



**USAID**  
FROM THE AMERICAN PEOPLE

# GRAPHIC STANDARDS MANUAL

# GRAPHIC STANDARDS MANUAL

This is the *Graphic Standards Manual* for the U.S. Agency for International Development (USAID). It sets the standard for the design of all USAID public communications.

The guidelines in this manual are compulsory for all Agency employees and contractors producing communications funded in whole by USAID, in accordance with Automated Directive Systems (ADS) 320.

A separate publication, the *Partner Branding Guide*, details co-branding guidelines for communications co-funded by USAID.

Below is the Standard Graphic Identity (Identity) for USAID. It is to be used to mark all programs, projects, activities, and public communications that require acknowledgement of USAID\*.



This manual and the USAID Identity were developed to ensure that the United States Government is visibly acknowledged for its contributions and funding specified as foreign assistance.

First Edition, January 2005

\* In all cases, the specific contracts, grants, and other funding mechanisms prevail.

# OUR BRAND HERITAGE

Found in the most remote corners of the globe, the USAID handclasp is one of the best known U.S. emblems throughout the world. It has become a symbol of the United States' long history of aiding those in need.

Labeling was first required during the Marshall Plan when Congress became concerned that the Soviet Union was taking credit for the poorly marked U.S. foreign aid donations to European countries.



This original 1948 design was adapted from the Great Seal of the United States with the words, “For European Recovery Supplied by the United States of America,” in the center. It was translated into the languages of the recipient countries.

But the slogan became obsolete when military aid was added to the economic program, and when some Near East and Asian countries were added to the roster of recipients under President Truman’s Point IV Program. In 1951, the slogan became, “Strength for the Free World from the United States of America.”

In several countries, the slogan could not be translated into local dialects, so different designs and slogans were used. Moreover, the wide variety of containers needed made it necessary to have a range of labels, decals, metal plates, tags, and stencils in all sizes. As a result, the value of the overall message was lost due to a lack of uniformity.



In 1953, Eleanor Gault, an employee in the Marking and Labeling Office of the Mutual Security Agency—a USAID predecessor—revised the emblem. During her research, Gault discovered that “clasp hands” have been recognized as a sign of unity, goodwill, and cooperation for centuries. She concluded that clasped hands, “could serve to identify the aid as part of the mutual effort with mutual benefits shared by our country and friends around the world.”



In the early 1990s, a completely new logo was developed. It combined a modern image of the globe and U.S. flag, with USAID prominently displayed. This image, however, was viewed as too radical a change, and it was soon rejected.



The Agency returned to the shield in the mid-1990s as the primary symbol of U.S. foreign assistance, but moved the stars and stripes to the lower third of the design and added USAID to the top. Color also was removed from the handclasp to ensure no specific race was identified.



In 2001, the Agency seal with, "United States Agency for International Development," in a circle around the shield was adapted as the official marking to ensure people understood the assistance provided was from the United States Government.



**USAID**  
FROM THE AMERICAN PEOPLE

The logo was updated in 2004 to make it easier to read and reproduce. The typeface was changed to a sans serif, and the Agency name was repositioned around the shield to increase clarity; the handclasp was redrawn to be gender neutral and anatomically correct. These minor updates improved the overall communication, yet maintained the integrity and long heritage of this important U.S. symbol. A brand name and tagline also were added to ensure people understand the assistance is provided by U.S. taxpayers.

Note: Parts of this text were adapted from a 1987 story by James Bednar in the 25th Anniversary Issue of *Horizons*, a USAID publication.

# TABLE OF CONTENTS

Our Brand Heritage.....	ii
Building a Global Brand.....	vi
Brand Architecture .....	vii
Brand Architecture for External Communications .....	viii
Updated Logo.....	x
New Brandmark.....	xi
Using This Manual.....	xii

## BRAND SUMMARY SECTION I

Brand Summary .....	1.1
Special Guidance for Contractors .....	1.3

## GRAPHIC IDENTITY SECTION 2

Standard Graphic Identity.....	2.1
Logo .....	2.5
Brandmark.....	2.8
Typography .....	2.10
Color Palette .....	2.12

## SUB-BRANDS SECTION 3

Sub-brands.....	3.1
Sub-brandmark.....	3.1
Identity with Sub-brandmark.....	3.4

## BRAND APPLICATIONS SECTION 4

Brand Applications .....	4.1
Commodities .....	4.1
Food Bags, Oil Cans, Blankets, Boxes, Plastic Sheeting Signage .....	4.2
Podium Signs, Horizontal Banners, Vertical Banners, Flags Event Examples .....	4.3
Banner & Podium Signs, Repeating Backdrops Promotional Items .....	4.4
Polo Shirt, Cap, T-shirt, Retractable Badge Holder, Pen Event Materials.....	4.5
Folder, Award Certificate, Invitation, Note Card, Nametag, Project Signs and Plaques.....	4.6
Vehicles.....	4.7
DVD and CD Covers .....	4.7
Website.....	4.8
On-air Graphics.....	4.9
Program Materials.....	4.10

## TEMPLATES SECTION 5

Templates.....	5.1
Business Cards.....	5.1
Headquarters Letterhead.....	5.2
Country Letterhead.....	5.3
Fax Covers.....	5.4
Press Releases, Press Statements, Media Advisories, Fact Sheets ..	5.5
Country Profile.....	5.6
Biography.....	5.7
Success Story.....	5.8
Case Study.....	5.9
First Person.....	5.10
Photo & Caption.....	5.11
Before & After Photo.....	5.12
On-screen Slide Presentation.....	5.13

## IMAGERY SECTION 6

Imagery.....	6.1
Imagery Usage.....	6.1
Incorrect Imagery Usage.....	6.5
Local Color.....	6.6

## PUBLICATIONS SECTION 7

Publications.....	7.1
Publications Hierarchy.....	7.2
Grid System.....	7.4
Horizontal Grid and Standard Graphic Identity Placement on Covers.....	7.4
Standard Graphic Identity with Sub-brandmark Placement on Covers.....	7.5
Interior Page Vertical Grids.....	7.6
Standard Publication Elements.....	7.8
Introductory Pages.....	7.8
Inside Front Covers.....	7.8
Title Pages.....	7.8
Tables of Contents.....	7.8
Front Covers.....	7.9
Headlines.....	7.10
Subheads.....	7.11
Body Text.....	7.12
Drop Caps.....	7.13
Paragraph Spacing.....	7.14
Bullets.....	7.14
Run-in Subheads.....	7.15
Footnotes.....	7.16
Footers and Page Numbers.....	7.17
Pull Quotes.....	7.18
Sidebars and Boxes.....	7.19
Photo Captions and Credits.....	7.20
Tables.....	7.22
Charts.....	7.24
Maps.....	7.25
Inside Back Covers.....	7.26
Back Covers.....	7.27
Other Designed Communications.....	7.28
E-newsletters.....	7.28
Print Newsletters.....	7.29
Posters.....	7.30
Exhibits.....	7.30

# BUILDING A GLOBAL BRAND

The first step in building a global brand is developing a visual identity that is used consistently on all communications—the USAID Standard Graphic Identity—or the USAID Identity.



This *Graphic Standards Manual* will significantly improve the visual presentation of publications, country profiles, success stories, and other common communications, as well as standardize stationery and business cards.

It provides guidelines and templates for the design of materials. It will help the Agency project a more unified image that creates instant recognition.

## OUR OBJECTIVES

- Enhance the visibility and value of U.S. foreign assistance.
- Better link communications to U.S. foreign policy, national security, and the American people.
- Improve the impact and consistency of communications across bureaus, sectors, missions, and programs.

## UNIVERSAL STANDARDS

Not only written words, but photos, colors, typography, and layout all contribute to creating a specific image.

Yet, because the Agency's work is so diversified and decentralized, everything currently produced looks completely different. These practices dilute the effectiveness of our communications—and are a barrier to building a global brand.

While there's a need for flexibility and adapting communications to appeal to local cultures, the Agency has developed universal standards to ensure our communications have some basic things in common—as individual people can be extremely different but are all members of the same family.

This *Graphic Standards Manual* sets the official universal standards for design of the USAID family of communications. Soon, people all over the world will be able to look at any communication and instantly know it was produced or funded by the Agency.



### COUNTRY PROFILE

SEPTEMBER 2004




**OVERVIEW**  
Indonesia, the world's largest Muslim-majority society, has made great strides over the past six years in transitioning itself from an authoritarian government to a democracy. It is success is due to stability in Asia. Equally important is the fact that Indonesia is beginning to give to court and to reform. As the world's fourth most populous country, with abundant natural resources and access to key shipping lanes, Indonesia is a potentially important trading partner. Reflecting the country's importance, the USAID program in Indonesia is the largest in East Asia. USAID and its predecessor agencies have had in Indonesia since 1950. Today, USAID assistance programs focus on the main areas: basic education, democratic governance, health care, water and the environment, and the economy.

**PROGRAMS CHILDREN LEARN SKILLS FOR LIFE**  
USAID is helping to transform a huge education system that is currently in crisis. Management of the nearly 200 million student system is a disaster. Funding is inadequate and the quality of education is declining. Millions of children drop out each year. At least 20 percent of the basic minimum learning A major new initiative, announced by President Susilo Bambang Yudhoyono, is to raise the quality and relevance of basic education in Indonesia in public and private schools and secondary schools. USAID will work with community and local government to help with school management and train teachers. Through active learning, students will learn to think and work in teams. It will also help with school infrastructure and will help with the job and life skills. Better education for future generations will improve economic growth, reduce poverty, and promote tolerance and democracy.


**INDONESIA HOLDS IN STONE ELECTION**  
On September 20, 2004, Indonesian voters elected their president and vice president. These historic first ever direct elections followed a constitutional election in April, which was the largest and most complex single day election ever held. USAID helped delineate new electoral districts, register and educate voters, train election monitors, and assist parliament to develop positions on important issues. USAID was the lead donor.

**CONCISE RULES**  
USAID Agency for International Development  
www.usaid.gov



### BIOGRAPHY

Mission Director  
William Jeffers



Since September 2002, William Jeffers has served as the U.S. Agency for International Development (USAID) mission director in Croatia. In his position, he leads a \$100 million project portfolio with a supporting economic and fiscal reform, expanding private sector activity, improving political processes, strengthening civil society, and training along with affected populations. A major theme of U.S. assistance is helping Croatia prepare itself for joining the European Union.


USAID Croatia has achieved notable success in the last two years, including winning a goal of support for the new national pension system, supporting the privatization of 800 companies, establishing a new Energy Regulatory Agency and energy Croatia in the new region energy market, reducing 144 war affected common law, strengthening financial and asset management in 400 of Croatia's 207 municipalities, and developing the legislative framework which created the new National Foundation for Non-Governmental Organizations.

A senior foreign service officer, Jeffers has served for more than 22 years at the USAID in four overseas posts and in Washington, DC, from 2000 to 2002. He was the chief of mission for the Asia and Near East Bureau, Strategic Planning & Oversight. In that position, he was responsible for overseeing all ANE Washington technical services, bureau-wide programs and budgeting, and the implementation of non-proliferation programs in the Middle East, South Asia, and East Asia.

Jeffers has served in various positions with USAID, including the office director in the Asia Bureau, Southeast Asia P-10, from 1998 to 1999, project director for the USAID mission in Ghana from 1994 to 1996, office director in the USAID mission in Guatemala from 1990 to 1994, and project director for the Eastern European Task Force from 1989 to 1990, and the Regional Economic Development and Services Office for South and Eastern Africa from 1983 to 1988.


A native of Kent, Ohio, Jeffers earned his bachelor's degree in economics from the Catholic University of America and a master's degree in economics from Columbia University in New York. Jeffers is with his wife, Jeanne, and daughter, Ann, as a resident of Saratoga Springs, NY.

**CONCISE RULES**  
USAID Agency for International Development  
www.usaid.gov



### SUCCESS STORY

Community Schools Bring Change



**USAID empowers parent associations to work with the government to improve education**

Annually, a one of thousands of children attending community schools supported through aid. These children live in rural, sparsely populated areas of Mali, where the government has been unable financially to provide and equip schools. Community schools are not paid for through Mali's formal education system. Instead, the pupils' parents pay the teachers' salaries. To cover school costs, parents pay monthly fees, or the community creates communal farms to help raise the funds.

In 1995, USAID started a program to help these schools, such as providing supplies and training teachers. Where there was interest, the program helped secure the long-term survival of the schools by helping parents organize associations following democratic principles. Parent associations were formed with one of the equivalent PTAs in the U.S. These parent associations were then used to manage the school records and hire teachers and advocate to local authorities for services and financial support.

For several years of economic hardship, contributions to the community schools in Annemba's hometown of Samakha Maraba stopped. The parent association drew up a comprehensive funding request and presented it to the mayor, who agreed that a percentage of the local tax revenue would support the community school.

Parent associations in other villages have approached the mayors as well, and the results have been positive. In Mali, according to decentralization plans, public primary schools are becoming the domain of communities, equivalent to districts in the United States. As the tax base eventually becomes stronger, communities will be able to take better responsibility for primary schooling in both public and community schools.

Samakha Maraba is one of the first communities to approach a community for financial support with the community responding in a positive manner by using local taxes. The community has taken control of a new transparent tax system. USAID's support to the communities in developing transparent tax systems, and to the community schools in developing parent associations encourages the sharing of resources in the community.

**CONCISE RULES**  
USAID Agency for International Development  
www.usaid.gov

Note: The materials above are described in Section 5.3.

# BRAND ARCHITECTURE

**Articulating a clear, concise, and consistent mission and message is central to developing a global brand.**

A standard way to talk about the Agency is just as important as consistently using the same Identity.

While each country and program is unique, there are many cross-cutting elements that define USAID's overall business. It is important that we speak with one voice.

## COMMON LANGUAGE

Working from the list of USAID Program Components used to collect comparable data, we have developed what might be called a standard list of USAID products and services. We call them our "Core Areas of Expertise." These include Agricultural Productivity, Anti-trafficking, Human Rights, Basic Education, Maternal Health and Nutrition, HIV/AIDS, and Public-Private Alliances. There are 40 in all, and each is easy to understand and articulate. While we certainly could list more, and there are many subsets under each, the goal is to use these as our standard list.

This manual also includes a list of countries and places where the U.S. Government provides assistance through USAID. The list is not reflective of USAID's mission structure or regional platforms, just countries that receive assistance. These are the only official sub-brands (see page viii) to be used as an extension to our umbrella brand, the USAID Standard Graphic Identity (Identity).

The chart on the following pages provides a blueprint for our external communications. It is our Brand Architecture, the basic building blocks of our business—what we do and where we do it.

## EXTERNAL COMMUNICATION

USAID's work is highly technical and unfamiliar to those not working in development. It is critical to unify and simplify our message. Avoid using internal organizational structures when speaking to external audiences. Here are a few tips for communicating our work:

- Focus on U.S. assistance versus the Agency.
- Stress that the assistance is from the American people.
- Don't promote or "brand" bureaus and offices.
- Don't develop program logos that compete with the USAID Identity.
- Do promote our Core Areas of Expertise.
- Avoid jargon and acronyms.
- Showcase success.

## SPEAKING WITH ONE VOICE

Bureaus, offices, or missions may not create individual logos or separate identities. This diminishes our recognition as a global organization.

**USAID is one Agency: we have one Identity, one brand.**



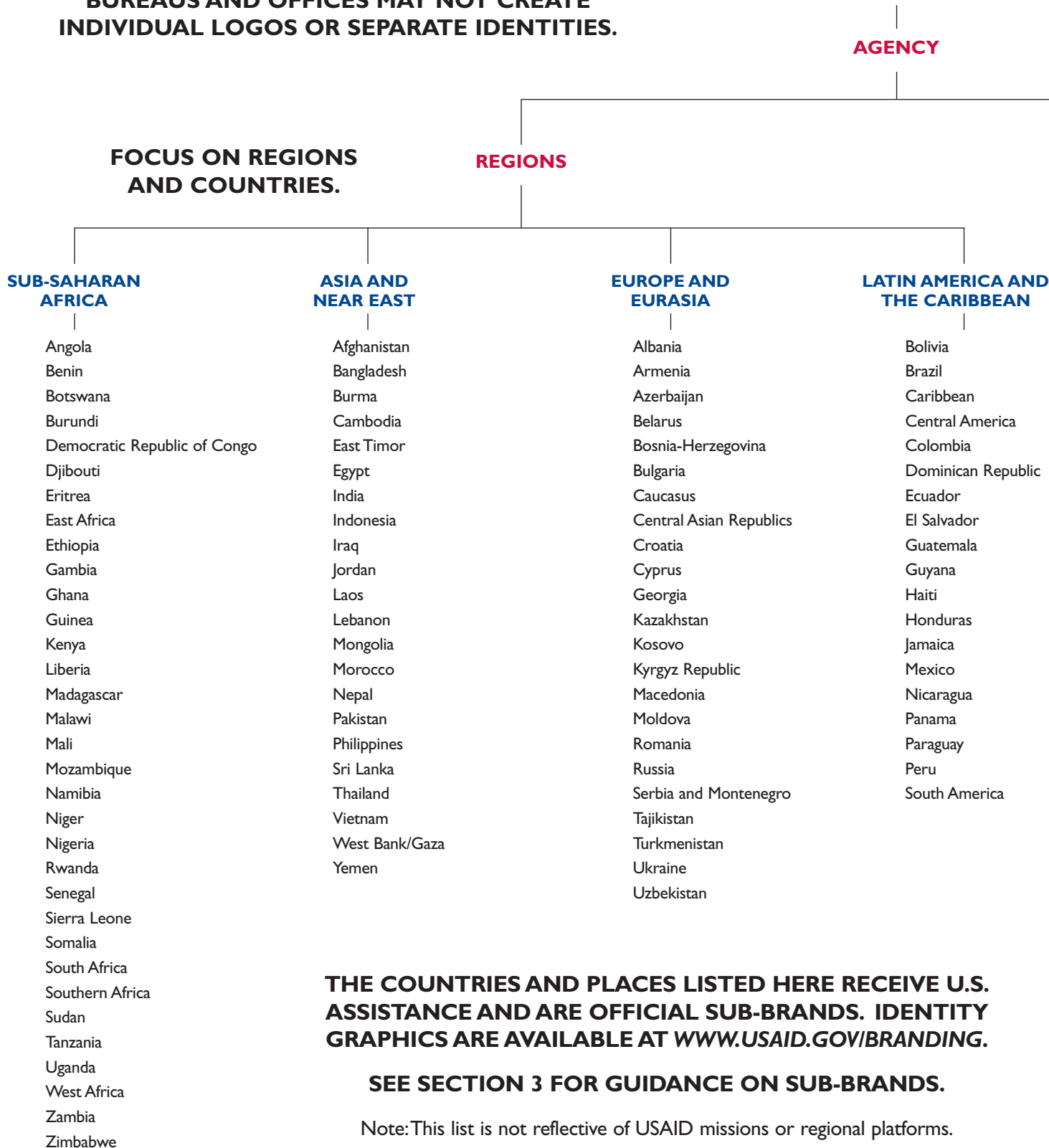
# BRAND ARCHITECTURE FOR

THIS IS THE UMBRELLA BRAND FOR ALL AGENCY COMMUNICATIONS.



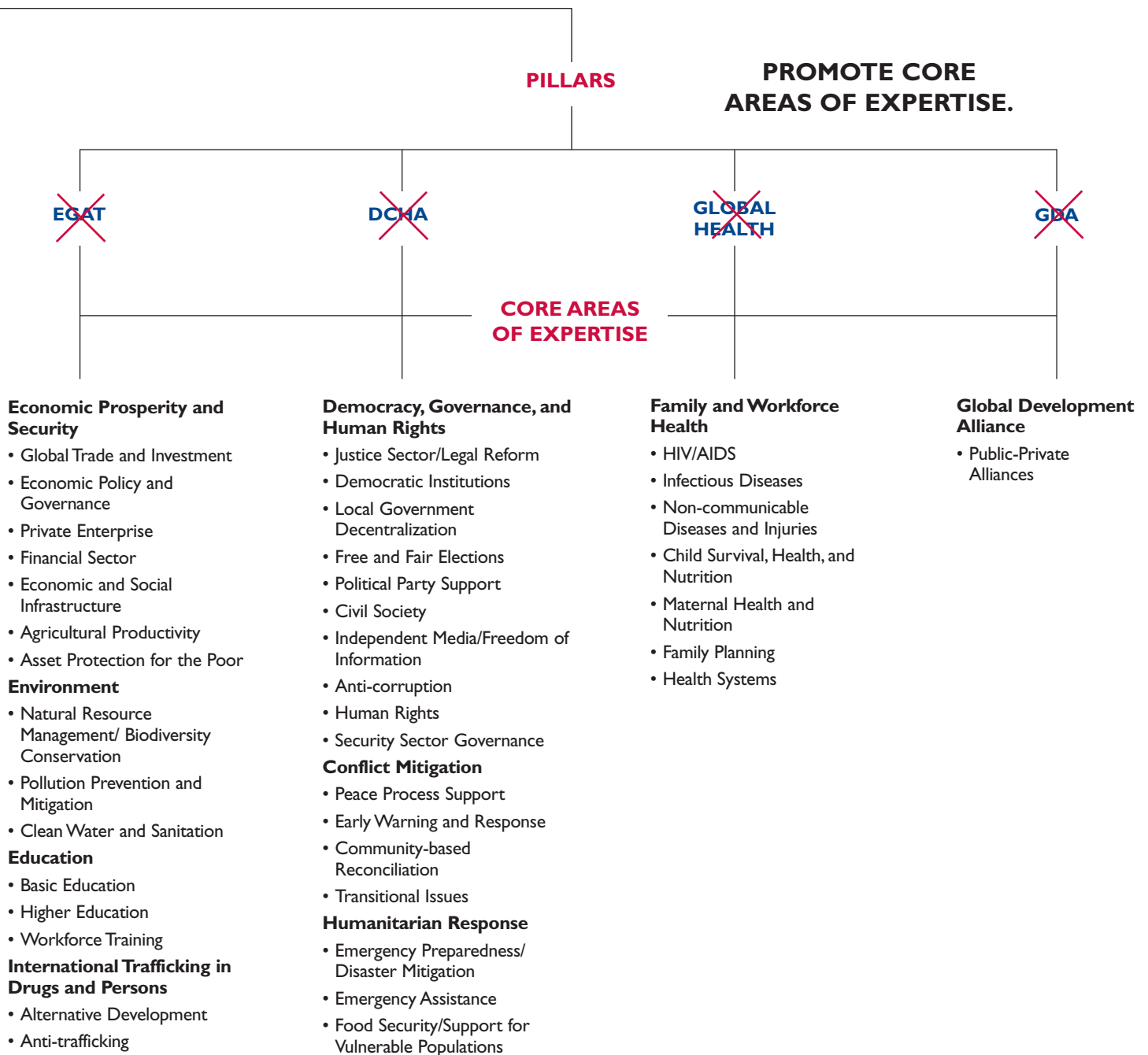
**USAID**  
FROM THE AMERICAN PEOPLE

**BUREAUS AND OFFICES MAY NOT CREATE INDIVIDUAL LOGOS OR SEPARATE IDENTITIES.**



# EXTERNAL COMMUNICATIONS

**WHEN COMMUNICATING WITH EXTERNAL AUDIENCES, AVOID ACRONYMS AND INTERNAL ORGANIZATIONAL STRUCTURES, SUCH AS BUREAUS AND OFFICES.**



# UPDATED LOGO

The **USAID** logo is the graphic representation of our organization—the **United States Agency for International Development**.

Our logo, however, is often hard to read, especially in a small size or at a distance, and sometimes difficult to reproduce, especially our famous handclasp. The updates to the logo below increase readability and improve reproduction quality. And, while a new landmark has been added (see page xi) to enhance the overall communication, the Agency logo remains a powerful symbol of hope for millions of people around the world.

## BEFORE



The United States Agency for International Development text wrapped in a 360° circle, which made it difficult to read.

## SERIF FONT



The serif font was difficult to read and reproduce at many sizes.

## OLD HANDCLASP



The handclasp was difficult to understand and reproduce at most sizes.

## AFTER



In the updated logo, the “United States Agency” and “International Development” text is right reading. The logo must always be used as shown above and may never be altered. The full-color version is shown above, though two-color and one-color versions are also allowed.

