The Visual Identity of the Heinrich Böll Foundation
Design Manual
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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 Henrich 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 strengthened 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 proceed the logotype in three defined tonal values of Pantone 375. The coloured blocks are a permanent feature of the logotype.

HEINRICH BÖLL STIFTUNG

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

HEINRICH BÖLL STIFTUNG

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

Example 2: BL_WM_3Z_4C.eps
**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.

<table>
<thead>
<tr>
<th>Paper format</th>
<th>Scale</th>
<th>Width</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIN-90</td>
<td>%</td>
<td>mm</td>
<td>Base lines</td>
</tr>
<tr>
<td>A4</td>
<td>100</td>
<td>99,5</td>
<td>3</td>
</tr>
<tr>
<td>A5</td>
<td>67%</td>
<td>66,5</td>
<td>2</td>
</tr>
<tr>
<td>Long (DL)</td>
<td>67%</td>
<td>66,5</td>
<td>2</td>
</tr>
</tbody>
</table>

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

![Diagram of logotype layout on DIN-A4 paper format with labeled protection zone and base line grid]
The Logotype  Colour variations

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

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

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 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`

Example 2: `BL_TM_WiSo_4C.eps`
The numerous regional offices of the Heinrich Böll Foundation are represented by the addition of a green subheading to the logotype.
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
- Institutional logotypes
- Coloured areas
- Pictures (duplex/triplex)
- Illustrations
- Emphasised text

Pantone 375

### Secondary colours

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

Pantone 354

Pantone 382

Pantone Green

### Theme colours

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

Pantone 1585

**Democracy**

Pantone 320

**International politics**

Pantone 124

**Economy + Social Engagement**

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, 354, 382, Green](image)

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

<table>
<thead>
<tr>
<th>Greyscale</th>
<th>Duplex</th>
<th>Triplex</th>
<th>Process colours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black</td>
<td>Black</td>
<td>Black</td>
<td>Cyan Magenta</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pantone 375 Secondary or theme colour</td>
<td>Yellow Black</td>
</tr>
</tbody>
</table>

**Printing colours**

<table>
<thead>
<tr>
<th></th>
<th>375</th>
<th>354</th>
<th>Green</th>
<th>382</th>
<th>186</th>
<th>1585</th>
<th>320</th>
<th>391</th>
<th>124</th>
<th>Proc. Blue</th>
</tr>
</thead>
<tbody>
<tr>
<td>House colour</td>
<td>45</td>
<td>80</td>
<td>100</td>
<td>30</td>
<td>0</td>
<td>0</td>
<td>100</td>
<td>13</td>
<td>0</td>
<td>100</td>
</tr>
<tr>
<td>Secondary colours</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>100</td>
<td>55</td>
<td>0</td>
<td>0</td>
<td>28</td>
<td>0</td>
</tr>
<tr>
<td>Theme colours</td>
<td>100</td>
<td>90</td>
<td>60</td>
<td>100</td>
<td>80</td>
<td>90</td>
<td>30</td>
<td>100</td>
<td>100</td>
<td>0</td>
</tr>
</tbody>
</table>

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

Correspondence face
Arial Regular
Arial Italic
Arial Bold
Arial Bold Italic
Typography

General
The typography of the Heinrich Böll Foundation is characterised by its deliberate use of high contrasts. For example:

1. **Black / White** or **White / Green**
   (Contrast between foreground and background colours)

2. **Bold / Light**
   (Contrast between type weights)

3. **Large / Small**
   (Contrast between type sizes)

Further more:
- Headlines are ranged left and run on the baseline grid
- Body text is justified
- Indents are used for new paragraphs, and are based on multiple units of the baseline grid: 3.96mm or 9.94mm. The first paragraph of a section is not indented
- The function «optical margin alignment» (Adobe InDesign) should always be used.
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.

