead is based on the A4 grid. This page details the construction of the letterhead. The following page shows the letterhead at full size.



Frau Musterfrau
Musterstraße 104
10119 Musterstadt
Deutschland

Lieber Frau Musterfrau,

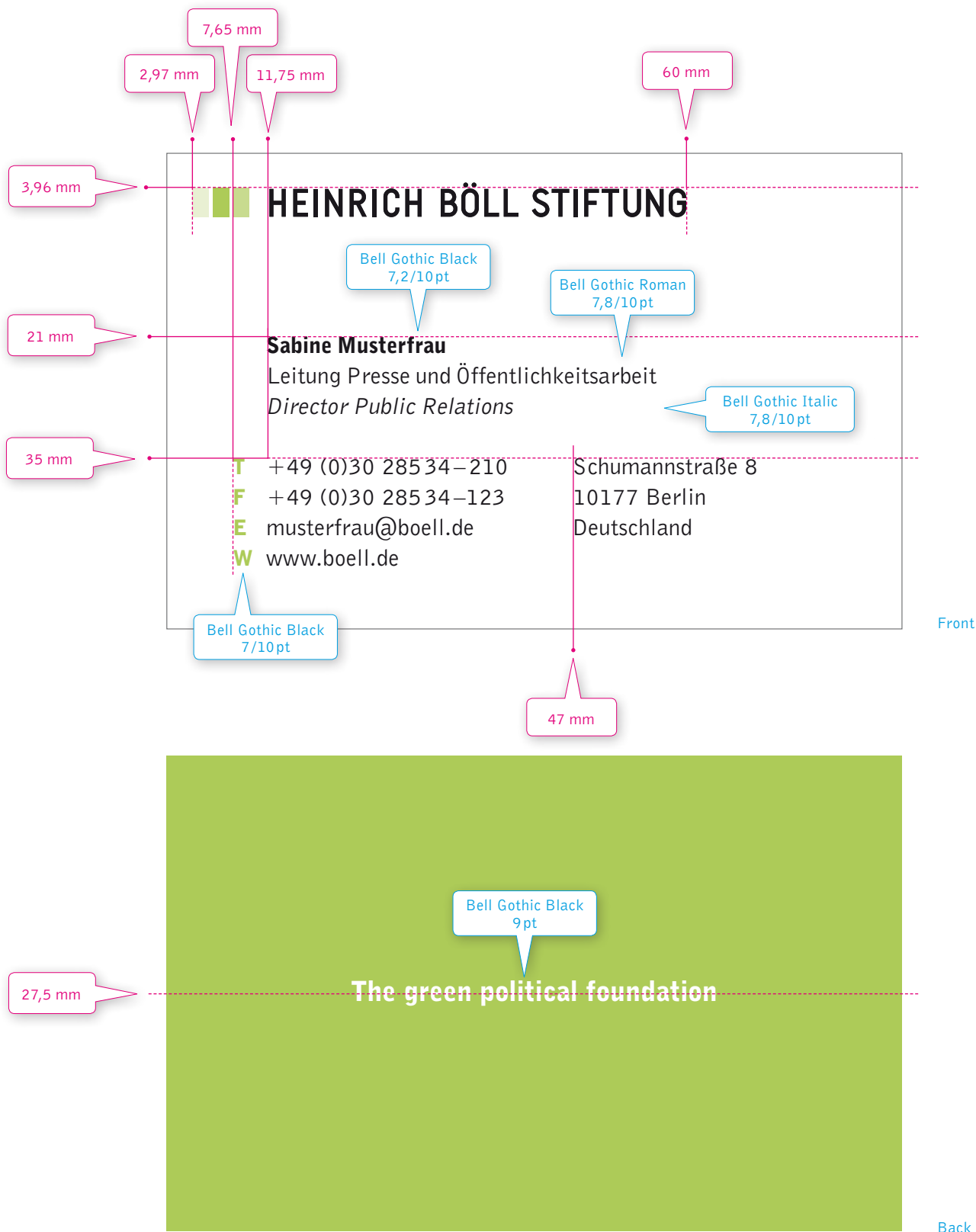
die Heinrich-Böll-Stiftung versteht sich als Teil der „grünen“ politischen Grundströmung, die sich weit über die Bundesrepublik hinaus in Auseinandersetzung mit den traditionellen politischen Richtungen des Sozialismus, des Liberalismus und des Konservatismus herausgebildet hat. Unsere gemeinsamen Grundwerte sind Ökologie und Nachhaltigkeit, Demokratie und Menschenrechte, Selbstbestimmung und Gerechtigkeit. Ein besonderes Anliegen ist uns die Geschlechterdemokratie, also die gesellschaftliche Emanzipation und die Gleichberechtigung von Frauen und Männern. Wir engagieren uns für die Gleichberechtigung kultureller und ethnischer Minderheiten und für die soziale wie politische Partizipation von Immigranten. Nicht zuletzt treten wir für Gewaltfreiheit und eine aktive Friedenspolitik ein.