## SANS SERIF FONT



The sans serif font is easy to read and reproduce at any size. This example is shown for reference only. No elements of the logo may ever be used alone, as shown here.

## UPDATED HANDCLASP



The updated handclasp is easy to understand and reproduce at any size. This example is shown for reference only. No elements of the logo may ever be used alone, as shown here.

# NEW BRANDMARK

# USAID

This new “brandmark” is the graphic representation of the whole category of U.S. foreign assistance. It is meant to symbolize that the aid provided is from the United States—it is “US AID.”

The two colors, the same red and blue from the American flag, are used to distinguish “US” from “AID,” so the reader won’t mistake this as another logo for our Agency.

Our logo remains the graphic representation of our Agency. It communicates that the assistance provided to the country was in partnership with the U.S. Agency for International Development. But our logo alone is NOT enough. Even with the updates outlined on the previous page, it works better on a publication than a banner: It is more like our signature than our headline. And it’s not the whole message.

That’s why we are adding a brandmark—in marketing terms, it’s like our “brand name.” It is the type of assistance we provide that is differentiated from others like European aid or Japanese aid.

# USAID

FROM THE AMERICAN PEOPLE

This new brandmark—including the tagline, “FROM THE AMERICAN PEOPLE”—communicates a broader message than just marking the work of one organization. It is designed to raise the visibility and value of U.S. foreign assistance. It symbolizes that a project, program, or activity was funded by U.S. taxpayers. It says this is a gesture on behalf of U.S. citizens. It conveys that **USAID\*** is in the U.S. interest.

The brandmark has the potential to become a “global brand name,” like UNICEF. When people not involved with development think about UNICEF, they don’t think about an organization, they think about “help for children in need.” Our goal is to develop a unique positioning for this new brand name, so when people see **USAID\*** they automatically think, “assistance from the American people.”

Like the equity in our logo, global brands are developed over time, not overnight. We must use the brandmark consistently and persistently for it to gain value.



The **USAID\*** brandmark and the Agency logo were designed to work together as a unit. This unit is called the Standard Graphic Identity (Identity). It should be used on all Agency communications.

Think about most consumer products; they have brand names and logos: McDonald’s and the Golden Arches or Nike and the SWOOSH.

Like our Agency logo, the logos for these companies are well recognized around the world and can stand on their own—but the message is more powerful when the brand name and logo are presented together.

\*Note: Do not replicate brandmark in document text, used here for illustrative purposes only.

# USING THIS MANUAL

This *Graphic Standards Manual* was developed to significantly improve and standardize the visual presentation of USAID's external communications. It is for use by professional graphic designers. The content is specific and technical.

This manual addresses standard policies and practices for communications funded in whole by USAID, produced by employees or contractors. The content covers:

## **SECTION 1: BRAND SUMMARY**

The key points in this manual are provided at a glance in this section. Special guidance for contractors is included.

## **SECTION 2: GRAPHIC IDENTITY**

Color, typography, and the placement of our Standard Graphic Identity or the USAID Identity are all central to our branding. It is critical that graphic designers precisely follow these guidelines. Gills Sans is the font for printed publications. Arial is used for desktop publishing.

## **SECTION 3: SUB-BRANDS**

Countries and places that receive U.S. assistance are the only official sub-brands used as an extension of the USAID Identity. They do not reflect USAID missions and regional platforms. The tagline and country name are the only elements of these sub-brands that can be translated. Missions must provide their own translation and select a complementary font for the local language. For consistency, there should be one standard translation for each language within a given country.

## **SECTION 4: BRAND APPLICATIONS**

The USAID Identity should be used on all visual media. The examples in this section are just illustrative, providing ideas on possible ways to “brand” events or promotional materials. The project signage and plaques, however, are the new standard. Program materials are exempt from all guidelines except the correct use and placement of the USAID Identity. A Web address for Website standards is provided.

## **SECTION 5: TEMPLATES**

This section outlines Agency standards for professionally printed business cards and stationery, as well as Microsoft Word templates for fax covers, biographies, country profiles, PowerPoint presentations, and several types of success stories. Headquarters information release to the media should use the press material templates (unless otherwise directed). Missions should consult with State Department Public Affairs and follow embassy guidance.

## **SECTION 6: IMAGERY**

To significantly improve USAID communications, especially publications, missions need to invest in professional photography. This section outlines desired images and adding elements of local color.

## **SECTION 7: PUBLICATIONS**

This section outlines the Agency's overall design guidance to achieve brand consistency and a publication hierarchy. It includes a grid system for layout and how to treat a range of standard publication elements, including headlines, subheads, body text, drop caps, paragraph spacing, bullets, run-in subheads, footnotes, footers, page numbers, pull quotes, sidebars and boxes, and photo captions and credits. Examples of maps, tables, and charts are provided as samples only.

All information in this manual—as well as downloadable graphics, and templates for common communications—is available at [www.usaid.gov/branding](http://www.usaid.gov/branding).

All questions or comments about the Agency's branding should be directed to Joanne Giordano, Senior Advisor to the Administrator, at [jgiordano@usaid.gov](mailto:jgiordano@usaid.gov).

Note: As a technical guide, developed to instruct rather than inform, this manual does not explicitly follow all the guidelines for publications.

# BRAND SUMMARY

## CONSISTENCY COUNTS



+

**USAID**  
FROM THE AMERICAN PEOPLE

=

OR



**USE THE IDENTITY  
ON ALL AGENCY-  
FUNDED  
COMMUNICATIONS.**

LOGO

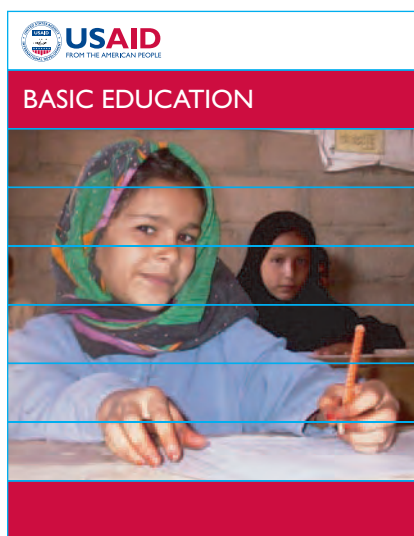
BRANDMARK

**TAGLINE MAY BE  
TRANSLATED, BUT  
MUST BE INCLUDED.**

**USAID**  
FROM THE AMERICAN PEOPLE

STANDARD GRAPHIC IDENTITY  
(IDENTITY)

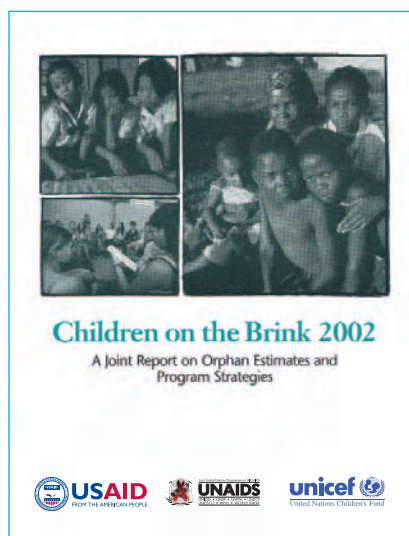
## PLACEMENT IS IMPORTANT



### AGENCY PUBLICATIONS

IDENTITY MUST BE PLACED IN UPPER LEFT AREA, IN A WHITE FIELD, ON ALL AGENCY-FUNDED COMMUNICATIONS; HORIZONTAL GRID MUST BE USED.

(SEE SECTION 7)



### CO-BRANDED PUBLICATIONS

REQUEST LOWER-LEFT PLACEMENT ON CO-BRANDED COMMUNICATIONS

IDENTITY MUST BE OF EQUAL SIZE AND PROMINENCE WITH ALL OTHERS.

(SEE PAGE 2.3)



### PROGRAM MATERIALS

PLACE IDENTITY WHERE APPROPRIATE; LOWER LEFT PLACEMENT IS PREFERRED.

IDENTITY MUST BE OF EQUAL SIZE AND PROMINENCE WITH ALL OTHERS.

(SEE PAGE 4.10)

## COLORS MATTER



USAID BLUE



USAID RED



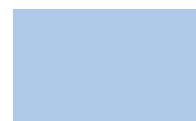
BLACK



DARK GRAY



LIGHT GRAY



LIGHT BLUE

(REFER TO PAGE 2.12)



Olav Saitbones, World Food Program

## IMAGES HAVE IMPACT

- Focus on positive aspects of Agency efforts
- Demonstrate “aid in action”
- Use one strong image on a cover
- Select images that are in focus, and that are colorful and bright
- Include photo credits and captions

(SEE SECTION 6)

**World Food Program (WFP) workers in Malawi scale a giant stack of food bags provided by the U.S. Government through the U.S. Agency for International Development. The U.S. is the largest single donor to WFP, providing more than 56 percent of the cash and commodities contributed to the U.N. agency in 2003.**

## ONE PRIMARY FONT FOR PRINTED PUBLICATIONS

### GILL SANS LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

### GILL SANS

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890

### GILL SANS BOLD

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**

### USE ARIAL FOR DESKTOP PUBLISHING

(SEE PAGE 2.10 AND SECTION 6)

## BRAND BEFORE AGENCY

The Standard Graphic Identity serves as the primary identifier for all Agency communications. The Agency name is secondary and will only appear in a secondary position, such as an address block, or within body text. It should appear on the back covers of publications, as specified on page 7.27.

The Agency name is typeset exactly this way:  
**U.S. Agency for International Development**

(SEE SECTIONS 4 AND 7)

**USAID**  
FROM THE AMERICAN PEOPLE

**David Eckerson**  
Director, Office of Human Resources

U.S. Agency for International Development  
 R2, 100 RRB  
 Pennsylvania Avenue, NW  
 Washington, DC 20523

Tel: 202-712-5500  
 Fax: 202-216-3821  
 email: deckerson@usaid.gov

**USAID**  
FROM THE AMERICAN PEOPLE

U.S. Agency for International Development  
 1300 Pennsylvania Avenue, NW  
 Washington DC 20523  
 Tel (202) 712 6000  
 Fax (202) 216 3524  
 www.usaid.gov

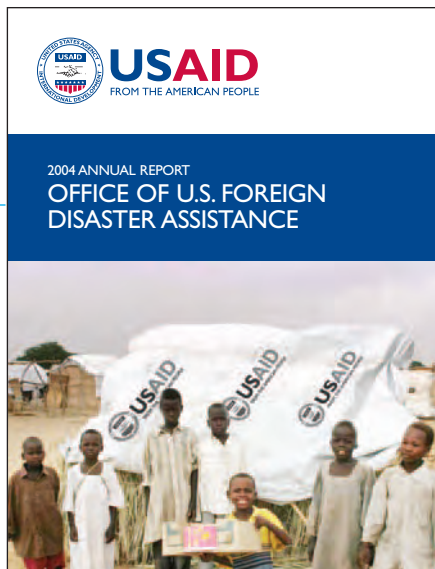
## COUNTRIES ARE SUB-BRANDS



Country or place added as an extension to the USAID Identity.

Note: Not reflective of USAID missions or regional platforms.

## BUREAUS, OFFICES, AND PROGRAMS ARE NOT SUB-BRANDS



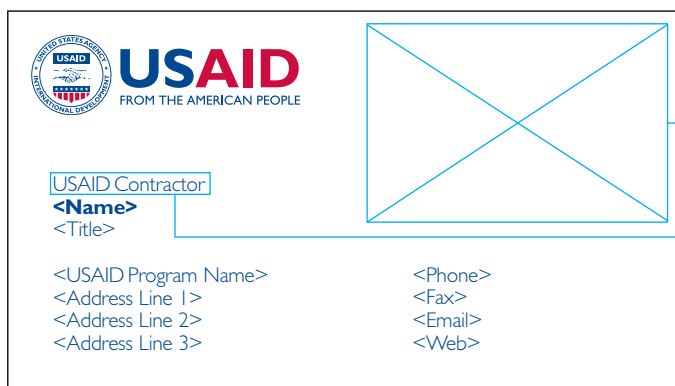
Bureaus, offices, and program names go below the USAID Identity.

# SPECIAL GUIDANCE FOR CONTRACTORS

Organizations with USAID contracts must seek approval from their USAID contact before printing business cards or using stationery with the USAID Identity. Recipients of USAID funded contracts must prohibit employees from claiming status as a USAID employee or member of the United States Government or Diplomatic Mission.

USAID will permit contractors to have the Standard Graphic Identity on business cards only if "USAID Contractor" is printed above the person's name. An example is presented below. Specific guidance on business card layout is on page 5.1.

## USAID CONTRACTOR BUSINESS CARD

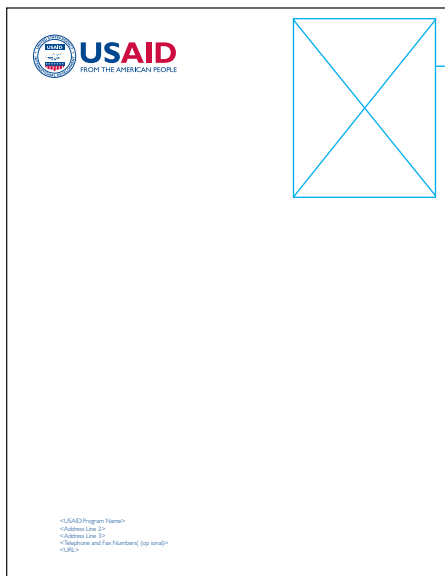


THIS AREA SHOULD BE USED FOR CONTRACTOR'S ORGANIZATION AND/OR USAID PROGRAM INFORMATION

THE WORDS "USAID Contractor" MUST BE TYPESET ABOVE A PERSON'S NAME



## SPECIAL GUIDANCE FOR CONTRACTORS CONTINUED

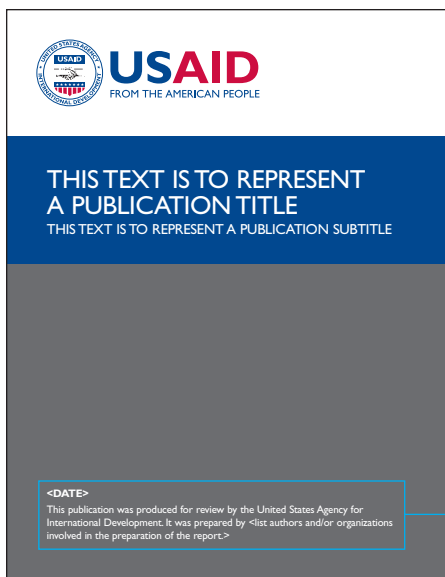


THIS AREA SHOULD BE USED FOR CONTRACTOR'S ORGANIZATION AND/OR USAID PROGRAM INFORMATION

### USAID CONTRACTOR STATIONERY

USAID will allow contractors to use USAID stationery only if the correspondence body copy and signature block clearly indicate the author is a "USAID Contractor." Stationery for contractors should be designed as specified on pages 5.2-5.3, with the following supplemental requirements:

- Correspondence must begin with this statement after the salutation: "I am a contractor for the U.S. Agency for International Development."
- Signature block must include:
  - <Name>
  - USAID Contractor
  - <Title>
  - <Signature>



### COVER OF NON-USAID AUTHORED, EDITED, OR REVIEWED REPORT

All publications—including reports, studies, and papers—funded by USAID must follow the brand standards outlined in Section 7.

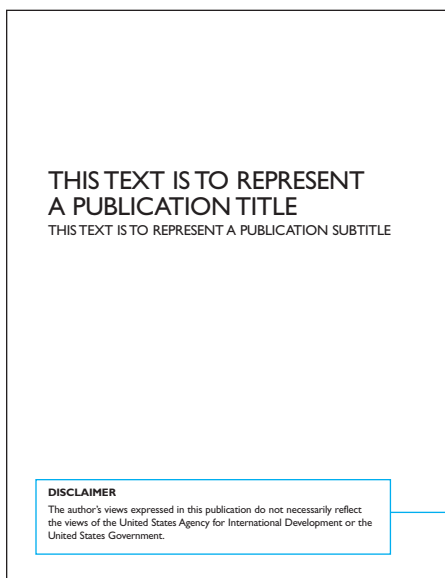
Publications authored by contractors or other non-USAID employees must state on the cover at the bottom:

<DATE>

This publication was produced for review by the United States Agency for International Development. It was prepared by <list authors and/or organizations involved in the preparation of the report.>

<DATE>

This publication was produced for review by the United States Agency for International Development. It was prepared by <list authors and/or organizations involved in the preparation of the report.>



### TITLE PAGE

Publications authored by contractors or other non-USAID employees must include the following disclaimer on the title page:

The author's views expressed in this publication do not necessarily reflect the views of the United States Agency for International Development or the United States Government.

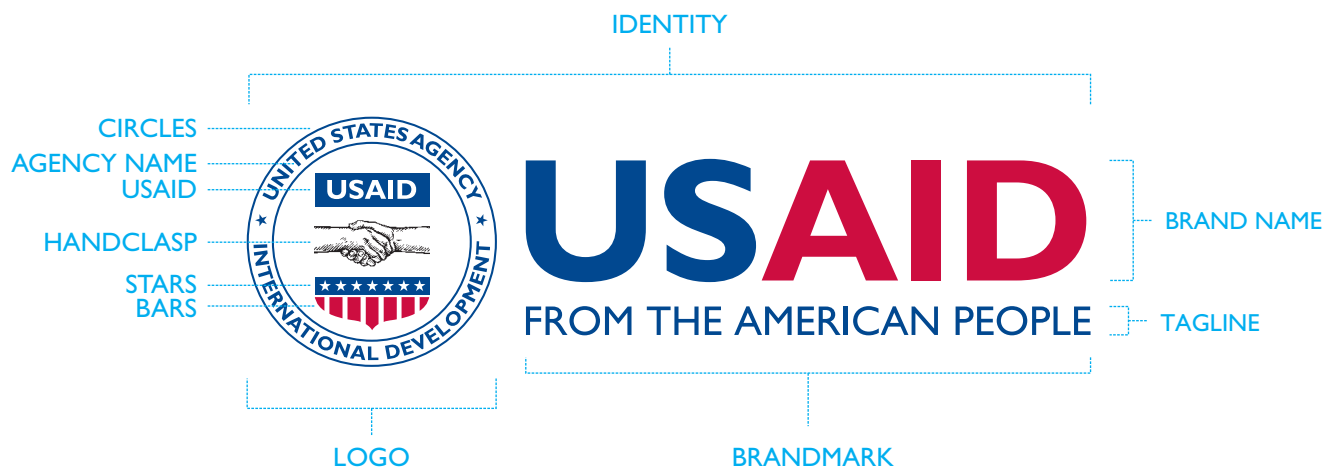
### DISCLAIMER

The author's views expressed in this publication do not necessarily reflect the views of the United States Agency for International Development or the United States Government.

# STANDARD GRAPHIC IDENTITY

The USAID Standard Graphic Identity (Identity) is an official U.S. Government symbol, and any alteration, distortion, re-creation, translation (other than the tagline), or misuse is strictly prohibited. The Identity includes both the logo and brandmark. It is to be used on all Agency communications. On rare occasions however, size, shape, space, or visibility may dictate the use of just the logo or brandmark on certain visual media. Guidance for the logo is shown in detail on pages 2.5-2.7 and for the brandmark on pages 2.8-2.9.

The USAID Identity is only to be arranged in the two formats—vertical and horizontal—shown on these pages. It may not appear on the same page of a document or on-screen presentation in any other arrangement. A number of digital file formats are available for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). Each of the files available is optimized for a variety of applications, for both print and on-screen communications, to ensure easy adherence to these guidelines. **Do not re-create the Identity under any circumstances.** Colors referenced below are described in detail on page 2.12 of this manual.



## FULL-COLOR IDENTITY, HORIZONTAL AND VERTICAL



### LOGO:

Circles, Agency name, USAID, Stars: USAID Blue  
Bars: USAID Red  
Handclasp: 100% Black

### BRANDMARK:

US and tagline: USAID Blue  
AID: USAID Red

## TWO-COLOR IDENTITY, HORIZONTAL AND VERTICAL



### LOGO:

Circles, Agency name, USAID, Stars: USAID Blue  
Bars: USAID Red  
Handclasp: USAID Blue

### BRANDMARK:

US, tagline: USAID Blue  
AID: USAID Red

## BLACK-ONLY IDENTITY, HORIZONTAL AND VERTICAL



### LOGO:

All: 100% Process Black

### BRANDMARK:

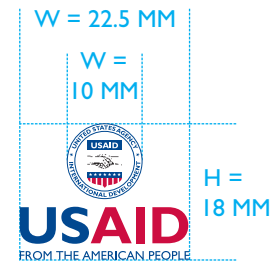
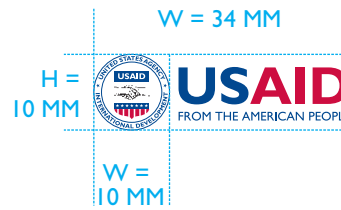
US and tagline: 100% Process Black

AID: 60% Process Black

**MINIMUM PRINT IDENTITY SIZE**

A minimum size has been established for the Standard Graphic Identity to ensure legibility. This size is only intended to be used for business cards. For translation of the tagline into local language, a comparable but legible minimum size must be created.

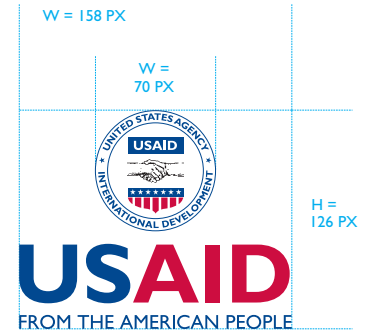
- Minimum height of horizontal Identity = 10 MM**
- Minimum width of horizontal Identity = 34 MM**
- Minimum height of vertical Identity = 18 MM**
- Minimum width of vertical Identity = 22.5 MM**



**MINIMUM ON-SCREEN IDENTITY SIZE**

An absolute minimum size has been established for the identity to ensure legibility in all on-screen applications.

- Minimum height of on-screen horizontal identity = 70 pixels**
- Minimum width of on-screen horizontal identity = 238 pixels**
- Minimum height of on-screen vertical identity = 126 pixels**
- Minimum width of on-screen vertical identity = 158 pixels**



**FIXED PROPORTIONS**

To accurately reproduce the Identity, the logo and brandmark must be scaled and placed in relation to each other exactly as shown here.

- H = Height of USAID name and tagline**
- W = Width of USAID in logo**



**MINIMUM IDENTITY CLEAR SPACE**

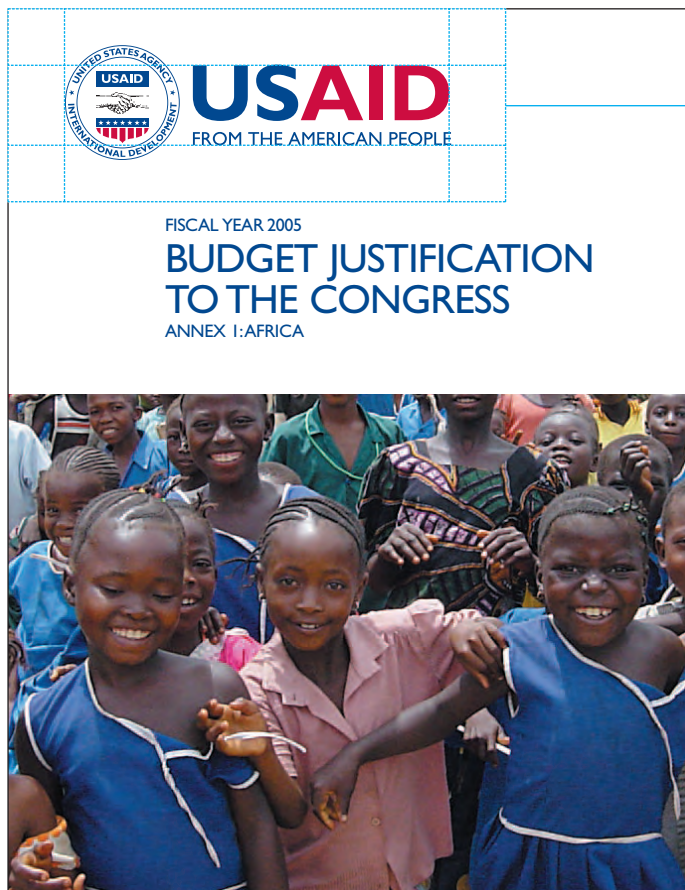
A minimum area within and surrounding the Identity must be kept clear of any other typography (except the sub-brands, as specified in Section 3 of this manual) as well as graphic elements such as photographs, illustrations, thematic images and patterns, and the trim edge of a printed piece. More than the minimum clear space is encouraged if applications provide the opportunity.