<table>
<thead>
<tr>
<th>Text type</th>
<th>Typeface</th>
<th>Weight</th>
<th>Type size, line spacing</th>
<th>Kerning</th>
<th>Tracking</th>
<th>Justification</th>
</tr>
</thead>
<tbody>
<tr>
<td>P Headline</td>
<td>Bell Gothic</td>
<td>Black</td>
<td>35</td>
<td>39,4</td>
<td>Optical</td>
<td>0</td>
</tr>
<tr>
<td>Subheading</td>
<td>Bell Gothic</td>
<td>Roman</td>
<td>30</td>
<td>33,4</td>
<td>30</td>
<td>22,4</td>
</tr>
<tr>
<td>P Body text</td>
<td>Bell Gothic</td>
<td>Roman</td>
<td>9</td>
<td>21,2</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Utopia</td>
<td>Roman</td>
<td>8,8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C Emphasis</td>
<td>Bell Gothic</td>
<td>Inclined</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bold</td>
<td>8,2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Black</td>
<td>8,4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Utopia</td>
<td>Italic</td>
<td>8,8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P Rubric (1.)</td>
<td>Bell Gothic</td>
<td>Roman</td>
<td>15</td>
<td>21,2</td>
<td>Optical</td>
<td>0</td>
</tr>
<tr>
<td>Rubric (1.1.)</td>
<td>Black</td>
<td>8,4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rubric (1.1.1.)</td>
<td>Inclined</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P Margin text</td>
<td>Bell Gothic</td>
<td>Roman</td>
<td>7,5</td>
<td>9,35</td>
<td>Metrical</td>
<td>0</td>
</tr>
<tr>
<td>C Emphasis</td>
<td>Inclined</td>
<td>7,5</td>
<td>9,35</td>
<td>10</td>
<td>0</td>
<td>1st line</td>
</tr>
<tr>
<td>Black</td>
<td>6,8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P Caption</td>
<td>Bell Gothic</td>
<td>Roman</td>
<td>7,5</td>
<td>9,35</td>
<td>Metrical</td>
<td>0</td>
</tr>
<tr>
<td>P C Header/Footer</td>
<td>Bell Gothic</td>
<td>Roman</td>
<td>9</td>
<td>22,2</td>
<td>Metrical</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Black</td>
<td>8,4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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 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 design grid is made up of five elements:
- **type area**
- **maxigrid**
- **minigrid**
- **baseline grid**
- **columns**

**The type area**
Defines the usable space of a page. Unbound printed matter such as flyers have equally sized margins of 5.94 mm. 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.

<table>
<thead>
<tr>
<th>Format</th>
<th>Height (mm)</th>
<th>Maxi grid</th>
<th>Mini grid</th>
<th>Baseline</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIN-A4</td>
<td>297</td>
<td>6</td>
<td>36</td>
<td>150</td>
</tr>
<tr>
<td>DIN-A5</td>
<td>210</td>
<td>5</td>
<td>25</td>
<td>106</td>
</tr>
<tr>
<td>DL, portrait</td>
<td>210</td>
<td>5</td>
<td>25</td>
<td>106</td>
</tr>
<tr>
<td>DL, landscape</td>
<td>99</td>
<td>4</td>
<td>11</td>
<td>50</td>
</tr>
</tbody>
</table>

The following pages provide an overview of the design grid and column division for the formats A4, A5 and DL (portrait and landscape).
DL (landscape)
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 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 minigrid unit, but may not cross the protection zone of the logotype (2). It may not be moved any lower than the first maxigrid 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 minigrid unit. The height of the colour zone may not be any less than four minigrid 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 mingrid 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 minigrid units. The height of the picture zone may not be any less than one maxigrid 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.
Während die Junta systematisch die Niederschlagung des Aufstandes betreibt, indem sie nach den Anführern der Proteste sucht, nächtliche Inhaftierungen fortsetzt und im Gegenzug als harmlos eingestufte Gefangene entlässt, ist die internationale Gemeinschaft damit beschäftigt, Wege aus der Krise zu finden. Das ist keine leichte Aufgabe angesichts der Tatsache, dass die ASEAN- und die großen Nachbarstaaten Indien und China, die mit ihrem politischen und wirtschaftlichen Gewicht am ehesten Druck auf das Militärregime ausüben können, gleichzeitig damit rechnen müssen, dass sich dadurch ihre Beziehungen zur Militärregierung verschlechtern. Sie setzen sich deshalb dafür ein, dass die Krise eingedämmt, das Land China, Thailand und Indien haben die brutale Gewalt gegen die Demonstranten verurteilt, unterstützen Aussöhnung und Dialog sowie, zumindest verbal, die Einhaltung der Menschenrechte. Diese drei wichtigsten Wirtschaftspartner des Regimes hätten zweifellos die größten Möglichkeiten, Druck auszuüben. Entsprechend haben sie aber auch am meisten zu verlieren. Neben ihren unmittelbaren wirtschaftlichen Interessen, haben die angrenzenden Länder aber auch ein Problem im Auge, das in internationalen Berichten und Diskussionen bisher weitgehend ausgeblendet wurde: die ethnische Vielfalt, d.h. die Gefahr eines Zerfalls des Landes. Nicht nur die Militärregierung, der SPDC, hat Angst vor einer Balkanisierung Myanmar.
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.
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.
A4 and A5