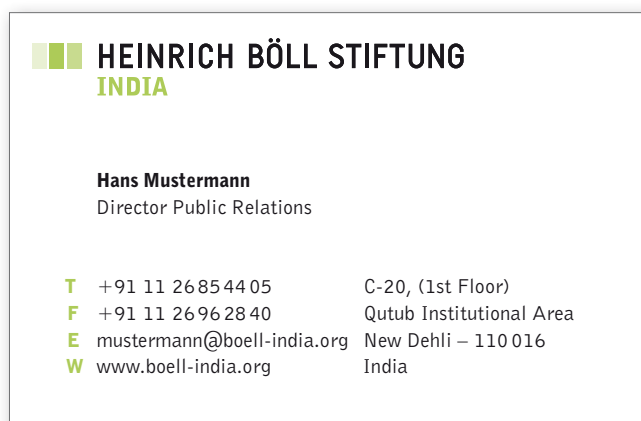
Mit freundlichen Grüßen

Herr Musterman

Layout Business cards

This page shows the construction of a business card.
The format of the card is 85 × 55 mm, but is shown enlarged on this page for clarity. The following page shows three example business cards in the correct size.





Das Layout Rules and colour fields

Lines

Thin horizontal lines can be used to structure the content of a page.

- Recommended is a line-width of 0,3pt
- The length of a horizontal line is determined by column-width and is not arbitrary.
- Lines used to divide content – such as notes in the margin (1) – are positioned *between the baseline grid*.
- Lines can be used as part of a subheadline. This helps to “loosen up” the layout and structure a text thematically. In this case the lines are positioned *on the baseline grid*.
- Lines should either be black or appear in the house colour Pantone 375.

Colour fields

Fields of colour can also be used to structure the page. For example, a column in which the text ends mid-page can be “filled” to the bottom of the page with a block of pure colour.

- The width of a colour field is determined by the column grid and is not arbitrary.
- The height of a colour field is determined by the mini grid.
- Coloured fields should always be green. Either the house colour Pantone 375 should be used, or one of the secondary colours.

1

«Jahreszeiten, Tagesanbrüche – Literatur und Kunst im Heinrich-Böll-Haus Langenbroich»

Hrsg. von der Heinrich-Böll-Stiftung Berlin 2006, 88 Seiten, 5,00 Euro

Mit dem iran-report von Bahman Nirumand stellt die Heinrich-Böll-Stiftung eine Zusammenfassung ihrer kontinuierlichen Beobachtung relevanter Ereignisse im Iran zur Verfügung. Er erscheint monatlich und wird als pdf verschickt. Ein Abonnement ist kostenfrei.

2

International reactions

Imprint

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■ Market in Phnom Penh: Justin Watt

■ Yangon Taxi: Edward Win

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