Minimum clear space on all sides is equal to height of the name, regardless of the language of the tagline. Within the rectangle so described, the entire area is clear space.

- H = Height of brand name**



## CORRECT IDENTITY PLACEMENT—USAID PUBLICATION



IDENTITY MUST BE PLACED IN UPPER LEFT, IN A WHITE FIELD.

OBEY ALL GUIDELINES WITH REGARD TO CLEAR SPACE AND SIZE.

Print communications funded in whole by USAID must display the horizontal Identity or Identity with sub-brandmark (see Section 3 of this manual for guidance on sub-brands) on the front cover, in the upper-left area of the publication, in a white field.

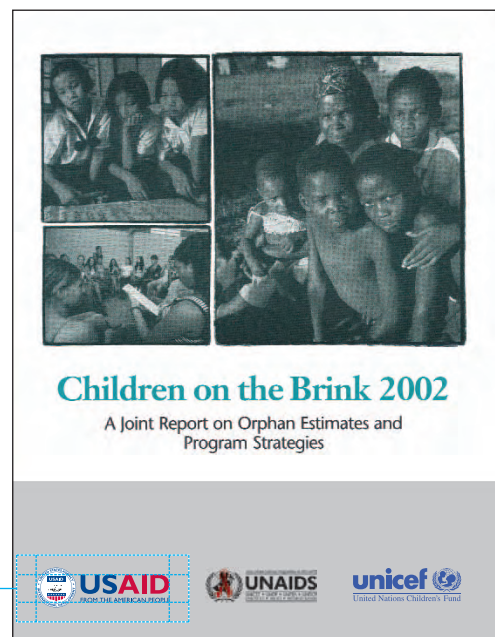
## CORRECT IDENTITY PLACEMENT—CO-BRANDED PUBLICATION

Co-branded publications should display either the horizontal or vertical Identity, or Identity with sub-brandmark, in the lower-left area of a publication cover; and should be comparable in size to any other logos on the page, as shown in the example at right. Program materials should incorporate the USAID Identity where appropriate (see page 4.10).

All guidelines related to the Identity—as described in this manual—must be followed to ensure consistency across all print communications.

USAID IDENTITY MUST BE OF EQUAL SIZE AND PROMINENCE AS ALL OTHER ORGANIZATION'S IDENTITIES

LOWER LEFT POSITION IS PREFERRED.



## CORRECT IDENTITY USAGE

When used on co-branded materials, program materials, or other items such as garments or commodities, it may be necessary to print the Identity on a color background. It is never acceptable to change the colors of the Identity, but the Identity may be overprinted on light shades of color that do not make it illegible. Below are some examples of how the Identity may be used correctly, when displayed on a color background. The reasons the examples below are correct are: The clear space, as defined on page 2.2, is observed; the color combinations are correct, as defined on page 2.1; the minimum size is observed, as defined on page 2.2; and the color background is white, light gray, or light blue, as defined on page 2.12.



## INCORRECT IDENTITY USAGE

The only correct uses of the Identity are as shown on the previous pages, as horizontal Identity and vertical Identity. Any other color combination or arrangement is not allowed. The logo and brandmark may never be broken apart when used on the same page of any printed or on-screen communication. A few typical incorrect examples are shown below.



*Incorrect Identity example:  
Logo on right side of brandmark*



*Incorrect Identity example:  
Logo on left side, top of brandmark,  
incorrect colors*



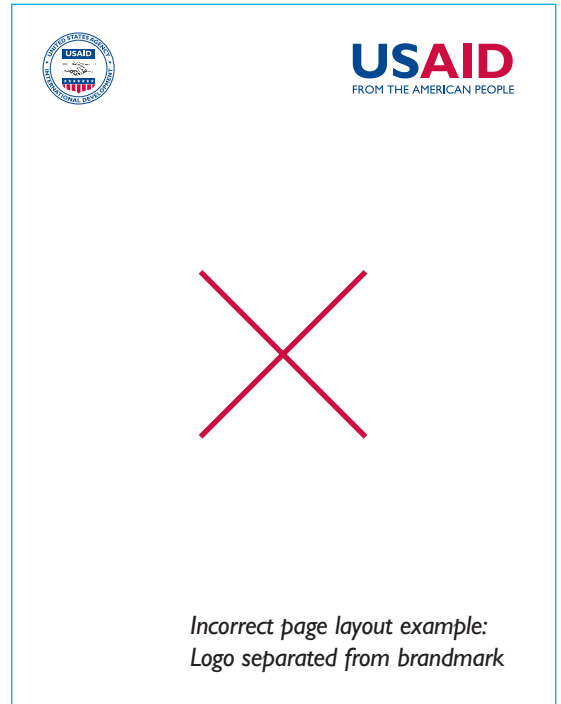
*Incorrect Identity example:  
Logo on right side, top of brandmark*



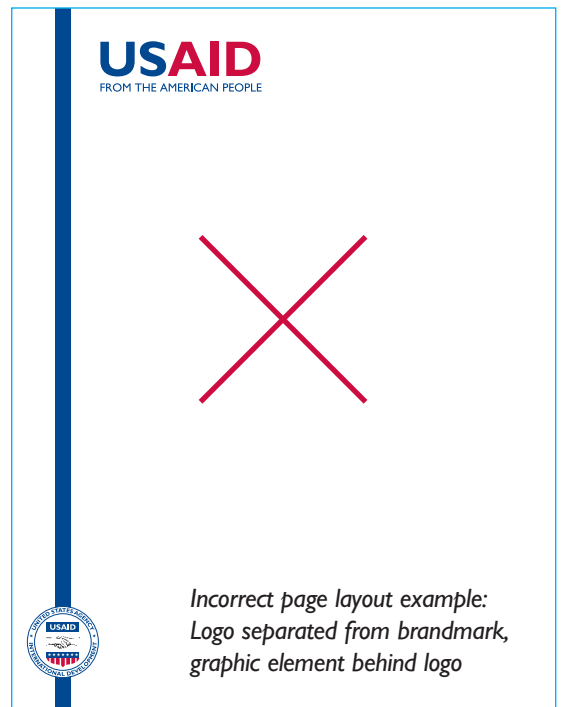
*Incorrect Identity example:  
Logo on bottom of brandmark,  
shadow added*



*Incorrect Identity example:  
Agency name replacing brandmark*



*Incorrect page layout example:  
Logo separated from brandmark*



*Incorrect page layout example:  
Logo separated from brandmark,  
graphic element behind logo*

## LOGO

The Agency logo is an official U.S. Government symbol, and any alteration, distortion, recreation, translation, or misuse is strictly prohibited.

The Standard Graphic Identity (Identity) should be used on all Agency communications. The guidance on pages 2.5-2.7 is for special logo-only items, such as podium signs that are used at events that showcase the full Identity on banners and backdrops (see pages 4.2 and 4.3).

A number of digital file formats are available for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). Each of the files available is optimized for a variety of applications, for both print and on-screen communications, to ensure easy adherence to these guidelines. **Do not re-create the logo under any circumstances.** Colors referenced below are described in detail on page 2.12 of this manual.

### ELEMENTS OF THE LOGO



- A. Circles
- B. Agency name
- C. USAID
- D. Handclasp
- E. Stars
- F. Bars

### FULL-COLOR LOGO

Circles, Agency name, USAID, stars: USAID Blue  
Bars: USAID Red  
Handclasp: 100% Process Black



The full-color logo should be used whenever print or on-screen technology or budget allows. This version can either be printed in four-color process (CMYK) ink or using the three PANTONE® inks described on page 2.12.

### TWO-COLOR LOGO

Circles, Agency name, USAID, stars: USAID Blue  
Bars: USAID Red  
Handclasp: USAID Blue



The two-color logo can be used whenever print technology or budget does not allow for the full-color version. This version may only be printed using the PANTONE® inks described on page 2.12.

### BLACK-ONLY LOGO

All: 100% Process Black



The black-only logo can be used whenever print technology or budget does not allow for the full-color or two-color version. This version may only be printed using Process Black ink.

## MINIMUM LOGO CLEAR SPACE

A minimum area within and surrounding the logo must be kept clear of any other typography (except the brandmark, as specified on pages 2.8-2.9 of this manual), as well as graphic elements such as photographs, illustrations, thematic images and patterns, and the trim edge of a printed piece. These measurements only apply when the logo is used without the brandmark, on allowable applications. More than the minimum clear space is encouraged if applications provide the opportunity.

Minimum clear space on all sides is equal to half of the width of USAID in the brandmark, at any size. Within the rectangle so described, the entire area is clear space.

**W = Width of USAID**

**1/2 W = Half of the width of USAID**

**1/2 W = Clear space**

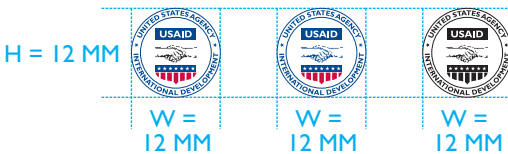


## MINIMUM PRINT LOGO SIZE

An absolute minimum size has been established for the logo to ensure legibility in print applications.

**Minimum height of printed logo = 12 MM**

**Minimum width of printed logo = 12 MM**

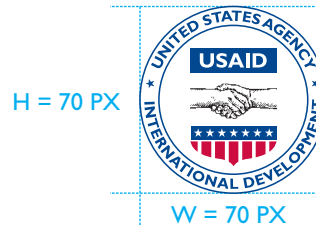


## MINIMUM ON-SCREEN LOGO SIZE

An absolute minimum size has been established for the logo to ensure legibility in on-screen applications.

**Minimum height of printed logo = 70 pixels**

**Minimum width of printed logo = 70 pixels**



## STANDARD LOGO SIZE FOR U.S. 8.5" X 11" (215.9 MM X 279.4 MM) PRINT PUBLICATIONS

A standard size has been established for the logo, when used in 8.5" x 11" print publications, to ensure consistency across all publications that are printed at that size. Please reference sections 4 and 7 of this manual for other specific standard logo sizes, on a variety of other applications and publication sizes.

**Standard height of printed logo = 18.5 MM**

**Standard width of printed logo = 18.5 MM**



**CORRECT LOGO USAGE**

Below are some examples of how the logo may be used correctly, when displayed on a color background. The reasons the examples below are correct are: The clear space, as defined on page 2.6, is observed; the color combinations are correct, as defined on page 2.5; the minimum size is observed, as defined on page 2.6; and the backgrounds are from the color palette.



**INCORRECT LOGO USAGE**

The only correct uses of the logo are as shown on the previous pages, as full-color logo, two-color logo, and black-only logo. Any other color combination is not allowed. The only correct format for the logo is as shown on the previous page and consists of the circles, Agency name, USAID, stars, bars, and handclasp. Any other combination or omission of any element is not allowed. A few typical incorrect examples are shown below.



*Incorrect example:  
Wrong colors*



*Incorrect example:  
Reversed out of a color*



*Incorrect example:  
Elements omitted*



*Incorrect example:  
Wrong typeface, wrong circle color, previous handclasp*



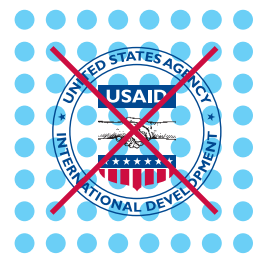
*Incorrect example:  
Word "for" added*



*Incorrect example:  
Shadow added*



*Incorrect example:  
Wrong typeface*



*Incorrect example:  
Logo on top of a color, graphic element, or pattern*



## BRANDMARK

The brandmark is an official U.S. Government symbol, and any alteration, distortion, re-creation, translation (except for the tagline), or misuse is strictly prohibited.

The Standard Graphic Identity (logo and brandmark) should be used on all Agency communications. The guidance on pages 2.8-2.9 is for special brandmark-only items, such as caps or pens, that due to limitations of size, shape, space, or visibility the Identity won't fit (see page 4.4 for examples).

A number of digital file formats are available for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). Each of the files available is optimized for a variety of applications, for both print and on-screen communications, to ensure easy adherence to these guidelines. **Do not re-create the brandmark under any circumstances.** Colors referenced below are described in detail on page 2.12.

### BRANDMARK

US and tagline: USAID Blue  
AID: USAID Red



### MINIMUM BRANDMARK SIZE

A minimum size has been established for the brandmark to ensure legibility in all applications. A comparable, legible minimum size must be created for taglines.

**Minimum height of brandmark = 6 MM**  
**Minimum width of brandmark = 19 MM**



The brandmark must always include the tagline, as shown above. **USAID\*** may never be translated. The tagline can be translated (see below for guidance).

### BRANDMARK WITH TRANSLATED TAGLINES

US and tagline: USAID Blue  
AID: USAID Red



**USAID\*** must remain in English at all times. The tagline may be translated into local language. The tagline should be translated into the local language without altering its meaning or message. For consistency, there should be one standard translation for each language within a given country. Note: In the far right brandmark above, the literal Spanish translation is, "From the People of the United States of America," to avoid offending people in Latin America. The local-language tagline should be set in a typeface that matches the brandmark as closely as possible. The typography is described in detail on pages 2.10-2.11.

### CORRECT BRANDMARK USAGE

Below are some examples of how the brandmark may be used correctly, when displayed on a color background. The reasons the examples below are correct are: The clear space, as defined on page 2.9, is observed; the color combinations are correct, as defined above; the minimum size is observed, as defined above; and the color background is white, light gray, or light blue, as defined on page 2.12.



\*Note: Do not replicate brandmark in document text, used here for illustrative purposes only.

## MINIMUM BRANDMARK CLEAR SPACE

A minimum area within and surrounding the brandmark must be kept clear of any other typography or graphic elements, such as photographs, illustrations, thematic images and patterns (except the logo, as specified on page 2.1), and the trim edge of a printed piece. These measurements only apply on the rare occasion that the brandmark is used without the logo. More than the minimum clear space is encouraged if applications provide the opportunity.

Minimum clear space on all sides is equal to height of the brand name, no matter the language of the tagline. Within the rectangle so described, all the area is clear space.

**H = Height of USAID**



## INCORRECT BRANDMARK USAGE

The only correct uses of the brandmark are as shown on the previous page. Any other color combination or typeface is not allowed. Any other combination or omission of any element is not allowed. A few typical incorrect examples are shown below.



*Incorrect example: Colors inverted*



*Incorrect example:  
Reversed out of a color, wrong colors*



*Incorrect example:  
Wrong typeface*

## BLACK-ONLY BRANDMARK

US and tagline: 100% Process Black  
AID: 60% Process Black



**The color brandmark should be used whenever possible.** The black-only brandmark can be used whenever print technology or budget does not allow for the full-color or two-color version. This version may only be printed using Process Black ink.

## INCORRECT BLACK-ONLY BRANDMARK USAGE

The only correct uses of the brandmark are as shown on the previous page. Any other color combination or typeface is not allowed. Any other combination or omission of any element is not allowed. Two typical incorrect examples are shown below.



*Incorrect example:  
Inverted black values*



*Incorrect example:  
Reversed out of a color,  
wrong black values*

## TYPOGRAPHY

USAID has standards for typography to ensure brand consistency across all printed materials. Typography is one of the most important design elements. It is used to differentiate sections of information as headlines, text, or captions. The font family, Adobe Gill Sans, was selected for clarity. Gill Sans Bold is used in the USAID logo and brandmark. **Adobe fonts are for use in professionally designed and printed communications. Arial is the standard font for desktop publishing. Follow Executive Secretariate guidance for Agency correspondence.**

As a general rule, Gill Sans Bold is used for headlines, subheads, and highlighted text; Gill Sans Regular or Light is used for body text; and Gill Sans Italic is used for captions. Adobe Garamond Regular, Bold, and Italic may be used for body text in longer documents or technical papers and reports. Specific guidelines for font usage are covered in Section 7.

When the Adobe Gill Sans font family is not available, default to Arial. When the Adobe Garamond font family is not available, default to Times Roman.

### PRIMARY FONT FOR PRINT COMMUNICATIONS

#### GILL SANS LIGHT

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

#### GILL SANS LIGHT ITALIC

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

#### GILL SANS

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

#### GILL SANS ITALIC

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

#### GILL SANS BOLD

---

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**

#### GILL SANS BOLD ITALIC

---

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**

### ALTERNATE FONT IF GILL SANS IS NOT AVAILABLE

#### ARIAL

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

#### ARIAL ITALIC

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

#### ARIAL BOLD

---

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**

#### ARIAL BOLD ITALIC

---

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**

Adobe® fonts are for professional graphic designers producing printed publications. Employees should use Arial for Microsoft Word® or Microsoft PowerPoint® communications.

Adobe® fonts can be purchased for both Apple® and Microsoft Windows® operating systems from Adobe Systems Incorporated, at [www.adobe.com](http://www.adobe.com).

All trademarks are property of their respective owners.

## BODY TEXT FONT FOR LONGER-PAGE DOCUMENTS

### ADOBE GARAMOND

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

### ADOBE GARAMOND ITALIC

---

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*

### ADOBE GARAMOND BOLD

---

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**

### ADOBE GARAMOND BOLD ITALIC

---

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***1234567890***

### ALTERNATE FONT IF ADOBE GARAMOND IS NOT AVAILABLE

#### TIMES ROMAN

---

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

#### TIMES ROMAN ITALIC

---

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz*  
*1234567890*

#### TIMES ROMAN BOLD

---

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890**

#### TIMES ROMAN BOLD ITALIC

---

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***  
***abcdefghijklmnopqrstuvwxyz***  
***1234567890***

## INCORRECT USE OF TYPOGRAPHY

The figures below show examples of some incorrect uses of typography. The incorrect use of typography creates confusion and undermines confidence in our brand. Please ensure that the official fonts, Gill Sans, Adobe Garamond, Arial, and Times Roman, are used on Agency printed communications.

The typography should only be used as specified in sections 4 and 7 of this manual.

### GILL SANS WITH SHADOW

---

~~Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim.~~

### GILL SANS IN UPPER CASE

---

~~LOREM IPSUM DOLOR SIT AMET, ADIPISCING ELIT, SED DIAM NONUMMY NIBH EUISMOD TINCIDUNT UT LAOREET DOLORE MAGNA ALIQUAM ERAT VOLUTPAT. UT WISI ENIM AD.~~

### GILL SANS IN OUTLINE

---

~~Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim.~~

### UNSPECIFIED FONT

---

~~Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim.~~

Adobe® fonts are for professional graphic designers producing printed publications. Employees should use Arial for Microsoft Word® or Microsoft PowerPoint® communications.

Adobe® fonts can be purchased for both Apple® and Microsoft Windows® operating systems from Adobe Systems Incorporated, at [www.adobe.com](http://www.adobe.com).

All trademarks are property of their respective owners.

## COLOR PALETTE

USAID has standards for reproducing colors so they will always look consistent, no matter where they appear. For example, the brandmark and logo should be reproduced in full color—USAID Blue, USAID Red, and Solid Black—whenever possible. These colors serve as the source for our standard color palette.

These colors should be employed throughout our communications and are equivalent to the PANTONE® numbers listed in the table below. For four-color process printing (also known as full-color printing), refer to the CMYK values shown. For desktop publishing, such as Microsoft® Word or Microsoft PowerPoint®, refer to RGB (print/on-screen). For Web applications, refer to the RGB Web values or Hexadecimal Web values.

The PANTONE and CMYK values provided can be used on both coated and uncoated paper when printing. Although variations in color will occur, try to match the colors as closely as possible. For applications in color systems not included here, use the PANTONE values for color matching.

### PRIMARY COLOR PALETTE

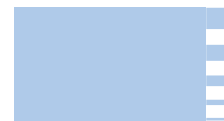
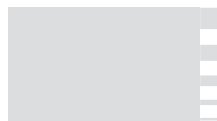
Used for brandmark, logo, text, color fields, and accent colors. USAID Blue and black may be used as tints. **USAID Red may not be used as a tint.**



COLOR DEFINITIONS	<b>USAID BLUE</b>	<b>USAID RED</b>	<b>SOLID BLACK</b>
SPOT COLORS	<b>PANTONE 280</b>	<b>PANTONE 200</b>	<b>PROCESS BLACK</b>
CMYK	<b>100C 72M 0Y 18K</b>	<b>0C 100M 63Y 12K</b>	<b>0C 0M 0Y 100K</b>
HEXADECIMAL WEB	<b>#002A6C</b>	<b>#C2113A</b>	<b>#000000</b>
RGB WEB	<b>0R 42G 108B</b>	<b>194R 17G 58B</b>	<b>0R 0G 0B</b>
RGB (PRINT/ON-SCREEN)	<b>0R 42G 108B</b>	<b>194R 17G 58B</b>	<b>0R 0G 0B</b>

### SECONDARY COLOR PALETTE

Used for color fields and accent colors. Dark gray may be used for text, but light gray and light blue may not. The secondary palette may not be used as tints.



COLOR DEFINITIONS	<b>DARK GRAY</b>	<b>LIGHT GRAY</b>	<b>LIGHT BLUE</b>
SPOT COLORS	<b>PANTONE 425</b>	<b>PANTONE 420</b>	<b>PANTONE 2717</b>
CMYK	<b>0C 0M 0Y 70K</b>	<b>0C 0M 0Y 15K</b>	<b>29C 12M 0Y 0K</b>
HEXADECIMAL WEB	<b>#666666</b>	<b>#DDDDDD</b>	<b>#336799</b>
RGB WEB	<b>102R 102G 102B</b>	<b>221R 221G 221B</b>	<b>51R 103G 153B</b>
RGB (PRINT/ON-SCREEN)	<b>102R 102G 102B</b>	<b>221R 221G 221B</b>	<b>157R 191G 229B</b>

The colors shown throughout this manual have not been evaluated by Pantone, Inc., for accuracy and may not match the PANTONE® Color Standards. Please refer to the current edition of the Pantone color formula guide. PANTONE® is a registered trademark of Pantone, Inc. Please visit [www.pantone.com](http://www.pantone.com) for more information.

Microsoft and PowerPoint are registered trademarks of Microsoft Corporation. All rights reserved.

# SUB-BRANDS

Countries or places that receive U.S. assistance are the only allowable addition to the brandmark; that addition results in the sub-brandmark. A list of countries that are official sub-brands is shown on page viii. No other additions, such as bureaus, offices, or programs, are allowed as an extension of the Identity.

The sub-brandmark is an official U.S. Government symbol, and any alteration, distortion, re-creation, translation (except of the tagline or country name), or misuse is strictly prohibited.

A number of digital file formats are available for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). Each of the files available is optimized for a variety of applications, for both print and on-screen communications, to ensure easy adherence to these guidelines. **Do not re-create the sub-brandmark under any circumstances.** Colors referenced below are described in detail on page 2.12 of this manual.

## SUB-BRANDMARK

US, tagline, mission, or non-presence country name, rule: USAID Blue  
AID: USAID Red



The sub-brandmark must always include the tagline, as shown above. This will ensure brand consistency across all applications. Digital files for all countries and places listed on page viii are available—in English—for download at [www.usaid.gov/branding](http://www.usaid.gov/branding).

## EXAMPLE SUB-BRANDMARK WITH TRANSLATED COUNTRY NAME AND TAGLINE

US, tagline, mission or non-presence country name, rule: USAID Blue  
AID: USAID Red



**USAID\*** must remain in English at all times. The country name and tagline may be translated into local languages. For consistency, there should be one standard translation for each language within a given country. It is recommended that a maximum of two different languages be used beneath a single brandmark. A complementary typeface should be selected for local-language translation of the country name and tagline.

\* Note: Do not replicate brandmark in document text, used here for illustrative purposes only.

### MINIMUM SUB-BRANDMARK SIZE

A minimum size has been established for the sub-brandmark to ensure legibility in all applications. A comparable, legible minimum size must be created for translated taglines and country names.