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

**Header**

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

**Content** — Headlines, teasers

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

**Footer**

The bottom two minigrid 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 wised for. In these cases multiples of the miniraster units must be used when considering the height of the page. For example:

- **A4** is 36 minigrid units high, or 297 mm. A shortened format 35 minigrid 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.
Heinrich Böll
dere auf Klima- und Energiefragen, die kritische
wakei, der Ukraine und in Belarus wird vom Regio-
zung mit den traditionellen politischen Richtungen
berichten würden – erst recht nicht damit, dass Zeugnisse ihres brutalen Vorgehens zur
nisse berichten würden – erst recht nicht da-
dien über einen so langen Zeitraum mit so ungebrochenem Interesse über die Ereignis-
Kernfragen wie Dialog und Aussöhnung, ihre Akteure und die notwendige Einbindung der
net wie mit dem Umstand, dass internationa-
dings der Völkergemeinschaft. Das Regime reagierte darauf (1) mit dem Hinweis, die Situation
Die Junta hatte damit wenig gerechnet wie mit dem Umstand, dass internatio-
ren in Politik und Gesellschaft, der Respekt ge-
schen Minderheiten sowie die soziale und demokratische Partizipation
rren in Politik und Gesellschaft, der Respekt ge-
schen Minderheiten sowie die soziale und demokratische Partizipation
Der nachfolgende Bericht zeichnet, zwei Wochen nach der Niederschlagung des Aufstan-
enheit mit 130 Projektpartnern in über 60 Ländern
liegen sind uns die gesellschaftliche Emanzipation
lichenrechte, Selbstbestimmung und Gerechtigkeit. Ein besonderes Anliegen
Einigungsprozess positiv gegenüber und betont den
dropäische Organisation, sie steht dem europäischen
Die Heinrich-Böll-Stiftung versteht sich als eu-
www.boell.de oder
Bisherige Ausgaben und Bestellung unter:

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Eine literarisch-politische Begegnung
March 2009
Liebe Leserin, lieber Leser,
Mit Essays von:
Evelyn Hartig
●
Geschlechterdemokratie
●
Transatlantische Beziehungen
●
Lateinamerika
●
ASEAN- und die großen Nachbarstaaten In-
 Der Kleine Wettbewerb der Demokratie

Demokratie

Möchten Sie Informationen und Einladungen von uns bekommen, nehmen wir Sie gerne
in den Verteiler ein.
The serial publications are regularly published collections of writings dealing closely with the thematically structured work of the Heinrich Böll Foundation. Their importance for the foundation is denoted through the use of a custom page format of 166 × 237 mm.

Typical for the covers of these pamphlets is the regular use of geometric patterns in the place of photos, the table of contents appearing on the front, and the main layout which is rotated through 90°.

More information on the composition of these covers can be found in a master layout file available through the Foundation. A library of geometric patterns for the covers is also available.

Covers with patterns and without photos are printed with three colours. Covers with photos are printed in five colours. The inside covers are printed full-bleed with the house colour Pantone 375.
Lieber Frau Musterfrau,


Mit freundlichen Grüßen

Herr Mustermann

Vorstand: Ralf Füchs, Barbara Unmüßig
Geschäftsführung: Dr. Birgit Laubach
Frau Musterfrau  
Musterstraße 104  
10119 Musterstadt  
Deutschland

Lieber Frau Musterfrau,


Mit freundlichen Grüßen

Herr Musterman
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.

**HEINRICH BÖLL STIFTUNG**

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**Front**

**Back**

The green political foundation

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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.
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P.R.China
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


2. International reactions
Published by the Heinrich Böll Foundation, Berlin
March 2008
Contact: Annette Maennel

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