**Minimum height of brandmark = 6 MM**

**Minimum width of brandmark = 19 MM**

**Minimum width of sub-brandmark is determined by length of country name**



USAID, VERTICAL RULE, COUNTRY NAME = 17 POINT TYPE  
TAGLINE = 4 POINT TYPE

### INCORRECT SUB-BRANDMARK USAGE

The correct sub-brandmark is shown on the previous page. Any other color combination or typeface is not allowed. Any other combination or omission of any element is not allowed. A few typical incorrect examples are shown below.

*Incorrect example:  
Wrong colors*



*Incorrect example:  
Reversed out of a color, wrong colors*



*Incorrect example:  
Wrong typeface*



*Incorrect example:  
Bureau is not a sub-brand*



*Incorrect example:  
Bureau is not a sub-brand*



*Incorrect example:  
Office is not a sub-brand*



*Incorrect example:  
Office is not a sub-brand*



*Incorrect example:  
Program is not a sub-brand*



*Incorrect example:  
Program is not a sub-brand*



See page 1.3 for placement of bureaus, offices, and programs

**MINIMUM SUB-BRANDMARK CLEAR SPACE**

A minimum area within and surrounding the sub-brandmark must be kept clear of any other typography or graphic elements such as photographs, illustrations, thematic images and patterns (except the logo as specified on pages 2.5-2.6 of this manual), and the trim edge of a printed piece. These measurements only apply when the sub-brandmark is used without the logo, on any application. More than the minimum clear space is encouraged if applications provide the opportunity.

Minimum clear space on all sides is equal to height of the brand name, regardless of the language of the tagline. Within the rectangle so described, the entire area is clear space.

**H = Height of USAID**



**EXAMPLE BLACK-ONLY SUB-BRANDMARKS**

US, country name, and tagline: 100% Process Black

AID: 60% Process Black



The color sub-brandmark should be used whenever possible. If USAID Blue and Red are not available, a black-only version of the sub-brandmark must be used, as shown.

**INCORRECT BLACK-ONLY SUB-BRANDMARK USAGE**

The only correct uses of the black-only sub-brandmark are as shown above. Any other color combination or typeface is not allowed. Any other combination or omission of any element is not allowed. Two typical incorrect examples are shown below.

*Incorrect example:  
Wrong black values,  
wrong rule*



*Incorrect example:  
Reversed out of a color,  
wrong black values*





## IDENTITY WITH SUB-BRANDMARK

The Identity with sub-brandmark includes the Standard Graphic Identity and a country or place that receives U.S. assistance. **It is only to be arranged in the horizontal format shown on these pages.** The Identity with sub-brandmark may not appear on the same page of a document or on-screen presentation in any arrangement other than those shown here. A number of digital file formats are available for download at [www.usaid.gov/branding](http://www.usaid.gov/branding).

### EXAMPLE FULL-COLOR IDENTITY WITH SUB-BRANDMARK

The horizontal Identity with sub-brandmark may only consist of the logo and sub-brandmark. The Identity with sub-brandmark may use either the English-language or a local-language tagline. **There is no vertical Identity with sub-brandmark.**

#### LOGO:

Circles, Agency name, USAID, Stars: USAID Blue; Bars: USAID Red; Handclasp: 100% Black

#### IDENTITY WITH SUB-BRANDMARK:

US, country name, and tagline: USAID Blue; AID: USAID Red



### EXAMPLE TWO-COLOR IDENTITY WITH SUB-BRANDMARK

#### LOGO:

Circles, Agency name, USAID, Stars: USAID Blue; Bars: USAID Red; Handclasp: USAID Blue

#### IDENTITY WITH SUB-BRANDMARK:

US, country name, and tagline: USAID Blue; AID: USAID Red



### EXAMPLE BLACK-ONLY IDENTITY WITH SUB-BRANDMARK

LOGO: All: 100% Process Black

#### IDENTITY WITH SUB-BRANDMARK: US, country name,

and tagline: 100% Process Black

AID: 60% Process Black



### MINIMUM CLEAR SPACE FOR IDENTITY WITH SUB-BRANDMARK

A minimum area within and surrounding the Identity with sub-brandmark must be kept clear of any other typography as well as graphic elements such as photographs, illustrations, thematic images and patterns, and the trim edge of a printed piece. More than the minimum clear space is encouraged if applications provide the opportunity.

Minimum clear space on all sides is equal to height of the name, regardless of the language of the tagline. Within the rectangle so described, the entire area is clear space.

H = Height of brand name



### CORRECT IDENTITY WITH SUB-BRANDMARK USAGE

Below are some examples of how the Identity with sub-brandmark may be used correctly when displayed on a color background. The reasons the examples below are correct are: The clear space, as defined above, is observed; the color combinations are correct, as defined above; the minimum size is observed, as defined above; and the color background is white, light gray, or light blue, as defined on page 2.12.



## MINIMUM PRINT SIZE FOR IDENTITY WITH SUB-BRANDMARK

A minimum size has been established for the Identity with sub-brandmark to ensure legibility in all applications. This size is only intended to be used for business cards.

The minimum size described here is for the English-language tagline Identity with sub-brandmark. A comparable, legible minimum size must be created for a translated tagline.

**Minimum height of horizontal Identity with sub-brandmark = 10 MM**  
**Minimum width of horizontal Identity with sub-brandmark is determined by length of country name**



## MINIMUM ON-SCREEN SIZE FOR IDENTITY WITH SUB-BRANDMARK

An absolute minimum size has been established for the Identity with sub-brandmark to ensure legibility in all on-screen applications.

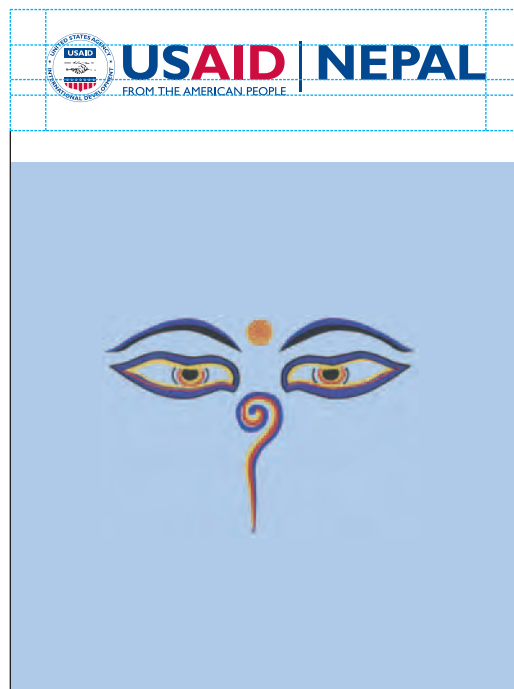
**Minimum height of on-screen horizontal identity = 70 pixels**  
**Minimum width of on-screen horizontal identity = 238 pixels**



## CORRECT IDENTITY WITH SUB-BRANDMARK PLACEMENT

Print communications funded by USAID should display either the horizontal Identity or Identity with sub-brandmark on the front cover, in the upper-left area of the publication, in a white field. All guidelines related to the Identity—as described in this document—must be followed to ensure consistency across all print communications.

The mission folder example at right shows the Identity with sub-brandmark used correctly.



IDENTITY MUST BE PLACED IN UPPER LEFT, IN A WHITE FIELD.

OBEY ALL GUIDELINES WITH REGARD TO CLEAR SPACE AND SIZE.

### INCORRECT IDENTITY WITH SUB-BRANDMARK USAGE

The only correct uses of the Identity with sub-brandmark are as shown on the previous two pages, as horizontal Identity with sub-brandmark. Any other color combination or arrangement is not allowed. The Identity and sub-brandmark may never be broken apart when used on the same page of any printed or on-screen communication. A few typical incorrect examples are shown below.



*Incorrect example: Logo above sub-brandmark*



*Incorrect example: Logo to right side of sub-brandmark*



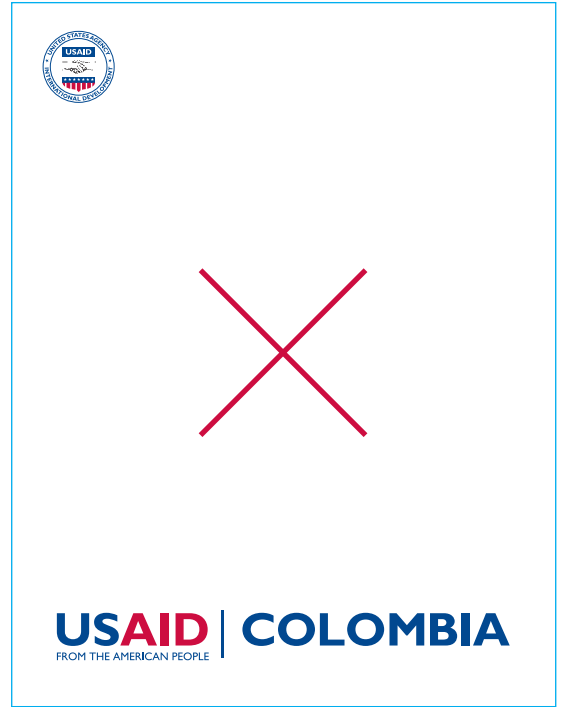
*Incorrect example: Logo on right side, top of sub-brandmark, country name in red*



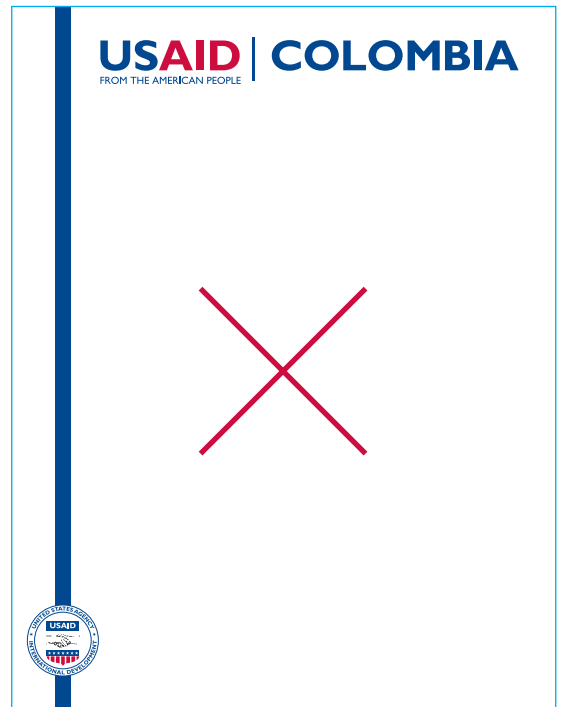
*Incorrect example: Logo on bottom of sub-brandmark*



*Incorrect example: Vertical Identity with sub-brandmark is not allowed; country name below brandmark*



*Incorrect page layout example: Logo separated from sub-brandmark, and not at top left on page*



*Incorrect page layout example: Logo separated from sub-brandmark, graphic element behind logo*

# BRAND APPLICATIONS

The Standard Graphic Identity (Identity), should be applied to a variety of printed or manufactured materials and on-screen communications. Size, shape, space, or visibility may necessitate using the logo or brandmark alone. The guidelines shown earlier in this manual must be followed without exception. Brand applications shown here, however, are just examples intended to demonstrate the flexibility and consistency of the Identity across a variety of platforms.

## COMMODITIES

Commodities are one of the most visible forms of communication. The examples shown on this page communicate a clear and consistent message to aid recipients. (Examples shown here may not have been produced.)

### FOOD BAGS

Food bags with the horizontal and vertical Identities and the American flag.



### OIL CANS, BLANKETS, BOXES

All items contain the Identity, either the two-color or one-color version.

### PLASTIC SHEETING

Plastic sheeting with the black-only version of the Identity. The color Identity may also be used.



# SIGNAGE

(Examples shown here may not have been produced.)



## PODIUM SIGNS

A circular graphic of the USAID logo should be created for use on podiums. This podium sign should be created to fit your podium in a scale that is similar to that shown on the bottom of the next page.

## HORIZONTAL BANNERS

$$W = 3.1 \times H$$



## VERTICAL BANNERS

$$W = .62 \times H$$



## FLAGS



STANDARD  
USAID FLAG  
PROPORTIONS  
ARE 5W X 3H

ALL FLAGS MUST  
ALWAYS BE OF  
COMPARABLE  
SIZE AND RAISED  
TO SAME LEVEL

Not all events require flags. If flags are displayed in the U.S. (including territories, possessions, embassies/missions) start with the U.S. flag and add additional flags as appropriate. The U.S. flag always goes at the left of the room/observer or stage right.

If on foreign soil and outside of the embassy/mission, the flag of the host country goes first followed by the U.S. flag.

For additional information, please contact USAID Special Events & Protocol or visit <http://inside.usaid.gov/LPA/events/>.

## EVENT EXAMPLES *(Examples shown here may not have been produced.)*



**BANNER & PODIUM SIGNS**  
Podium signs and banners should be used to brand an event. An example event arrangement is shown at left.

If an ambassador is the senior U.S. Government official at an event, it is recommended that the Department of State seal be displayed on the podium.

Banners may be used to detail the event, as in the 44th anniversary event for USAID in Malawi shown here. Banners may also be used to acknowledge partners and host countries.

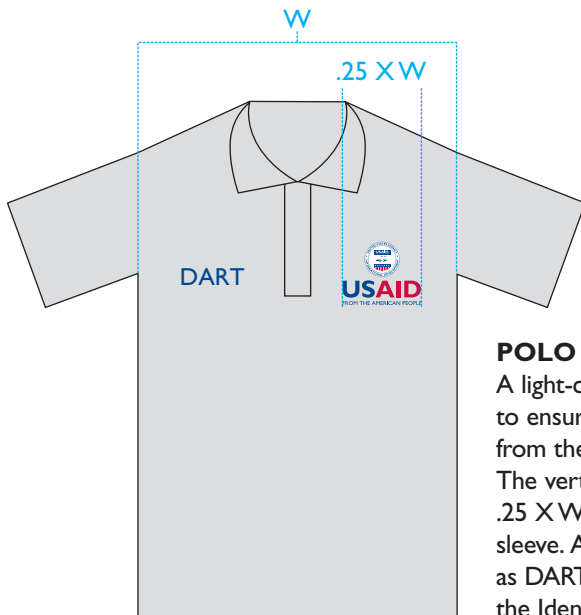
## REPEATING BACKDROPS



When creating a televised or heavily photographed event, a repeating backdrop may be used in conjunction with the podium sign. A repeating backdrop will enable the Identity to be seen clearly from many different angles and distances. Banners may be hung in other locations, to greet and inform guests.

## PROMOTIONAL ITEMS

The Standard Graphic Identity, logo, or landmark may be placed on promotional items. Size, shape, space, and visibility will dictate which to use. Color and clear space specifications must be followed at all times. (Examples shown here may not have been produced.)



### POLO SHIRT

A light-colored shirt should be used to ensure the Identity is visible. Colors from the Agency palette are preferred. The vertical Identity size used here is .25 X W of the shirt, from sleeve to sleeve. Additional information, such as DART, should be placed opposite the Identity.



### CAP

A light-colored cap should be used to ensure the landmark is visible. Colors from the Agency palette are preferred. The landmark used here is .5 X W of the cap.



### T-SHIRT

A light-colored shirt should be used to ensure the branding is visible. If a colored shirt is used, then white ink must be printed behind the logo. Colors from the Agency palette are preferred. The landmark and logo used here are each .5 x width of the shirt from sleeve to sleeve.



### RETRACTABLE BADGE HOLDER

A light-colored background should be used to ensure the logo is visible. Colors from the Agency palette are preferred.



### PEN

A light-colored pen should be used to ensure the landmark is visible. Colors from the Agency palette are preferred. Opaque inks have been used here.

## EVENT MATERIALS *(Examples shown here may not have been produced.)*

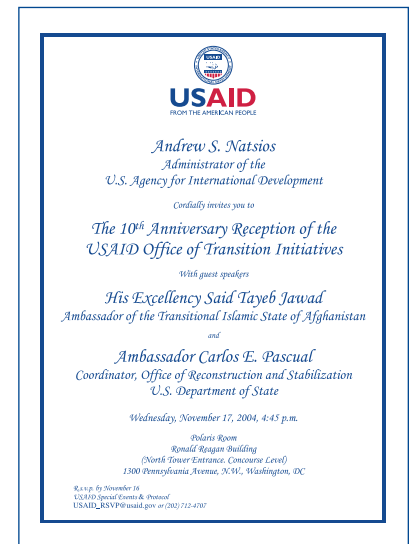


## FOLDER

At left is a typical two-pocket folder that highlights the Identity.

## INVITATION

Calligraphic typography may be selected for use in designs for more formal purposes, such as the invitation shown here.



## AWARD CERTIFICATE

Calligraphic typography may be selected for use in designs for more formal purposes, such as the certificates shown here.



## NOTE CARD



## NAMETAG





## PROJECT SIGNS AND PLAQUES (Examples shown here may not have been produced.)



USAID  
FROM THE AMERICAN PEOPLE

With the assistance of the American people, through the United States Agency for International Development (USAID) the Macedonia Court Modernization Project furnished twelve courtrooms, an intake center, a training conference room, and security equipment for the Basic Court Struga.

Со помош на американскиот народ преку Агенцијата за меѓународен развој на САД (УСАИД), Проектот за модернизација на судството во Македонија опреми дванаесет судинци, писарници, сала за едукација и опрема за обезбедување во Основниот суд Струга.

In cooperation with the Basic Court Struga  
May 2004  
Managed By DPK Consulting

Во соработка со Основен суд Струга  
Maj 2004  
Спроведено од ДПК Консалтинг

Marking program sites is an important part of the Agency's branding campaign. It is critical that the people who visit the clinics we modernize, or attend the schools we build, know that those facilities have been provided or upgraded with the support of the American people.

The examples on this page are the Agency standard for project signs and plaques commemorating our work. These, as is everything in this manual, are for programs funded by USAID through contractors. The *Partner Branding Guide* details co-branded signs and plaques for co-funded projects.

To show partnership with the host government, include both the U.S. and host country flags, flanking the top left and right corners. The USAID Identity, in this instance, is centered. The tagline may be translated. For brand consistency, it is critical that these core elements be presented exactly this way.

Missions can decide on the remaining information based on the specific project details and local customs. The short narrative about the program and the deliverables should emphasize the "people to people" aspect, as shown here. Presenting the information in both English and local languages, with a maximum of two local languages per sign or plaque, is recommended.

The name of the contractor, other parties to be acknowledged, additional logos, and the date can be included at the bottom.



USAID

از مردم ایریکا  
د ایریکا دولس

این پروژه توسط حکومت انتقالی اسلامی افغانستان و مردم ایالات متحده امریکا برای مردم افغانستان اهدا گردیده است.  
دا پروژه د افغانستان د انتقالی اسلامی حکومت او د امریکا د متحده ایالاتو دخلکو له خواه د افغانستان خلکو ته اهدا شوی ده.

This project has been provided to the people of Afghanistan by the Transitional Islamic State of Afghanistan and the people of the United States of America

Year 2004

سال ۱۳۸۳

## VEHICLES

Vehicles may be marked using either the vertical or horizontal Identity. All guidelines regarding Identity usage should be followed.

Please check with security personnel before applying the Identity to USAID vehicles. Mission or embassy security will determine if U.S. Government branding is appropriate. A Magnetic Identity that can be easily removed is a good option.

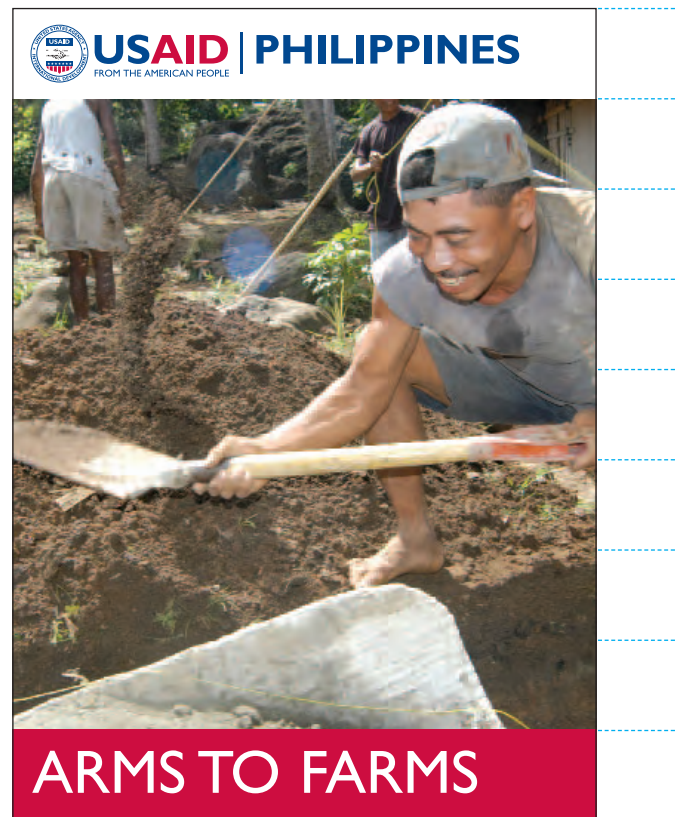


*(Examples shown here may not have been produced.)*

## DVD AND CD COVERS

DVD and CD covers should contain the Identity in the upper left, contained in a white field that is either one or two bars tall.

One powerful, relevant photograph might be used to attract attention to the product, as shown in the examples here.



# WEBSITE

The Standard Graphic Identity should appear in the upper-left area of every first-level page of a Website, below any horizontal navigation bar. The landmark may be used on subsequent pages due to space limitations and to ensure visibility. Color, size, and clear space specifications should be followed at all times. The two examples of branded home pages are shown below for general guidance.



While meeting the standards outlined in this *Graphics Standards Manual*, USAID-funded Websites must also meet certain content and technical guidelines.

All information needed to build a Website or to update pages on [www.usaid.gov](http://www.usaid.gov) is located on the xWeb portion of the USAID Website ([www.usaid.gov](http://www.usaid.gov) USAID Keyword: xWeb). xWeb helps Webmasters understand how to apply the graphic standards to the Web and includes information on 508 compliance, cascading style sheets, privacy, and security.

## ON-AIR GRAPHICS

The Standard Graphic Identity or landmark should be on screen whenever other text, such as a title, is shown. Color, size, and clear space specifications should be followed at all times. Font guidelines should also be followed at all times. Several examples of branded video stills are shown below for general guidance. (Examples shown here may not have been produced.)

### OPEN TITLE SLATE



### BUMPER



### IDENTITY BUG



### LOWER-THIRD INTERVIEWEE SLATE



### LOWER-THIRD LOCATION SLATE



### CREDITS



## PROGRAM MATERIALS

Program materials are communications that target beneficiaries with specific messages, such as “Inoculate your children” or “Be tested for HIV/AIDS.” They often use cartoons, illustrations, or other graphic techniques to simplify communications.

The Agency—or the work we are doing, studying, evaluating, or promoting—is not the subject. These are not considered part of our “corporate communications.” Therefore, program materials DO NOT need to follow the Agency branding guidelines in this manual for type, color, and layout.

However, the USAID Identity should be used on most program materials to acknowledge the U.S. Government’s support and funding, if appropriate.

Missions should determine if some items, such as election materials or communications produced for the host country or ministries, should not be branded.

This poster was used to encourage fathers in Nigeria to immunize their children.



(Examples shown here have been modified to include USAID Identity.)



This mousepad is part of a USAID-funded program that installed computer labs in all of the high schools in Macedonia.

# TEMPLATES

A series of mandatory communications templates has been developed for common items such as business cards. U.S. formats have been used; however, designs can also be transferred to systems popular in other countries. All graphic elements—typography, images, areas of color, and other items—are oriented to specific areas, as shown in the following pages. Consistent placement of these elements will result in a standard family of communications. These templates are available in electronic format for download at [www.usaid.gov/branding](http://www.usaid.gov/branding).

## BUSINESS CARDS

There are four available formats for USAID employee business cards. Refer to page 1.3 for guidance on contractor business cards. These business cards are available as templates in Quark XPress and PageMaker at [www.usaid.gov/branding](http://www.usaid.gov/branding). Variations are provided for long country names or the inclusion of the Department of State seal for field personnel who require official U.S. embassy recognition. All text is set in the USAID font, Gill Sans. Name, title, and contact details can be modified. Business cards should be printed in two colors, PANTONE 280 (USAID Blue) and 200 (USAID Red), or with the addition of PANTONE 871 if the Department of State seal is included. Templates may be adapted for local customs, to include cell phone, or other critical information. The back of the card may be used for local-language translation.

The copy for the name should be set in 8pt Gill Sans Bold, with the title set in 8pt Gill Sans Light on 8.5pt leading. The address should be set in 8pt Gill Sans Light on 8.5pt leading. All text should appear left justified. All copy is set in PMS 200. Allow at least one line of clear space between the title and the Agency name.

Specify uncoated, bright white, smooth finish, 80# cover paper stock, and offset printing for all business cards.

Offset printing should be used to create business cards. Thermography, or “raised ink” printing, should not be used as it may cause poor legibility.

Contact details in order as shown:

- Person’s name
- Title
- Agency name
- Postal address
- Telephone and/or fax numbers
- Email and/or URL

### VERSION A—Headquarters



**David Eckerson**  
Director, Office of Human Resources

U.S. Agency for International Development  
R2, 100 RRB  
Pennsylvania Avenue, NW  
Washington, DC 20523

Tel: 202-712-5500  
Fax: 202-216-3821  
email: [deckerson@usaid.gov](mailto:deckerson@usaid.gov)

### VERSION B—Missions/non-presence countries



**USAID | ALBANIA**

**Harry Birnholz**  
Mission Director

U.S. Agency for International Development  
Sheraton Tirana Hotel & Towers  
Tirana, Albania

Tel: 011-355-4-266-395  
Fax: 011-355-4-266-394  
[www.usaid.gov](http://www.usaid.gov)

### VERSION C—Long country names



**USAID | CENTRAL ASIAN REPUBLICS**

**Saskia Funston**  
Information Specialist

U.S. Agency for International Development  
Park Palace Building  
41 Kazibek Bi Street  
480100, Almaty  
Kazakhstan

Tel: 811-204-000x416  
[sfunston@usaid.gov](mailto:sfunston@usaid.gov)  
[www.usaid.gov](http://www.usaid.gov)

### VERSION D—With Department of State seal



**USAID | INDIA**

**George Deikun**  
Mission Director

U.S. Agency for International Development  
American Embassy  
Chanakypuri  
New Delhi, India 110 021

Tel: (91 11) 2419-8000  
Fax: (91 11) 2419-8454  
[www.usaid.gov](http://www.usaid.gov)

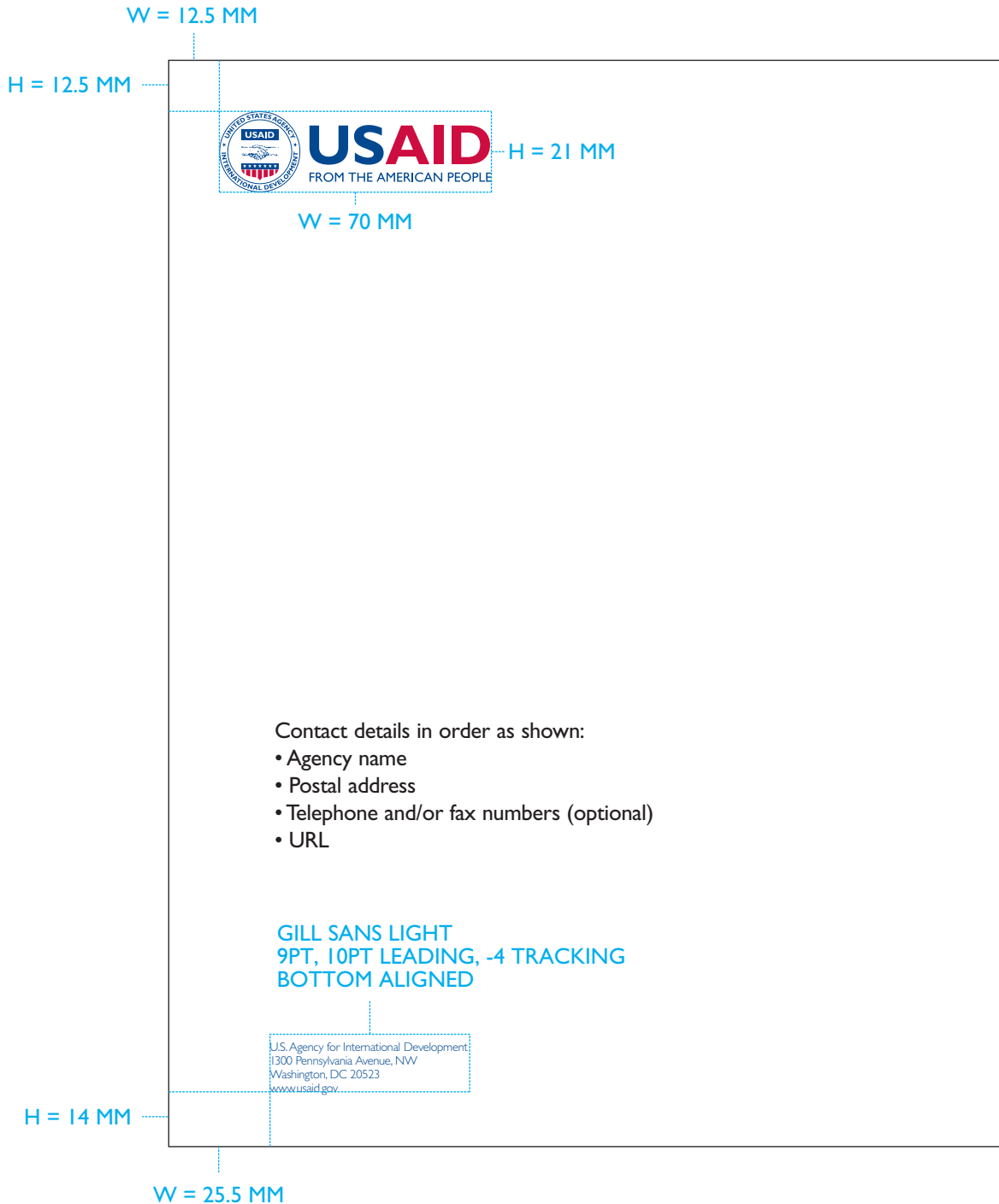
## HEADQUARTERS LETTERHEAD

To standardize our communications, a letterhead template is available in Quark XPress and PageMaker for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). The template is set to match the specifications shown here; it should be offset printed on letterhead paper stock. Paper stock should match 24# writing, bright white, smooth finish stock as closely as possible. The professionally printed letterhead should be printed in two colors, PANTONE 280 (USAID Blue) and PANTONE 200 (USAID Red).

The letterhead also is available in color and black and white in Microsoft Word for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). Microsoft Word files are only suitable for desktop publishing applications or creating Adobe Acrobat PDF files.

Refer to page 1.4 for special guidance for contractors using USAID letterhead.

## I-COLUMN ADDRESS BLOCK



## COUNTRY LETTERHEAD

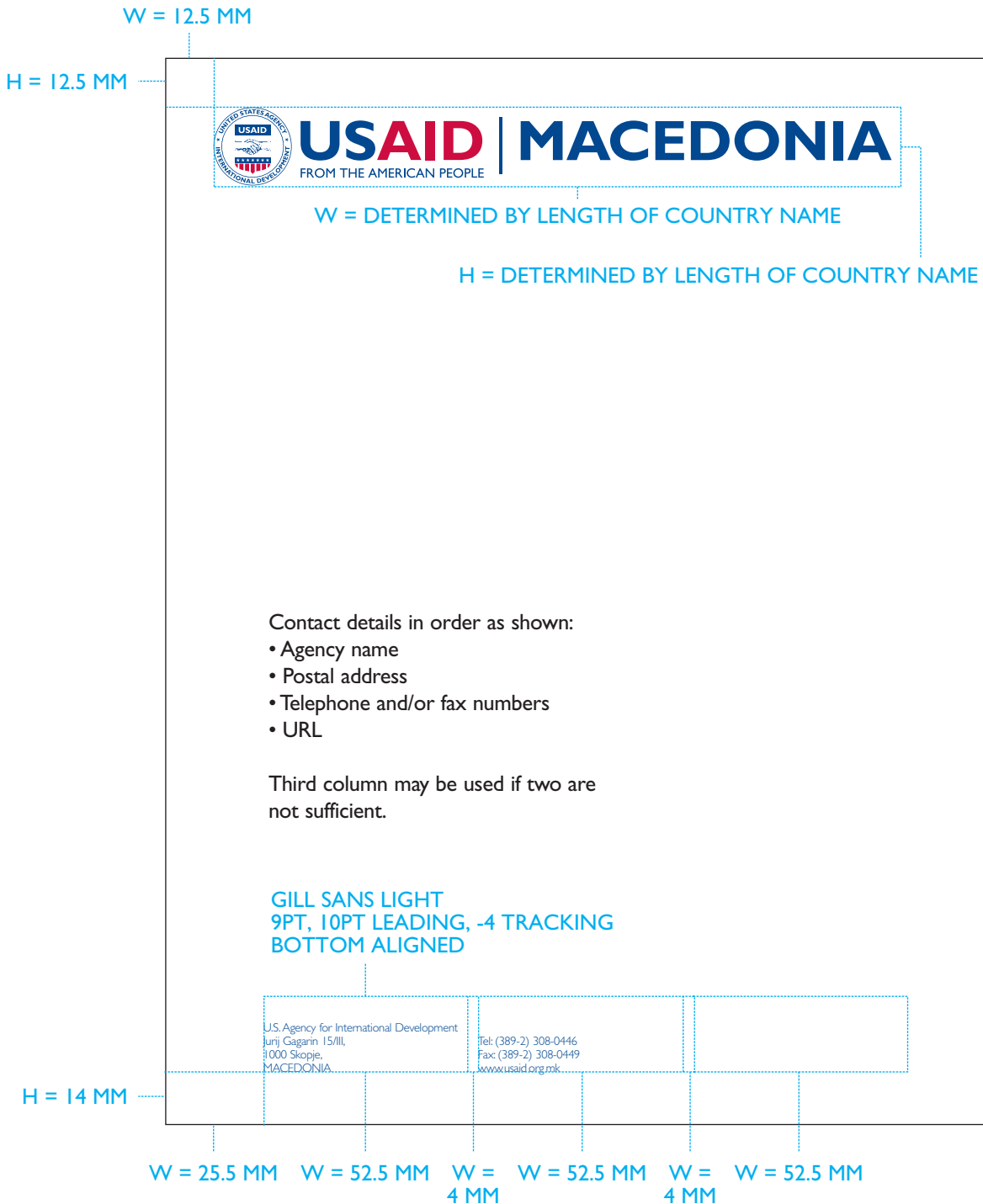
To standardize our communications, a letterhead template is available in Quark XPress and PageMaker for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). The template is set to match the specifications shown here; it should be offset printed on letterhead paper stock. Paper stock should match 24# writing, bright white, smooth finish stock as closely as possible. The professionally printed letterhead should be printed in two colors, PANTONE 280 (USAID Blue) and PANTONE 200 (USAID Red).

To create a letterhead for a specific country, a design professional should insert the appropriate Identity with sub-brandmark (available at [www.usaid.gov/branding](http://www.usaid.gov/branding)) and update the address information. All letterhead elements should match the specifications shown here.

The letterhead also is available in color and black and white in Microsoft Word for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). Microsoft Word files are only suitable for desktop publishing applications or creating Adobe Acrobat PDF files.

Refer to page 1.4 for special guidance for contractors using USAID letterhead.

## I-COLUMN, 2-COLUMN, OR 3-COLUMN ADDRESS BLOCK





**FAX COVERS**

To ensure universal standards, a fax cover template is available in Microsoft Word and Adobe Acrobat for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). The fax cover fields may be completed in the electronic template and printed out individually, or a quantity of blank fax covers may be produced and completed by hand.

The copy for the fax cover should be set in 11pt Arial on 14pt leading. All text should appear left justified. All text is set in black ink only, for maximum transmission clarity.

Contact details in order as shown:

- Date
- Total pages
- Attention
- Organization
- Fax number
- From
- Organization
- Phone number
- Comments



**FAX COVER**

**DATE** \_\_\_\_\_ **TOTAL PAGES** \_\_\_\_\_

**ATTENTION** \_\_\_\_\_

**ORGANIZATION** \_\_\_\_\_

**FAX NUMBER** \_\_\_\_\_


**FROM** \_\_\_\_\_

**ORGANIZATION** \_\_\_\_\_

**PHONE NUMBER** \_\_\_\_\_

**COMMENTS** \_\_\_\_\_

URGENT    REPLY ASAP    PLEASE COMMENT    PLEASE REVIEW    FOR YOUR INFORMATION



**FAX COVER**

**DATE** \_\_\_\_\_

**ATTENTION** \_\_\_\_\_

**ORGANIZATION** \_\_\_\_\_

**FAX NUMBER** \_\_\_\_\_

**FROM** \_\_\_\_\_

**ORGANIZATION** \_\_\_\_\_

**PHONE NUMBER** \_\_\_\_\_

**COMMENTS** \_\_\_\_\_

URGENT    REPLY ASAP    PLEASE COMMENT    PLEASE REVIEW    FOR YOUR INFORMATION

Missions and non-presence countries may wish to use their respective Identity with sub-brandmark on fax covers, as shown in the example for Senegal, above. Headquarters fax covers use the Identity, as shown at left.

To create a fax cover for a specific country, in Microsoft Word, insert the appropriate Identity with sub-brandmark and save as a new document.



## COUNTRY PROFILE

All missions and most non-presence countries should have a two-page country profile. An official Agency template is available in Microsoft Word for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). This template can be used for desktop publishing and creating Adobe Acrobat PDF files.

### COUNTRY PROFILE INCLUDES:

- COUNTRY IDENTITY
  - POSITION GRAPHIC .5" FROM TOP AND LEFT EDGES
- COUNTRY PROFILE TITLE
  - GRAPHIC IN FILE; DO NOT ALTER
- MONTH AND YEAR
  - ARIAL BOLD 9PT
  - COLOR IS 100% USAID BLUE
- PHOTOGRAPH
  - POSITION .75" FROM LEFT EDGE, 2.5" FROM TOP EDGE
  - SIZE IS 2.167" W
- PHOTO CAPTION
  - ARIAL ITALIC 10PT/14PT
  - COLOR IS DARK GRAY
- BOX TEXT (SNAPSHOT/CONTACT)
  - ARIAL AND ARIAL BOLD 10PT/12PT
- HEADING 1
  - ARIAL BOLD 12PT/14PT
  - COLOR IS 100% USAID RED
- HEADING 2
  - ARIAL BOLD 10PT/14PT
  - COLOR IS 100% USAID BLUE
- COUNTRY MAP (OPTIONAL)
  - POSITION GRAPHIC LEFT ALIGNED WITH COLUMN
- BODY TEXT
  - ARIAL 10PT/14PT
  - COLOR IS 100% BLACK
- PHOTO CREDIT
  - ARIAL 6PT/15PT
- AGENCY NAME AND URL
  - GRAPHIC IN FILE; DO NOT ALTER

Country Profiles are short summaries of our work. The country profile includes an overview, three to five paragraphs on the programs (based on the Strategic Objectives [SO], but using common language), a map, budget charts, a photo and caption, a snapshot of country statistics, and contact information.

- The overview provides information about why this country is important to U.S. foreign policy and its role in the region; it outlines USAID and the country's key accomplishments and areas of focus.
- Program paragraphs are clustered by SO, use clever subheads that speak to results, begin with strong topic sentences, include a sentence or two on the challenge, focus on results, and include relevant statistics that shape the story.
- The map shows the country in the context of the region and labels the capital city.
- The photo and caption are best if they focus on a program beneficiary and include a powerful first person quote.
- The snapshot includes a few fast facts about the country such as population and Gross Domestic Product (GDP) per person.
- The budget chart outlines assistance provided by USAID; it is based on the Congressional Budget Justification and must be approved by the Policy and Program Coordination Bureau.
- Contact information is included for both the mission director and the headquarters desk officer.



# USAID | INDONESIA

FROM THE AMERICAN PEOPLE

## COUNTRY PROFILE

SEPTEMBER 2004



*Ibu Sutarni, a 6th grade teacher, says, "Now the children do a lot of practical work. They enjoy sitting in groups to discuss their work and solve problems together. They write their work in their own words, and we display it for the other children to look at. They are very proud when their work is displayed."*

### OVERVIEW

Indonesia, the world's largest Muslim majority society, has made great strides over the past six years in transforming itself from an authoritarian government to a democracy. Its success is critical to stability in Asia.



Equally important is the attention Indonesia is beginning to give to conflict and terrorism. As the world's fourth most populous country, with abundant natural resources and access to key shipping lanes, Indonesia is a potentially important trading partner. Reflecting the country's importance, the USAID program in Indonesia is its largest in East Asia. USAID and its predecessor agencies have worked in Indonesia since 1950. Today, USAID assistance programs focus on five main areas: basic education, democratic governance, health care, water and the environment, and the economy.

### PROGRAMS

#### INDONESIAN CHILDREN LEARN SKILLS FOR LIFE

USAID is helping to transform a huge education system that is currently in crisis. Management of the newly decentralized system is in disarray, funding is inadequate, and the quality of education is declining. Millions of children drop out each year. At least 30 percent of teachers lack minimum training. A major new initiative, announced by President Bush in 2003, will increase the quality and relevance of basic education in Indonesia, in public and private, religious and secular schools. USAID will work with communities and local governments to improve school management and train teachers. Through active learning, students will learn to read, write, and think critically. Dropouts and junior high school students will learn better life and job skills. Better education for future generations will improve economic competitiveness, foster increased social stability, and promote tolerance and democracy.

#### INDONESIANS HOLD HISTORIC ELECTIONS

On September 20, 2004, Indonesians voted directly for their president and vice president. These historic, first-ever direct elections followed national parliamentary elections in April, which were the largest and most complex single-day elections ever held. USAID helped delineate new electoral districts, register and educate voters, train election monitors, and assist parties to develop positions on important issues. USAID was the lead donor

**INDONESIA SNAPSHOT**

Date of independence: 1945  
Capital: Jakarta  
Population: 238 million  
GDP per person: \$817

**For more information, see [www.usaid.gov](http://www.usaid.gov)  
Keyword: Indonesia**

U.S. Agency for International Development  
[www.usaid.gov](http://www.usaid.gov)

[CONTINUES >](#)

## BIOGRAPHY

Every senior USAID official should have a biography. An official biography template is available in Microsoft Word for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). This template can be used for desktop publishing and creating Adobe Acrobat PDF files.

For security purposes, contact security personnel before posting biographies on the Internet or distributing publicly.


### BIOGRAPHY INCLUDES:

- COUNTRY IDENTITY
  - POSITION .5" FROM TOP AND LEFT EDGES
- BIOGRAPHY TITLE
  - GRAPHIC IN FILE; DO NOT ALTER
- INDIVIDUAL'S TITLE AND NAME
  - ARIAL BOLD 16PT/18PT
  - COLOR IS DARK GRAY
- PHOTOGRAPH
  - POSITION 75" FROM LEFT EDGE
  - SIZE IS 2.125"W X 2.5" T
- QUOTE FROM INDIVIDUAL
  - ARIAL ITALIC 12PT/19PT
  - COLOR IS 100% USAID BLUE
- BIOGRAPHY OF INDIVIDUAL
  - ARIAL 10PT/14PT
  - SPACE BETWEEN PARAGRAPHS IS P7
- AGENCY NAME AND URL
  - GRAPHIC IN FILE; DO NOT ALTER

Biographies tell the story of our employees.


It is important for the Agency to showcase the expertise of our senior people. A standard biography should be developed for all Assistant and Deputy Administrators, as well as Mission Directors and their Deputies. It is a good idea for Office Directors, too.

The USAID biography includes the person's name, title, photo, and a large quote.



## BIOGRAPHY

**Mission Director**  
**William Jeffers**



*"Over the past 12 years, the U.S. Government has invested \$405 million in Croatia, \$280 million to fund projects through USAID. Half of the funding was for reconstruction in war affected regions; the other half was used to make the lives of Croatia's citizens better in all other areas."*

U.S. Agency for International Development  
[www.usaid.gov](http://www.usaid.gov)

Since September 2002, William Jeffers has served as the U.S. Agency for International Development (USAID) mission director in Croatia. In this position, he directs a \$160 million project portfolio which is supporting economic and fiscal reform, expanding private-sector activity, improving political processes, strengthening civil society, and reintegrating war-affected populations. A major theme of U.S. assistance is helping Croatia prepare itself for joining the European Union.

USAID/Croatia has achieved notable success in the last two years including winning public support for the new national pension system, supporting the privatization of 800 companies, establishing a new Energy Regulatory Agency and engaging Croatia in the new regional energy market, rebuilding 144 war-affected communities, strengthening financial and asset management in 400 of Croatia's 567 municipalities, and developing the legislative framework which created the new National Foundation for Non-Government Organizations.

A senior foreign service officer, Jeffers has served for more than 22 years at the USAID in four overseas posts and in Washington, DC. From 2000-2002, he was the office director for the Asia and Near East Bureau, Strategic Planning & Operations. In this position he was responsible for overseeing all ANE/Washington technical services, bureau-wide programs and budgeting, and the implementation of non-presence programs in the Middle East, South Asia, and East Asia.

Jeffers has served in various positions with USAID, including the office director with the Africa Bureau, Southern African Affairs, from 1996-1999; deputy director for the USAID mission in Ghana from 1994-1996; office director for the USAID mission in Sri Lanka from 1990-1994; office director in Washington, DC, for South Asia Projects from 1988-1989; and project director for the Eastern European Task Force from 1989-1990, and the Regional Economic Development and Services Office for Southern and Eastern Africa from 1983-1988.

A native of Kent, Ohio, Jeffers received his bachelor's degree in economics from the California State University and a master's degree in economics from Columbia University in New York. Jeffers, with his wife, Joanne, and daughter, Ann, are residents of Sarasota, Florida.

The biography follows this basic formula:


- Start with the beginning date of current job (the person's name, has served as the U.S. Agency for International Development, title, location/post).
- In this position (add information about job successes or country/program details).
- A senior foreign service officer (or career employee, political appointee, etc.), NAME has served USAID for NUMBER years in NUMBER countries and/or NUMBER years at headquarters in Washington, DC. (Include specific dates, past job titles, and relevant information about programs).
- NAME has had an extensive career with USAID (use another paragraph to elaborate on past positions if needed).
- Before joining USAID, NAME (add experience prior to USAID, include dates, organizations, locations, job titles, and work).
- The second to last paragraph should include information about published materials, awards, languages, military or Peace Corps experience, boards of directors, charity or community work, etc.
- NAME is from CITY/STATE and is a graduate of COLLEGE/UNIVERSITY/DEGREE (include both undergraduate and graduate information).
- Employees may add personal information, such as spouse or children, if desired.

## SUCCESS STORY

A compelling way to tell our story is a priority. An official success story template is available in Microsoft Word for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). This template can be used for desktop publishing and creating Adobe Acrobat PDF files.

### SUCCESS STORY INCLUDES:


- COUNTRY IDENTITY
  - POSITION .5" FROM TOP AND LEFT EDGES
- SUCCESS STORY TITLE
  - GRAPHIC IN FILE; DO NOT ALTER
- HEADLINE
  - ARIAL 30PT/30PT
  - COLOR IS USAID BLUE
- INTRO COPY
  - ARIAL BOLD 14PT/16PT
  - COLOR IS USAID BLUE
- PHOTOGRAPH
  - POSITION 7" FROM LEFT EDGE
  - SIZE IS 2.25" W X 1.5" T
- PHOTO CAPTION
  - ARIAL ITALIC 9PT/11PT
  - COLOR IS DARK GRAY
- PHOTO CREDIT
  - ARIAL 6PT/15PT
- SUMMARY (LOWER LEFT)
  - ARIAL BOLD ITALIC 11PT/15PT
  - COLOR IS USAID BLUE
- BODY TEXT
  - ARIAL 11PT/14PT
  - SPACE BETWEEN PARAGRAPHS IS P8
- AGENCY NAME AND URL
  - GRAPHIC IN FILE; DO NOT ALTER



## SUCCESS STORY

# Community Schools Bring Change

**USAID empowers parent associations to work with the government to improve education**



*For children like Aminata and her friends in Sama Markala, Mali, a new tax plan assures this school year won't be their last. When 10-year-old Aminata left her classroom at the end of the school year in June, she gave Monsieur Sacko, the teacher at her community school, a hearty handshake. "A bientôt!" she said with a smile. "See you soon." Aminata's school in Sama Markala is one of 1,645 that USAID helped through a small grants program which ended in 2003.*

**USAID's programs have empowered communities to help improve their education. Similar programs have also been implemented by other donors, and today Mali has some 2,550 community schools. USAID has switched its strategic focus from building schools to improving the quality of education.**

U.S. Agency for International Development  
[www.usaid.gov](http://www.usaid.gov)

Aminata is one of thousands of children attending community schools supported through aid. These children live in rural, sparsely populated areas of Mali, where the government has been unable financially to provide and equip schools. Community schools are not paid for through Mali's formal education system. Instead, the pupils' parents pay the teachers' salaries. To cover school costs, parents pay monthly fees, or the communities create communal farms to help raise the funds.

In 1995, USAID started a program to help these schools, such as providing supplies and training teachers. Where there was interest, the program helped secure the long-term survival of the schools by helping parents organize associations following democratic principles. Parent associations were formed which are the equivalent to PTA's in the U.S. These parent associations were trained to manage the school, recruit and hire teachers, and advocate to local authorities for services and financial support.

After several years of economic hardship, contributions to the community school in Aminata's hometown of Sama Markala stopped. The parent association drew up a comprehensive funding request and presented it to the mayor, who agreed that a percentage of the local tax revenue would support the community school.

Parent associations in other villages have approached their mayors as well, and the results have been positive. In Mali, according to decentralization plans, public primary schools are becoming the domain of communes—equivalent to districts in the United States. As the tax base eventually becomes stronger, communes will be able to take better responsibility for primary schooling in both public and community schools.

Sama Markala is one of the first communities to approach a commune for financial support with the commune responding in a positive manner by using local taxes. The commune has taken control using a new transparent tax system. USAID's support to the communes in developing transparent tax systems, and to the community schools in developing parent associations, encourages the sharing of resources in the community.

Success stories help the Agency educate people about U.S. assistance.

A success story uses a photo and approximately 500 words to explain the impact USAID has had on an individual or community. The narrative starts by introducing the character, conflict, or opportunity. The middle paragraphs describe the program, and the final section ends the story with a powerful close.


- Good headlines are short, simple, and summarize the story.
- Intro copy and pull quotes highlight key points.
- Photographs are colorful and depict action.
- The lead grabs the reader's attention
- Body copy details what USAID did and funded.
- The summary explains what changed and who benefited.

## CASE STUDY

A concise presentation of our work showcases that U.S. assistance is working. An official case study template is available in Microsoft Word for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). This template can be used for desktop publishing and creating Adobe Acrobat PDF files.

### CASE STUDY INCLUDES:


- COUNTRY IDENTITY
  - POSITION .5" FROM TOP AND LEFT EDGES
- CASE STUDY TITLE
  - GRAPHIC IN FILE; DO NOT ALTER
- HEADLINE
  - ARIAL 30PT/30PT
  - COLOR IS USAID BLUE
- INTRO COPY
  - ARIAL BOLD 14PT/16PT
  - COLOR IS USAID BLUE
- PHOTOGRAPH
  - POSITION 7" FROM LEFT EDGE
  - SIZE IS 2.25" W X 1.5" T
- PHOTO CREDIT
  - ARIAL 6PT/15PT
- PHOTOCAPTION
  - ARIAL ITALIC 9PT/11PT
  - COLOR IS DARK GRAY
- CHALLENGE, INITIATIVE, RESULTS
  - ARIAL BOLD 10PT/13PT
  - COLOR IS USAID RED
- BODY TEXT
  - ARIAL 11PT/14PT
  - SPACE BETWEEN PARAGRAPHS IS P8
- AGENCY NAME AND URL
  - GRAPHIC IN FILE; DO NOT ALTER



## CASE STUDY

# Providing Ecological Livelihoods

### USAID volunteers promote environmentally friendly approach to sugar processing



Farmer to Farmer volunteer Dan Baker works with Golden Aguilar and Peter Purinton inside the molienda in Talulabe.

**CHALLENGE** In the Taulabe, Comayagua region of Honduras, small sugar processors make a product called rapadura—a hard brown sugar that is sold in the local market. Traditionally, sugar cane processors had burned firewood as their primary source of fuel—however, firewood was becoming increasingly scarce. Processors shifted to the burning of old tires for fuel, causing environmental pollution, a low-quality product, and serious health hazards to those who tend the fires and in nearby communities.

**INITIATIVE** USAID's Farmer to Farmer program, working with Partners of the Americas, linked Vermont maple sugar makers with the Honduran sugar processors to find an appropriate technical solution to a serious local problem. The Honduras Ecological Sugar Project aims to improve sugar processing methods, reduce contaminants, eliminate the need to use tires as fuel, and improve the quality of the final product in an environmentally sustainable way. Moreover, the project transfers marketing concepts and techniques for increasing the return on sugar, while diversifying into value-added sugar products.

Through an innovative adaptation of maple sugar technology, Farmer to Farmer volunteers from Vermont constructed an improved evaporator that replaces the flat-bottom pans with a more efficient flue pan. This new technology uses sugar cane fiber as fuel. Since this is the organic waste from the plant itself, it helps improve processing in an environmentally sustainable way. Product quality was also improved by reducing the introduction of contaminants through simple technologies that protected cane juice from press lubricants. Between the flue pan and an improved quality of the cane juice, a high-quality sugar cane product was produced without the need to burn tires.

**RESULTS** Significant progress has been made for small-scale sugar producers and the community in Taulabe. There is a decreased demand for scarce firewood and a dramatic reduction in the number of rubber tires being burned for sugar processing. More efficient and cost-effective sugar production methods and improving business practices have made the small producers more competitive in local markets. Other economic impacts include the identification of niche markets for ecologically produced sugar and the production of value-added products such as granulated sugar, cane syrup, and hard candy, allowing for diversification and broader market exposure. The community at large has greatly benefited since the municipality of Taulabe approved an ordinance banning tire burning, as evidence of the new system's economic viability continues to grow.

U.S. Agency for International Development  
[www.usaid.gov](http://www.usaid.gov)

Case studies document success.

A case study uses a photograph and three standard sections—Challenge, Initiative, Results—of approximately 100-150 words to provide a detailed program overview.

- The **Challenge** states the problem, issue, or opportunity.
- The **Initiative** showcases the strategy and actions used to address the challenge.
- The **Results** use quantitative measures to demonstrate a successful outcome.

## FIRST PERSON

Our beneficiaries are our best spokespeople. An official first person template is available in Microsoft Word for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). This template can be used for desktop publishing and creating Adobe Acrobat PDF files.

### FIRST PERSON INCLUDES:

- COUNTRY IDENTITY
  - POSITION .5" FROM TOP AND LEFT EDGES
- FIRST PERSON TITLE
  - GRAPHIC IN FILE; DO NOT ALTER
- HEADLINE
  - ARIAL 30PT/30PT
  - COLOR IS USAID BLUE
- INTRO COPY
  - ARIAL BOLD 14PT/16PT
  - COLOR IS USAID BLUE
- PHOTOGRAPH
  - POSITION 7" FROM LEFT EDGE
  - SIZE IS 2.25" W
- PHOTO CREDIT
  - ARIAL 6PT/15PT
- QUOTE FROM INDIVIDUAL
  - ARIAL BOLD ITALIC 14PT/17PT
  - COLOR IS 100% USAID BLUE
- QUOTE ATTRIBUTION
  - ARIAL 10PT/14PT, INDENT 4PT
  - COLOR IS USAID BLUE
- BODY TEXT
  - ARIAL 11PT/14PT
  - SPACE BETWEEN PARAGRAPHS IS P8
- AGENCY NAME AND URL
  - GRAPHIC IN FILE; DO NOT ALTER



**USAID | ROMANIA**  
FROM THE AMERICAN PEOPLE

## FIRST PERSON Firefighter Saves Lives

**24-year-old firefighter provides emergency treatment to save lives with USAID help**



Photo: Cornelia Bucur/Geop

***"I joined this program thinking of my brother who died last year in a terrible car crash together with three of his friends. I want to ensure that others stand a better chance."***

—Radu Cristian Dumitru, 24,  
one of the 10 members of the  
emergency team in Dumbraveni

Dumbraveni is a town of 10,000 in the county of Sibiu, Romania, with no hospital or ambulance station. Response time in emergency cases currently is upwards of 40 minutes. Last year, four young lives were lost in a car crash while waiting for help to arrive. Responding to victims in need of assistance takes far too long in remote areas while, local governments often do not have the resources to provide rural communities with a reasonable level of service in these life-or-death situations.

USAID addressed this problem by providing a grant to Dr. Raed Arafat, who initiated the Medical Service for Emergency Assistance, Reanimation and Extrication Services (SMURD). The project, which was awarded \$46,000, is being used to create two emergency crews that will work as part of the firefighting departments in two communities of Sibiu County. SMURD is a joint effort involving local authorities, health services, and firefighter departments—all with the direct support and contribution of the community members who know that they will be a lot safer once the ambulance service is in place.

SMURD used this grant to buy the necessary instruments and train the rescuers who will join firefighters on emergency calls. Firefighters are trained to use specific instruments and give emergency treatment before the ambulance arrives. The Dumbraveni team is equipped to international standards, providing a cardiac arrest case from the rural area the same chances of survival as an urban area case. The team also responds to traffic accidents and provides first aid until medical ambulances arrive or until patients are taken to the hospital.

First person accounts are testimonials.

Stories about beneficiaries show that U.S. assistance has tremendous impact. They focus on individuals, use a photograph, a 50-word quote, and a 150- to 250-word narrative about the situation.

- The photograph showcases the person in context.
- The quote clearly states how USAID helped him or her.
- The narrative vividly explains the person's story.

## PHOTO & CAPTION

Often the best way to tell our story is with a powerful image and a short message. An official photo & caption template is available in Microsoft Word for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). This template can be used for desktop publishing and creating Adobe Acrobat PDF files.

### PHOTO & CAPTION INCLUDES:

- COUNTRY IDENTITY
  - POSITION .5" FROM TOP AND LEFT EDGES
- PHOTO & CAPTION TITLE
  - GRAPHIC IN FILE; DO NOT ALTER
- HEADLINE
  - ARIAL 30PT/30PT
  - COLOR IS USAID BLUE
- INTRO COPY
  - ARIAL BOLD 14PT/16PT
  - COLOR IS USAID BLUE
- PHOTOGRAPH
  - POSITION 7" FROM LEFT EDGE
  - SIZE IS 3.5" W X 4.75" T
- PHOTO CREDIT
  - ARIAL 6PT/15PT
- BODY TEXT
  - ARIAL 11PT/14PT
  - SPACE BETWEEN PARAGRAPHS IS P8
- AGENCY NAME AND URL
  - GRAPHIC IN FILE; DO NOT ALTER



**USAID | PHILIPPINES**  
FROM THE AMERICAN PEOPLE

## PHOTO & CAPTION

### Fish Tales: Sustainable Harvests



Photo: Chelo E. Naranjo Jr

**All community members participate in fishing to make ends meet in Bongao, a demonstration site for USAID's Fisheries Improved for Sustainable Harvest (FISH) project in the Philippines.**

The Philippines is experiencing a tremendous dilemma in the developing world. Although located in the marine world's highest diversity of coral reefs, the country's fishing industry finds its coastal fishers battling poverty, its fisheries in decline, and habitat destruction resulting from unsustainable fishing practices. Maintaining profitable fishery harvests amid areas where over 70 percent of the coastal fishing grounds are reported to be overexploited is daunting.

USAID's Fisheries Improved for Sustainable Harvest (FISH) project is helping fishermen in the Philippines by assigning an independent team to assess the current fishing industry challenges and to recommend good fisheries management practices. The project sites are situated in four strategic fishing grounds that also are important biodiversity conservation areas—the Danajon bank in Bohol, the Calamianes Islands in Palawan, the northern coastal bays areas of Surigao del Sur, and the areas around Bongao, Tawi-Tawi.

Aside from managing fishing efforts, the project is providing for creative and innovative ways of harmonizing biodiversity conservation with increased fisheries production. FISH is establishing baseline information on fisheries and related resources as a basis for measuring impacts for project-influenced interventions, as well as to better understand resource dynamics and exploitation risks. Participatory planning and implementation are the fundamental strategies to ensure ownership and sustainability. The provision of expert coaching and guidance to the implementers is likewise a key approach in this project, particularly in introducing and establishing best practices in fisheries management.

U.S. Agency for International Development  
[www.usaid.gov](http://www.usaid.gov)

A good photo and caption are all you need to tell a story.

The Agency wants to convey information that everyday readers can care about and understand. A photo and a 10- to 20-word caption can easily illustrate how USAID is making a difference. A 150- to 250-word narrative adds context, program details, and supporting statistics.

- The photograph brings the story to life.
- The intro copy adds context.
- The narrative shows how USAID assisted the person or community, detailing who, what, where, when, and why.



## BEFORE & AFTER PHOTO

Our communications should be visible and dramatic. An official before & after template is available in Microsoft Word for download at [www.usaid.gov/branding](http://www.usaid.gov/branding). This template can be used for desktop publishing and creating Adobe Acrobat PDF files.

### BEFORE & AFTER INCLUDES:

- COUNTRY IDENTITY
  - POSITION .5" FROM TOP AND LEFT EDGES
- BEFORE & AFTER TITLE
  - GRAPHIC IN FILE; DO NOT ALTER
- HEADLINE
  - ARIAL 30PT/30PT
  - COLOR IS USAID BLUE

- INTRO COPY
  - ARIAL BOLD 14PT/16PT
  - COLOR IS USAID BLUE
- SUMMARY
  - ARIAL BOLD ITALIC 11PT/15PT
  - COLOR IS DARK GRAY

- PHOTOGRAPHS
  - POSITION 3.4" FROM LEFT EDGE
  - SIZE IS 3.5" W X 2.7" T
- BEFORE, AFTER
  - ARIAL BOLD 10PT/13PT
  - COLOR IS USAID RED
- PHOTO CAPTIONS
  - ARIAL 10PT/13PT
- PHOTO CREDITS
  - ARIAL 6PT/15PT
- AGENCY NAME AND URL
  - GRAPHIC IN FILE; DO NOT ALTER



**USAID** | **MALAWI**  
FROM THE AMERICAN PEOPLE

## BEFORE & AFTER Millions of Trees/400,000 Farmers

### Malawians adopt sustainable landcare practices, increasing harvests and preserving land

*Malawi has one of the highest population densities in Africa, with the majority of people working as smallholder farmers. Deforestation and soil erosion are signs of the great strain on the land. Beginning in 1992, USAID funded The Malawi Agroforestry Extension Project (MAFE), which has trained 77 partner institutions and thousands of communities in sustainable landcare techniques that improve farm productivity. MAFE estimates that farmers are using soil-stabilizing hedges on 21,000 hectares of land and propagating about 20 million trees annually in tree nurseries.*

U.S. Agency for International Development  
[www.usaid.gov](http://www.usaid.gov)



Photo: MAFE

**BEFORE** With a high population density and an agricultural economy, Malawi faces a terrible strain on its most important natural resource—arable land. This sloping field had been planted with maize continuously with little or no fertilizer, while trees nearby were cut down for firewood or sale. Deep gullies show signs of soil erosion and run-off.



Photo: MAFE

**AFTER** The shrub Tephrosia, planted among maize, can double a farmer's yield. With proper irrigation using the hand-operated treadle pump, farmers can sow a second harvest during the first season of use. Through these and other landcare techniques, about 400,000 farm families are avoiding hunger with good harvests and preserving the land. More farms adopt these practices each year with USAID help.

Before & After photographs showcase dramatic improvements

Two photos taken of the same place, but at different times, is one of the best ways to demonstrate the impact of USAID's involvement.

The photos are placed next to each other for a quick comparison; each has a 50- to 100-word caption noting the differences. Intro copy and a 150- to 250-word sidebar add context and detail.

- **Before** photo captures the conditions before USAID's involvement.
- **After** shows how the same situation has improved with U.S. assistance.

## ON-SCREEN SLIDE PRESENTATION

A consistent look for all on-screen presentations is an essential part of the USAID brand. An official on-screen slide presentation template is available in Microsoft PowerPoint for download at [www.usaid.gov/branding](http://www.usaid.gov/branding).

Individual countries should customize the downloaded template by including the appropriate country Identity with sub-brandmark on the title master and slide master, as shown here.

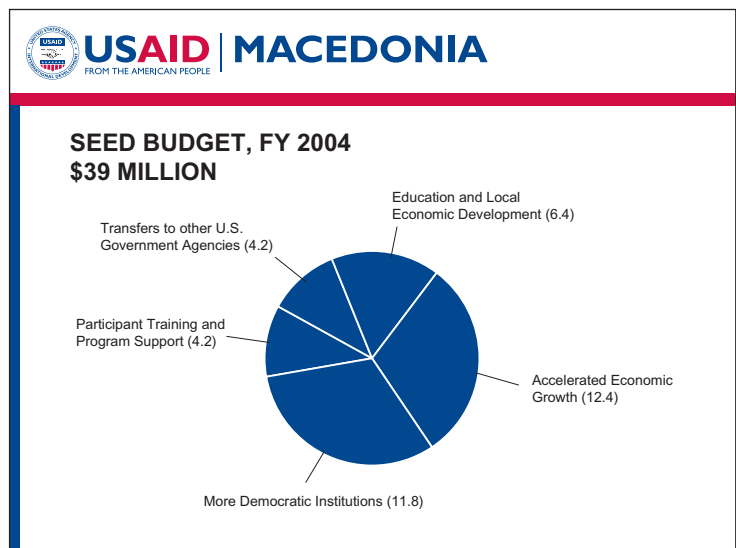
This template may be used for creating on-screen slide presentations, desktop publishing, and creating Adobe Acrobat PDF files.

- TITLE HEADLINE
  - ARIAL BOLD CAPS 54PT
- DATE AND PRESENTER
  - ARIAL CAPS 16PT

## TITLE SLIDE

The title slide features the USAID logo and the text 'USAID | MACEDONIA FROM THE AMERICAN PEOPLE' at the top. The main heading 'WELCOME TO MACEDONIA' is centered in large, bold, black letters. Below it, the date 'MARCH 2004' is centered in a smaller font.

## CHART SLIDE



- HEADLINE
  - ARIAL BOLD CAPS 24PT
- CHART CALL OUTS
  - ARIAL 14PT

## MAP SLIDE



Note: Users of PowerPoint 98 and 2001 for Macintosh must have the latest release installed to view or edit these presentations. Visit <http://www.microsoft.com/mac/downloads> to find the latest release.

**ON-SCREEN SLIDE PRESENTATION CONTINUED**

The USAID Identity, or Identity with sub-brandmark, is preferred on all slides but is required on title and breaker slides, as shown here.

Employees and contractors may choose not to repeat the Identity, or Identity with sub-brandmark, on all slides. In these cases the area at the top of a slide should be replaced with a headline. See example at the bottom of this page. Never move the Identity, or Identity with sub-brandmark, to the bottom of a slide.

Note: Users of PowerPoint 98 and 2001 for Macintosh must have the latest release installed to view or edit these presentations. Visit <http://www.microsoft.com/mac/downloads> to find the latest release.

- SECTION HEADING  
– ARIAL BOLD CAPS 40PT

**BREAKER SLIDE**

**PHOTO SLIDE**

- Youth volunteers multiply program outreach.
- Mak-Action gains practical leadership experience.

- BULLET 1  
– ARIAL 24PT

**INCORRECT EXAMPLE**

*Incorrect example: Identity with sub-brandmark at bottom*

- HEADLINE  
– ARIAL BOLD CAPS 24PT
- BULLET 1  
– ARIAL 24PT
- BULLET 2  
– ARIAL 20PT

**TEXT SLIDE–PREFERRED**

**TEXT SLIDE–ALTERNATIVE**

# IMAGERY

## A PICTURE IS WORTH A THOUSAND WORDS



OLAV SALTBERG/WORLD FOOD PROGRAM

**World Food Program (WFP) workers in Malawi scale a giant stack of food bags provided by the U.S. Government through the U.S. Agency for International Development. The U.S. is the largest single donor to WFP, providing more than 56 percent of the cash and commodities contributed to the U.N. agency in 2003.**



### IMAGERY USAGE

Imagery is an integral and vital part of USAID communications. Visual imagery—specifically photography—conveys the spirit and energy of our efforts. The type of imagery that dramatizes our daily activities is called documentary, and it has a journalistic feel.

Since imagery will be used in applications from print to the Web, we must ensure that it consistently captures the best of our work and showcases our success. Following our guidelines will ensure that our communications have a recognizable look.

When preparing or selecting imagery, keep in mind these guidelines:

- Focus on positive aspects of USAID efforts.
- Demonstrate “aid in action.”
- Ensure relevancy to story.
- Include “who, what, when, where, and why” of photos in captions.
- Credit the photographer.
- Show people looking at camera, whenever possible, to connect emotionally with readers.
- Select images that are in focus and that are colorful and bright.
- Request digital photos be shot with at least a 3-megapixel resolution, original files at least 2000 pixels by 1500 pixels, high-quality JPEG or TIFF format, RGB color mode. Offset printed images should be at least 300 pixels per inch and either CMYK or grayscale color mode.

These imagery guidelines can also be provided to photographers to help them create original imagery for USAID.

Please also consult Section 7 for a more complete understanding of how to use imagery in designs and layouts.



### **MAKE AN EMOTIONAL CONNECTION**

An image like this immediately conveys the positive impact U.S. assistance has had on this family. Including the identity on the building in the background is an effective way to tell the story with a minimal number of words.



### **SHOW POSITIVE BENEFITS**

You can feel the positive energy of the Palestinian youth in this photo, a striking contrast to the many negative images of boys in Ramallah. While the USAID-donated computer is visible in the shot, the boys are the subject. The photo looks natural not staged.

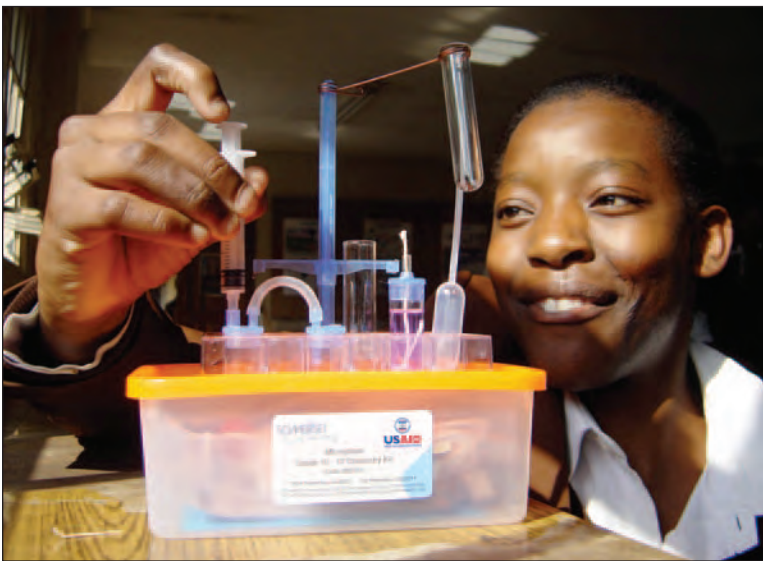


### **FOCUS ON SUCCESS**

It is important to show stories in context, and that our investment is paying off. Here a farmer inspects his sorghum. His fields look full and the plants are healthy, thanks to USAID-funded research centers that help farmers fight diseases and insects that threaten crops.



**ESTABLISH THE QUANTITY OF ASSISTANCE**  
The massive amount of assistance delivered globally by the U.S. Government is an important message. Showing the assistance visually is the most dramatic way to convey the sheer quantity. In this image, food aid is being distributed to people in Afghanistan, helping to avoid a famine.



**DEMONSTRATE PERSONAL IMPACT**  
Focusing on individuals who have benefited from U.S. assistance will connect with the reader in a meaningful way. You can feel the joy this young woman is experiencing from a USAID-funded science kit. A great photo and a good caption can tell the whole story.



**SHOW THE BRAND IN CONTEXT**  
Our brand is the representation of the goodwill of the American people. It is important to show the brand in context. An example is shown on the plastic sheeting in this image.

“USAID helped me get a job.”



### USE SILHOUETTES FOR IMPACT

A silhouette is a photograph—generally of a person or object—that is carefully retouched to remove its background. This technique allows the audience to focus on the intended subject matter. This technique should be used sparingly, so that silhouetted images remain effective. Generally, it is desirable to place a silhouetted image against a plain background, to maintain a clean design.

Silhouettes of beneficiaries should be paired with powerful quotes about U.S. assistance.



### COLOR COUNTS

Images should be visually appealing. Bright colors help the reader feel the moment and make our publications more dynamic. Photos are the way to add colors outside of the palette to our communications.



### CROP FOR CLOSEUP

Good pictures have a clear subject. Cropping images makes them more dramatic and eliminates distracting backgrounds that may not be relevant. The children here almost jump off the page to greet you.

# INCORRECT IMAGERY USAGE

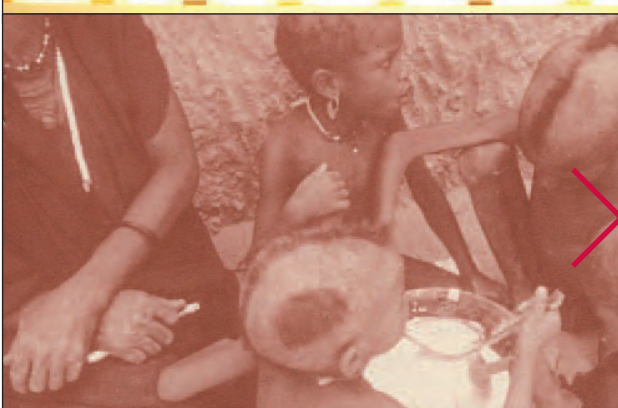
Although using imagery to support your messages is strongly recommended, using an image that is unclear, either in terms of quality or subject matter, may hamper the clarity of your message and cause harm to the USAID brand. If no high-quality, clear, and powerful image is available, it may be better to create a design that is built around typographic treatments, rather than a layout that relies on photography.



**AVOID STAGNANT SHOTS OF BUILDINGS**



**AVOID PHOTOS OF PANEL DISCUSSIONS, MEETINGS, AND CONFERENCES, ESPECIALLY WHEN THE FOCUS IS NOT ON THE PEOPLE**



**AVOID DUOTONE PHOTOS AND IMAGES THAT SHOWCASE DESPAIR**

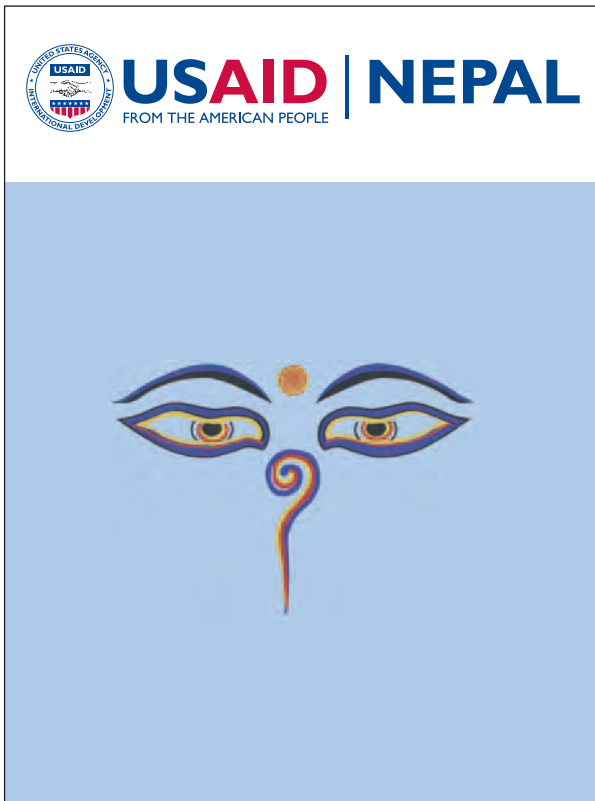


**AVOID PHOTOS IN WHICH THE ACTIVITY IS UNCLEAR, NO EMOTION IS DISPLAYED, OR THE INDIVIDUALS PICTURED ARE MERELY STANDING IN FRONT OF A SIGN**



## LOCAL COLOR

When producing materials for in-country use, it may be desirable to use illustrations or images that relate directly to local culture. This practice is strongly encouraged, but to ensure brand consistency, it is important that all brand guidelines be followed and that these types of images are treated in the same manner as a photograph, or other supporting art, in terms of the use of the grids and other design guidelines. Each of the examples below uses a local graphic element to add cultural relativity to its respective design. Each adheres to all graphic standards. (Examples shown here may not have been produced.)



**USAID | TURKMENISTAN**  
FROM THE AMERICAN PEOPLE

**THE DEVELOPMENT CHALLENGE**

Turkmenistan showed no signs of improvement over previous years in economic and democratic reform during 2003. Civil society groups face almost impossible registration rules. While civic action remains risky, NGOs have been able to advocate for small scale change at the local level. Public education continues to be severely cut. The decline of the education system, which reduced mandatory schooling from 11 to nine years, has left parents enraged about what the future holds for their children. A puppet judiciary follows the will of the President and is unprepared to protect civil and commercial rights. The government controls all media except the mushrooming satellite dishes outside apartments and houses. Private sector growth continues to lag, and over the year, no progress was made to stimulate change in the economy. An estimated 58% of the population lives below the poverty line and GDP per capita income is \$649. Although small enterprises report that they are able to work with little impediment, they are unable to expand and offer greater employment opportunities. One sector where the government has demonstrated promise for reform is in health, though the situation remains poor. USAID's program focuses on human capital development, looking to increase the skills and capabilities critical to providing the next generation of civil society actors, entrepreneurs, and health care providers increased capacity to bring Turkmenistan into the modern world.

**PROGRAM ACHIEVEMENTS**

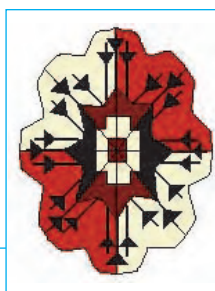
- USAID provided funding for a legal resource center at Turkmen State University, which provides valuable legal resources to over 8,000 students, lawyers, and legal professors that visited the center. USAID helped create the Turkmen Young Lawyers Association. Members of the association will work with USAID to provide pro bono legal services to Turkmen citizens in the areas of family law, property law, and other civil law matters.
- The USAID funded "Keeping Children Healthy" awareness campaign resulted in nearly 100% of mothers knowing all key messages of the campaign, including the warning signs for when to take a child to a health care provider.
- At the high school level, Junior Achievement developed new textbooks with Turkmen specific case studies and trained teachers to implement basic economics education. Eighty-six courses were delivered and over 1,500 entrepreneurs were trained on basic business.

**Capital:** Ashgabat  
**Population:** 5.5 million (2001)  
**GDP (current US\$):** \$5,962 million (2001)  
**Population below national poverty line:** 7% (2001)  
**GDP per capita (current US\$):** \$1,083 (2001)  
**GDP per capita (purchasing power parity):** \$4,700 (2001)  
**Religion:** Muslim (89%), Eastern Orthodox (9%)  
**Language:** Turkmen (72%), Russian (12%), Uzbek (9%), other (7%)  
**President:** Saparmurad Niyazov  
**Chairman of Supreme Council:** Owezgeldy Ataev  
**Ambassador to US:** Mered Orazov

For more information, see [www.usaid.gov](http://www.usaid.gov)  
 Keyword: Central Asia

US Agency for International Development  
[www.usaid.gov](http://www.usaid.gov)

CONT NUES >



When choosing a local illustration, or other graphic, it is recommended that one consider complementary color, unobtrusive shape, appropriate size, and the overall balance within a given layout.

At left, an example of a local motif has been added at the bottom of a document that is designed to meet graphic standards. The result is a pleasing layout that meets standards and incorporates local color.

# PUBLICATIONS

USAID employees and contractors must ensure Agency publications—and other designed communications such as newsletters, exhibits, and posters—use the Standard Graphic Identity as well as our color palette and typography.

To assist professional graphic designers in producing publications, the following pages detail how to treat standard elements such as headlines, bullets, and pull quotes to ensure consistency with our universal style. Samples are also provided for tables, charts, and maps; these are just examples as there are too many variations to standardize. This section includes guidance on front covers, introductory pages, back covers, and end pages.

A grid system for layout enables maximum flexibility while maintaining brand consistency. All visual elements are placed using nine horizontal bands; three, five, and six vertical columns are used for text. All publications should share a similar look and have some basic things in common:

- **REPRESENT THE U.S. GOVERNMENT**

This does not mean that the American flag or the stars and bars need to be included in every design. Just by using our standard color palette and grid system our publications will project a more professional image that is worthy of representing our country and the American people.

- **BE CONCISE, CLEAN, CLEAR, AND CONSISTENT**

This means not cluttered with too many messages or images. Avoid using jargon and endless pages of text without a photo, sidebar, or pull quote to highlight key points. Don't try to explain all 40 Core Areas of Expertise with a photo montage. The narrative should be concise, the design clean, the message clear, and the branding consistent.

- **DEMONSTRATE SUCCESS**

Showcase that development works and that our taxpayer investment was well spent. USAID publications should focus more on development achievements than challenges.

The Publications Architecture chart is intended to showcase what the USAID family of communications might look like. Ideally, our Agency should have a series of brochures promoting our core work in the regions and countries where we operate. Although the content may vary, simply using our Identity and a single, powerful image on the cover creates a unified look that brings to life our global brand.

Design preferences:

- Strive for a clean, uncluttered layout that communicates a clear message.
- Feature single, powerful, documentary-style images.
- Use white backgrounds; they are professional and most effective when contrasted with colorful photos that bleed full width. Bright white paper stock is recommended.
- Organize content using the horizontal bars of the grid system; two or three bands is most effective, with a maximum of four.

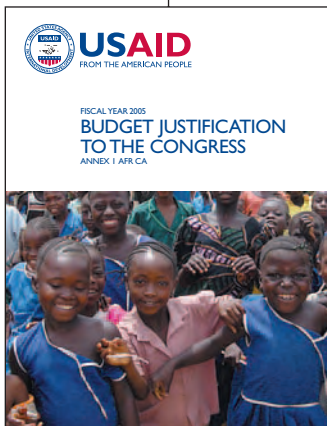
Before we can embark on a concerted campaign to better tell our story—especially to the American people—USAID must have a portfolio of well-branded communications.

Note: The cover examples on the following pages are illustrative. USAID produces a myriad of publications, reports, and subjects not pictured in this manual.

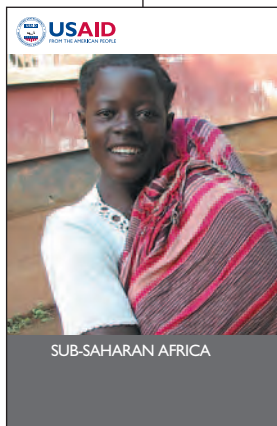
# PUBLICATIONS HIERARCHY

Ideally, our Agency should have a series of brochures that promote our work in regions and countries.

## AGENCY



## REGIONS



## COUNTRIES



## CORE AREAS OF EXPERTISE

### Economic Prosperity and Security

- Global Trade and Investment
- Economic Policy and Governance
- Private Enterprise
- Financial Sector
- Economic and Social Infrastructure
- Agricultural Productivity
- Asset Protection for the Poor



### Environment

- Natural Resource Management/  
Biodiversity Conservation
- Pollution Prevention and Mitigation
- Clean Water and Sanitation

### Education

- Basic Education
- Higher Education
- Workforce Training



### International Trafficking in Drugs and Persons

- Alternative Development
- Anti-trafficking

### Democracy, Governance, and Human Rights

- Justice Sector/Legal Reform
- Democratic Institutions
- Local Government Decentralization
- Free and Fair Elections
- Political Party Support
- Civil Society
- Independent Media/Freedom of Information
- Anti-corruption
- Human Rights
- Security Sector Governance



### Conflict Mitigation

- Peace Process Support
- Early Warning and Response
- Community-based Reconciliation
- Transitional Issues

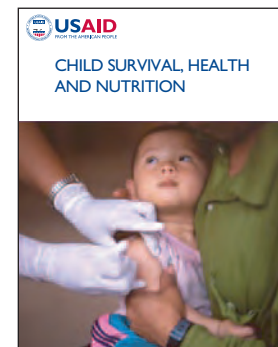
### Humanitarian Response

- Emergency Preparedness/  
Disaster Mitigation
- Emergency Assistance
- Food Security/Support for  
Vulnerable Populations



### Family and Workforce Health

- HIV/AIDS
- Infectious Diseases
- Non-communicable Diseases and Injuries
- Child Survival, Health, and Nutrition
- Maternal Health and Nutrition
- Family Planning
- Health Systems



### Global Development Alliance

- Public-Private Alliances

While our Core Areas of Expertise are diverse, the consistent application of our branding and publications guidelines will help us create a family of communications.

Note: The publication covers shown here are for illustrative purposes only, and have not been produced.

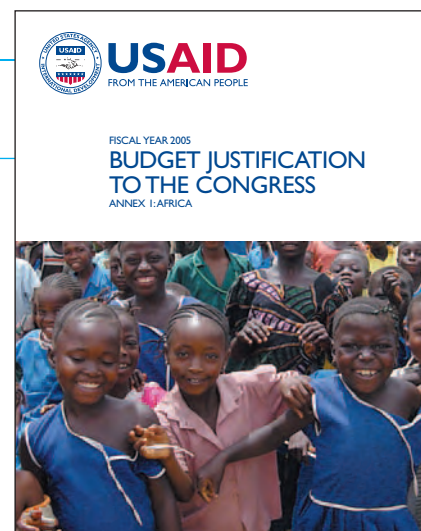
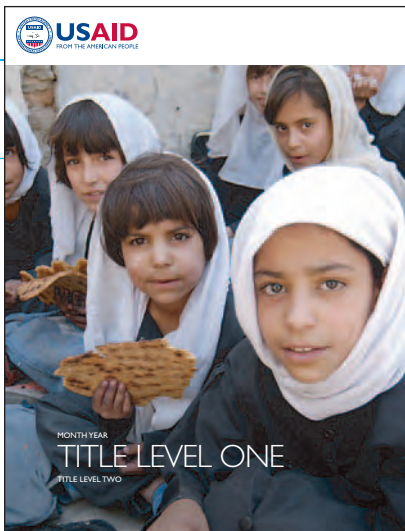
# GRID SYSTEM

## HORIZONTAL GRID AND STANDARD GRAPHIC IDENTITY PLACEMENT ON COVERS

All communications adhere to a basic horizontal grid. To apply the grid, simply divide each page layout into nine equal horizontal bars. To ensure all communications present a consistent image, use this grid on publication covers and interior pages as well as exhibits, posters, and other Agency communications. These bars will guide the placement of all visual elements.

**The only absolute rule is that, on covers, the top one or two bars must always be white to provide a consistent background and position for the Identity.** Following the clear space requirements shown on page 2.2, the Identity should be scaled to fit within the top one or two bars of the grid and should be centered top to bottom, then placed an equal distance from the left side.

THE IDENTITY SHOULD BE SCALED TO FIT THE TOP BAR OR TOP TWO BARS AND SHOULD BE CENTERED TOP TO BOTTOM, THEN PLACED AN EQUAL DISTANCE FROM THE LEFT SIDE. ON AN 8.5"X11" COVER, A ONE-BAR IDENTITY SHOULD BE 19 MM TALL BY 68 MM WIDE, AND A TWO-BAR IDENTITY SHOULD BE 38 MM TALL BY 127.5 MM WIDE.



### STANDARD GRAPHIC IDENTITY WITH SUB-BRANDMARK PLACEMENT ON COVERS

In addition to the guidelines on page 3.4, when placing the Identity with sub-brandmark, the Identity should be centered within the top one or two bars, as appropriate.

Clear space and all other guidance, described in Section 2, must be followed.

THE IDENTITY SHOULD BE SCALED TO FIT THE TOP BAR OR TOP TWO BARS AND SHOULD BE CENTERED TOP TO BOTTOM, THEN PLACED AN EQUAL DISTANCE FROM THE LEFT SIDE. WHEN THIS PLACEMENT IS NOT POSSIBLE, THE IDENTITY SHOULD BE CENTERED WITHIN THE TOP BAR OR TOP TWO BARS. ON AN 8.5" X 11" DOCUMENT, THE MAXIMUM SIZE OF THE IDENTITY SHOULD BE 29 MM TALL BY 186 MM WIDE.



### INTERIOR PAGE VERTICAL GRIDS

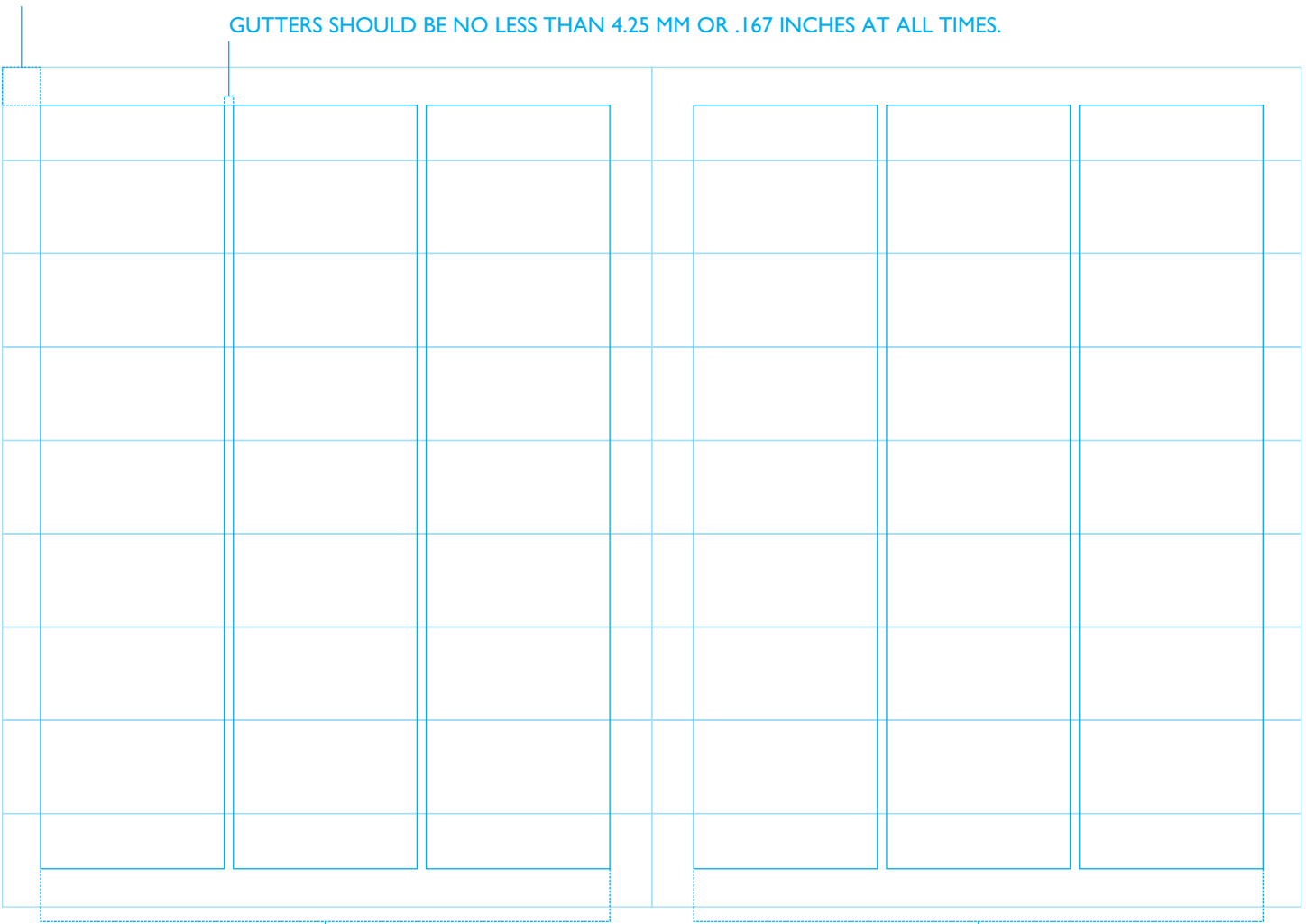
In addition to the horizontal bars that will guide the placement of all visual elements on Agency communications, three different vertical grids for text have been established for use on interior pages.

There are three-column, five-column, and six-column grids. These grids will guide the placement of all body text and sidebars. Headlines may cut across all three, five, or six columns, but they should be flush left with one of the vertical grid lines. The grids may be scaled according to the format of a given document and may begin lower vertically on a given page according to the amount of content and design preferences. The three-column, five-column, and six-column grids may be interspersed throughout a given publication as content dictates, and all may be used on the same page in a design that makes the information easy for the reader to follow.

The only exceptions to vertical grid placement for text are tables. Tables should be formatted to effectively convey the information they contain, but they should also follow the style guidance provided on pages 7.22-7.23.

### THREE-COLUMN GRID

ALL MARGINS SHOULD BE NO LESS THAN 12.5 MM OR .5 INCHES, BUT THEY MAY BE MORE THAN THAT BASED ON YOUR DESIGN. GUTTERS SHOULD BE NO LESS THAN 4.25 MM OR .167 INCHES AT ALL TIMES.



THREE-COLUMN GRID EXAMPLE

THREE-COLUMN GRID EXAMPLE

**LOREM IPSUM DOLOR SIT AMET CONSETETU**

De la autem vel eum irure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum do eu eu feugiat nulla.

**REIN AKTIFITIVELI ELEM INBURE DOLOR IN HENDREIT INVULPATE**

Economy	13%
Education	17%
Democracy	27%
Basic Services	43%

**LOREM IPSUM**

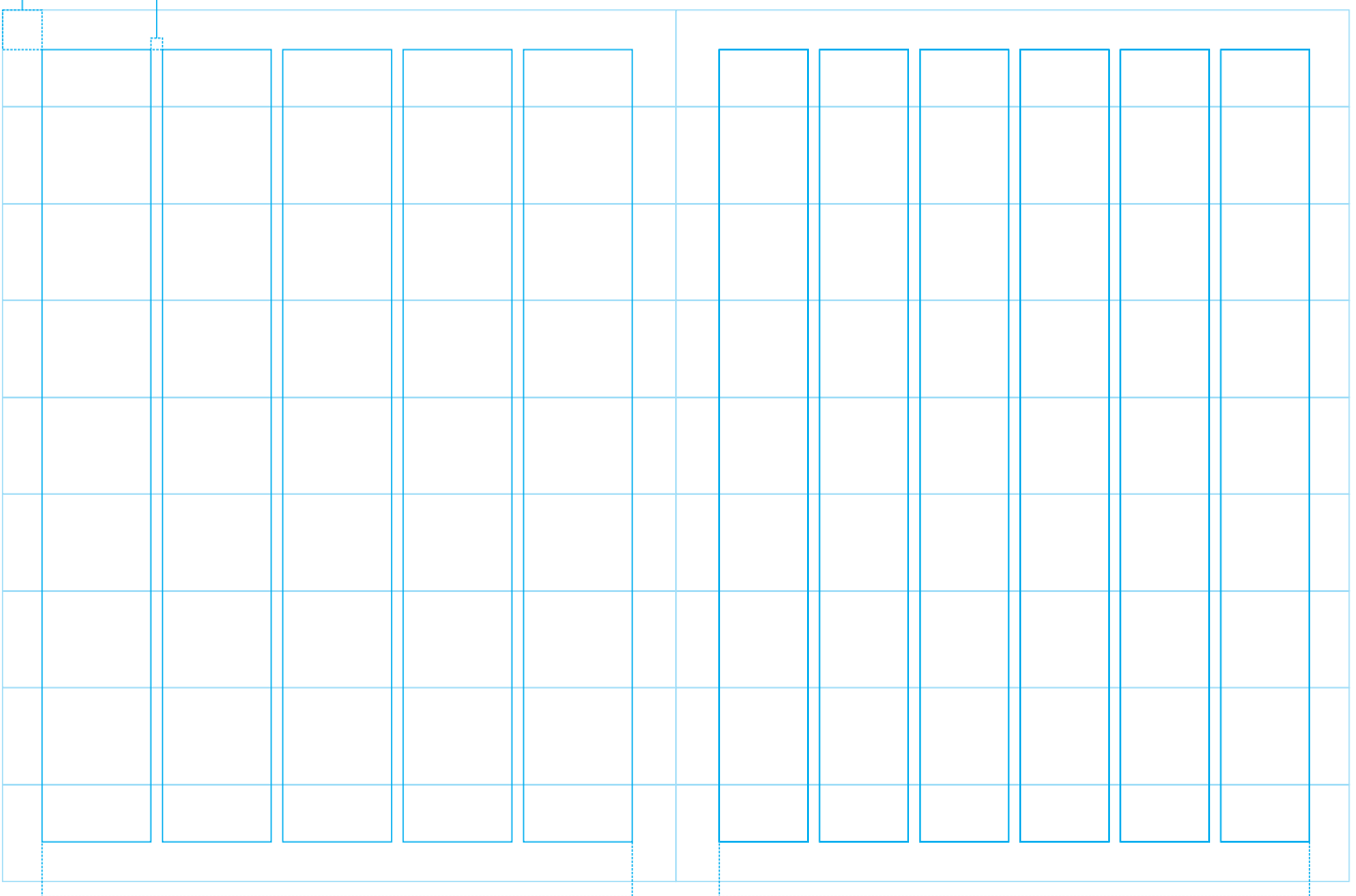
At vero eos et accusam et justo duo dolores et ea rebum. Stet clita kasd gubergren, no sea takimata sanctus est Lorem ipsum dolor sit amet.

THREE-COLUMN GRID EXAMPLES

FIVE-COLUMN GRID EXAMPLE

**FIVE-COLUMN GRID AND SIX-COLUMN GRID**

ALL MARGINS SHOULD BE NO LESS THAN 12.5 MM OR .5 INCHES, BUT THEY MAY BE MORE THAN THAT BASED ON YOUR DESIGN. GUTTERS SHOULD BE NO LESS THAN 4.25 MM OR .167 INCHES AT ALL TIMES.



FIVE-COLUMN GRID EXAMPLE

SIX-COLUMN GRID EXAMPLE



# STANDARD PUBLICATION ELEMENTS

This section provides standardized elements for professionally designed publications, including:

- **Front covers**
- **Introductory pages**
  - Inside front covers
  - Title pages
  - Tables of contents
- **Text pages**
  - Headlines
  - Subheads
- Body text
- Drop caps
- Paragraph spacing
- Bullets
- Run-in Subheads
- Footnotes
- Footers and page numbers
- Pull quotes
- Sidebars and boxes
- Photo captions and credits
- Tables
- Charts
- Maps
- **Inside back covers**
- **Back covers**

## INTRODUCTORY PAGES

After reading the introductory pages of a publication, the reader should know many things about the rest of the publication. To achieve this goal, it is important to include some basic information in the first few pages.

## INSIDE FRONT COVERS

The inside front cover of a publication may be used for a variety of purposes. A list of the typical elements that may be shown on an inside cover includes the following elements:

- Acknowledgments
- Editor's notes
- Credits
- Partners
- Program names
- Finance information
- Abstracts
- Series information
- Control numbers
- Contact information
- Web addresses
- Download information
- Glossary

## TITLE PAGES

Recommended placement for a title page is the first right-hand text page of a publication; it may include a repeat of the title and subtitle, or may be used to communicate an overarching message.

Publications authored by contractors or other non-USAID employees must include the following disclaimer on the title page:

The author's views expressed in this publication do not necessarily reflect the views of the United States Agency for International Development or the United States Government.

## TABLES OF CONTENTS

Recommended placement for a table of contents is before the first content referenced within the table. Tables of contents should always contain sufficient detail to guide the reader through a publication, and they should always include page numbers.

THIS TEXT IS TO REPRESENT  
A PUBLICATION TITLE

THIS TEXT IS TO REPRESENT A PUBLICATION SUBTITLE

### DISCLAIMER

The author's views expressed in this publication do not necessarily reflect the views of the United States Agency for International Development or the United States Government.

## CONTENTS

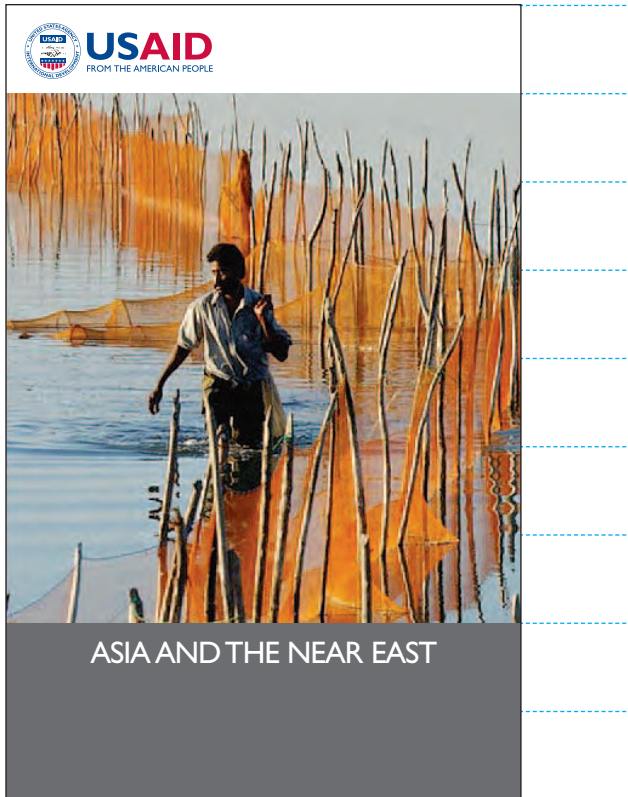
<b>LOREM IPSUM</b>	
Lorem Ipsum Dolor Sit Amet Consetetur	1
Lorem Ipsum Dolor Sit Amet Consetetur	2
Lorem Ipsum Dolor Sit Amet Consetetur	3
<b>LOREM IPSUM</b>	
Lorem Ipsum Dolor Sit Amet Consetetur	4
Lorem Ipsum Dolor Sit Amet Consetetur	5
Lorem Ipsum Dolor Sit Amet Consetetur	6
<b>LOREM IPSUM</b>	
Lorem Ipsum Dolor Sit Amet Consetetur	7
Lorem Ipsum Dolor Sit Amet Consetetur	8
Lorem Ipsum Dolor Sit Amet Consetetur	9
<b>LOREM IPSUM</b>	
Lorem Ipsum Dolor Sit Amet Consetetur	10
Lorem Ipsum Dolor Sit Amet Consetetur	11
Lorem Ipsum Dolor Sit Amet Consetetur	12
<b>LOREM IPSUM</b>	
Lorem Ipsum Dolor Sit Amet Consetetur	13
Lorem Ipsum Dolor Sit Amet Consetetur	14
Lorem Ipsum Dolor Sit Amet Consetetur	15

## FRONT COVERS

Front covers concisely convey the purpose of a publication. To ensure consistency, one powerful color or black and white photograph is recommended, along with a minimal amount of text. Multiple photographs may be used, but each should be of a sufficient scale to be clear; photographs should be placed and cropped in alignment with the horizontal bars as described on page 7.4. Photo montages, in which images are “blended” or “faded” together, are strongly discouraged.

It is a requirement that either the Standard Graphic Identity or Identity with sub-brandmark be used in the top left area of the cover in a white field, as described on pages 7.4-7.5.

## AGENCY PUBLICATION



All publications—including reports, studies, and papers—funded by USAID must follow the brand standards outlined in this section.

Publications authored by contractors or other non-USAID employees must state on the cover at the bottom:

<DATE>

This publication was produced for review by the United States Agency for International Development. It was prepared by <list authors and/or organizations involved in the preparation of the report.>

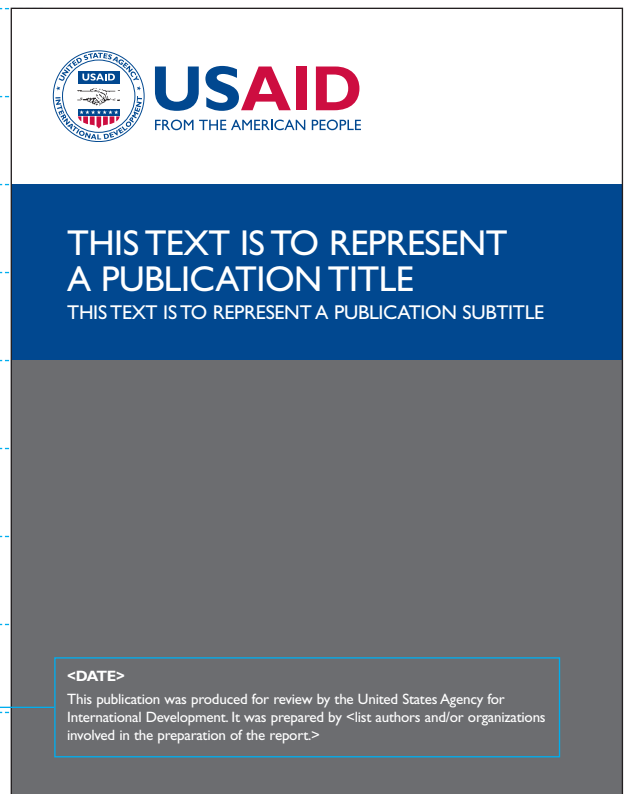
<DATE>

This publication was produced for review by the United States Agency for International Development. It was prepared by <list authors and/or organizations involved in the preparation of the report.>

**All covers should be divided horizontally into nine bars of equal height. This will provide the horizontal grid for all visual elements in the design, including any color or photos. See page 7.4 for more details on grid systems.**

**Covers should contain the Identity in the upper-left area, as shown on page 7.4, contained in a white field that is either one or two bars tall.**

## COVER OF NON-USAID AUTHORED, EDITED, OR REVIEWED REPORT



## HEADLINES

Headlines summarize the information in a document or section of a document. Headlines are set in Gill Sans in capital letters. Headlines should always be left aligned on the vertical grid of a publication. However, it is not necessary to confine the headline to the three-column, five-column, or six-column vertical grid; it may cut across all columns, as needed.

The various color options for headlines, shown below, are based on the color palette on page 2.12. Type sizes and styles for main headlines and section headlines are described below. Typography should be kerned to convey the look and feel as shown in the headline examples on this page.

SECTION HEADLINE

# MAIN HEADLINE

HEADLINE IS DARK GRAY; MAY ALSO APPEAR ON TOP OF LIGHT GRAY OR LIGHT BLUE  
SECTION HEADLINE: GILL SANS  
12PT, 36PT LEADING, -5 TRACKING  
MAIN HEADLINE: GILL SANS  
36PT, 36PT LEADING, -7 TRACKING  
(HEADLINES MAY NEVER BE SET BELOW 30PT, 30PT LEADING)

SECTION HEADLINE

# MAIN HEADLINE

HEADLINE IS 100% BLACK; MAY ALSO APPEAR ON TOP OF LIGHT GRAY OR LIGHT BLUE

SECTION HEADLINE

# MAIN HEADLINE

HEADLINE IS USAID BLUE; MAY ALSO APPEAR ON TOP OF LIGHT GRAY OR LIGHT BLUE

SECTION HEADLINE

# MAIN HEADLINE

HEADLINE IS USAID RED; MAY ALSO APPEAR ON TOP OF LIGHT GRAY

HEADLINES MAY ALSO BE REVERSED OUT OF A COLOR OR PLACED ON TOP OF A COLOR, BUT THE TYPE SPECIFICATIONS SHOWN ABOVE MUST REMAIN UNCHANGED. IF REVERSES ARE USED, THE HORIZONTAL GRID SHOULD BE USED TO DETERMINE BOX SIZE AND PLACEMENT.

LOREM IPSUM DOLOR  
LOREM IPSUM DOLOR

Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla.

“Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis. Duis autem vel eum iriure dolor in endreri!”  
NAME AND ATTRIBUTION

LOREM IPSUM DOLOR SIT  
LOREM IPSUM DOLOR SIT

150  
100  
50  
0  
FY 2003 \$144,928  
FY 2004 \$127,396  
FY 2005 \$165,027  
\* REVERS

10 SECTION NAME

SECTION NAME 11

ABOVE: DUIS AUTEM VEL EUM IRIURE DOLOR IN HENDRERIT IN VULPUTATE VELIT ESSE MOLESTIE CONSEQUAT, VEL ILLUM

## SUBHEADS

Subheads break up long blocks of text and provide visual cues for new paragraphs. Subheads are set in Gill Sans Bold in capital letters, except the small subhead, which also may be set in title case. Subheads should always be left aligned on the vertical grid of a publication.

The various color and size options for headlines, shown below, are based on the color palette on page 2.12. Typography should be kerned to convey the look and feel of subhead examples on this page.

SMALL SUBHEAD: GILL SANS BOLD  
9PT, 12PT LEADING, -3 TRACKING  
SPACE BEFORE: P1 2; SPACE AFTER: 0  
FLUSH LEFT

TEXT TO ILLUSTRATE THE  
APPEARANCE OF A SUBHEAD

TEXT TO ILLUSTRATE THE  
APPEARANCE OF A SUBHEAD

TEXT TO ILLUSTRATE THE  
APPEARANCE OF A SUBHEAD

TEXT TO ILLUSTRATE THE  
APPEARANCE OF A SUBHEAD

Text to Illustrate the Appearance  
of a Subhead

Text to Illustrate the Appearance  
of a Subhead

Text to Illustrate the Appearance  
of a Subhead

Text to Illustrate the Appearance  
of a Subhead

MEDIUM SUBHEAD: GILL SANS BOLD  
11PT, 14PT LEADING, -3 TRACKING  
SPACE BEFORE: P1 2; SPACE AFTER: 0  
FLUSH LEFT

TEXT TO ILLUSTRATE THE  
APPEARANCE OF A SUBHEAD

TEXT TO ILLUSTRATE THE  
APPEARANCE OF A SUBHEAD

TEXT TO ILLUSTRATE THE  
APPEARANCE OF A SUBHEAD

TEXT TO ILLUSTRATE THE  
APPEARANCE OF A SUBHEAD

LARGE SUBHEAD: GILL SANS BOLD  
14PT, 16PT LEADING, -5 TRACKING  
SPACE BEFORE: P1 4; SPACE AFTER: 0  
FLUSH LEFT

TEXT TO ILLUSTRATE  
THE APPEARANCE OF  
A SUBHEAD

TEXT TO ILLUSTRATE  
THE APPEARANCE OF  
A SUBHEAD

TEXT TO ILLUSTRATE  
THE APPEARANCE OF  
A SUBHEAD

TEXT TO ILLUSTRATE  
THE APPEARANCE OF  
A SUBHEAD

---

SUBHEADS MAY ALSO BE REVERSED OUT OF A COLOR  
OR PLACED ON TOP OF A COLOR, BUT THE TYPE SPECIFI-  
CATIONS SHOWN ABOVE MUST REMAIN UNCHANGED.  
IF REVERSES ARE USED, THE HORIZONTAL GRID SHOULD  
BE USED TO DETERMINE BOX SIZE AND PLACEMENT.

**BODY TEXT**

Body text is styled as described in the three formats shown below. Adobe Gill Sans I is the primary font for body text, and is specified at two different sizes as shown below, to allow for flexibility in longer printed publications. When Gill Sans is not available, default to Arial. You may specify Adobe Garamond for body text when typesetting reports, technical papers, or long-format documents. When Adobe Garamond is not available, default to Times Roman. Details regarding font families, and where they can be acquired, are on pages 2.10-2.11.

For the purposes of illustration, plain text is shown here; however, italics, bold, and semibold text may also be specified as needed, but they should be typeset with the same specifications shown below.

**BODY TEXT 1: GILL SANS LIGHT  
11PT, 14PT LEADING, 0 TRACKING  
SPACE BEFORE: 0; SPACE AFTER: P8  
FLUSH LEFT; 100% BLACK**

Text to illustrate the appearance of body text 1 ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et.

**CAN ALSO APPEAR ON TOP OF  
LIGHT GRAY**

Text to illustrate the appearance of body text ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et.

**CAN ALSO APPEAR ON TOP OF  
LIGHT BLUE**

Text to illustrate the appearance of body text ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et.

**BODY TEXT 2: GILL SANS LIGHT  
10PT, 12PT LEADING, 0 TRACKING  
SPACE BEFORE: 0; SPACE AFTER: P8  
FLUSH LEFT; 100% BLACK**

Text to illustrate the appearance of body text 2 ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et.

**CAN ALSO APPEAR ON TOP OF  
LIGHT GRAY**

Text to illustrate the appearance of body text ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et.

**CAN ALSO APPEAR ON TOP OF  
LIGHT BLUE**

Text to illustrate the appearance of body text ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et.

**BODY TEXT 3: ADOBE GARAMOND  
11PT, 14PT LEADING, 0 TRACKING  
SPACE BEFORE: 0; SPACE AFTER: P8  
FLUSH LEFT; 100% BLACK**

Text to illustrate the appearance of body text 3 ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et.

**CAN ALSO APPEAR ON TOP OF  
LIGHT GRAY**

Text to illustrate the appearance of body text ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et.

**CAN ALSO APPEAR ON TOP OF  
LIGHT BLUE**

Text to illustrate the appearance of body text ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et.

## DROP CAPS

Drop caps provide visual cues for new section starts. Drop caps should only be used within body text, at the beginning of a new section of a document or not at all. Drop caps are set in Gill Sans Light or Adobe Garamond to match the accompanying body text, and always as capital letters.

The various color and size options for drops caps, shown below, are based on the color palette on page 2.12. Typography should be kerned to convey the look and feel of the drop cap examples on this page.

DROP CAP 1: GILL SANS LIGHT  
11PT, 14PT LEADING, +10 TRACKING  
CHARACTER COUNT: 1  
LINE COUNT: 3

**T**ext to illustrate the appearance of a drop cap with Body Text 1 elitr; sed diam nonumy eirmod tempor invidunt ut labore et dolore

CAN ALSO APPEAR IN 100% BLACK, USAID BLUE, OR USAID RED

A B C

CAN ALSO APPEAR ON TOP OF LIGHT GRAY OR LIGHT BLUE

A B C D

A B C

DROP CAP 2: GILL SANS LIGHT  
10PT, 12PT LEADING, +10 TRACKING  
CHARACTER COUNT: 1  
LINE COUNT: 3

**T**ext to illustrate the appearance of a drop cap with Body Text 2 elitr; sed diam nonumy eirmod tempor invidunt ut labore et dolore

CAN ALSO APPEAR IN 100% BLACK, USAID BLUE, OR USAID RED

A B C

CAN ALSO APPEAR ON TOP OF LIGHT GRAY OR LIGHT BLUE

A B C D

A B C

DROP CAP 3: ADOBE GARAMOND  
11PT, 14PT LEADING, +10 TRACKING  
CHARACTER COUNT: 1  
LINE COUNT: 3

**T**ext to illustrate the appearance of drop cap with Body Text 3, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt

CAN ALSO APPEAR IN 100% BLACK, USAID BLUE, OR USAID RED

A B C

CAN ALSO APPEAR ON TOP OF LIGHT GRAY OR LIGHT BLUE

A B C D

A B C

## PARAGRAPH SPACING

Consistent spacing, not indentations, is used between each paragraph to delineate a new paragraph for the reader. The amount of space to be used, specified below, is based on type style and the hierarchy of information.

**BODY TEXT 1:**  
SPACE BETWEEN PARAGRAPHS WITHIN A SECTION: P8  
SPACE BETWEEN PARAGRAPHS IN DIFFERENT SECTIONS: P20

Text to illustrate the space between paragraphs elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore aliquyam erat, sed diam voluptua.

Space between is P8 sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod

### SPACE BETWEEN IS P20

Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo

## BULLETS

Bullets must be indented consistently. The amount of space to be used, specified below, is based on type style and the hierarchy of information. The first bullet is a round bullet, the second is an en dash, and the third is a round bullet. All bullets are specified at the same size and type style as the accompanying text.

**BODY TEXT 1 BULLETS:**  
INDENT FIRST BULLET: P11  
FIRST LINE: -P11  
TAB: P11  
INDENT SECOND BULLET: P22  
FIRST LINE: -P11  
TAB: P22  
INDENT THIRD BULLET: P33  
FIRST LINE: -P11  
TAB: P33

- Bullet level 1 lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eir
  - Bullet level 2 dolor sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam
    - Bullet level 3 dolor sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr

**BODY TEXT 2:**  
SPACE BETWEEN PARAGRAPHS WITHIN A SECTION: P8  
SPACE BETWEEN PARAGRAPHS IN DIFFERENT SECTIONS: P20

Text to illustrate the space between paragraphs elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et

Space between is P8 sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut

### SPACE BETWEEN IS P20

Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et justo duo dolores et ea

**BODY TEXT 2 BULLETS:**  
INDENT FIRST BULLET: P11  
FIRST LINE: -P11  
TAB: P11  
INDENT SECOND BULLET: P22  
FIRST LINE: -P11  
TAB: P22  
INDENT THIRD BULLET: P33  
FIRST LINE: -P11  
TAB: P33

- Bullet level 1 dolor sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, diam nonumy eirmod tempor
  - Bullet level 2 dolor sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eir
    - Bullet level 3 dolor sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam

**BODY TEXT 3:**  
SPACE BETWEEN PARAGRAPHS WITHIN A SECTION: P8  
SPACE BETWEEN PARAGRAPHS IN DIFFERENT SECTIONS: P20

Text to illustrate the space between paragraphs, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat,

Space between is P8 sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy

### SPACE BETWEEN IS P20

Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. At vero eos et accusam et

**BODY TEXT 3 BULLETS:**  
INDENT FIRST BULLET: P11  
FIRST LINE: -P11  
TAB: P11  
INDENT SECOND BULLET: P22  
FIRST LINE: -P11  
TAB: P22  
INDENT THIRD BULLET: P33  
FIRST LINE: -P11  
TAB: P33

- Bullet level 1 lorem ipsum dolor sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam
  - Bullet level 2 dolor sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam
    - Bullet level 3 dolor sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr

## RUN-IN SUBHEADS

Run-in subheads are words or short phrases that introduce paragraphs, often in a series, that require the reader's special attention. Consistent style is used for run-in subheads, and two options are provided. Body text styles are the same as those shown on page 7.12.

BODY TEXT 1 RUN-IN SUBHEAD 1:  
GILL SANS ITALIC

*Run-in subhead style 1.* Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor

BODY TEXT 2 RUN-IN SUBHEAD 2:  
GILL SANS ITALIC

*Run-in subhead style 2.* Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt ut

BODY TEXT 3 RUN-IN SUBHEAD 3:  
ADOBE GARAMOND ITALIC

*Run-in subhead style 3.* Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor

BODY TEXT 1 RUN-IN SUBHEAD 1A:  
GILL SANS BOLD

**Run-in subhead style 1A.** Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy

BODY TEXT 2 RUN-IN SUBHEAD 2A:  
GILL SANS BOLD

**Run-in subhead style 2A.** Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor invidunt

BODY TEXT 3 RUN-IN SUBHEAD 3A:  
ADOBE GARAMOND BOLD

**Run-in subhead style 3A.** Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor

RUN-IN SUBHEADS MAY BE SET IN A CONTRASTING COLOR FROM THE TEXT, REVERSED OUT OF A COLOR, OR PLACED ON TOP OF A COLOR, BUT THE TYPE SPECIFICATIONS SHOWN ABOVE MUST REMAIN UNCHANGED. IF REVERSES ARE USED, THE VERTICAL GRID SHOULD BE USED TO DETERMINE BOX SIZE AND PLACEMENT.

## TEXT TO ILLUSTRATE RUN-IN SUBHEADS BELOW

**Afghanistan** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed

**Bangladesh** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed

**Cambodia** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed

**East Timor** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed

**Egypt** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diammy

**India** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diam

**Indonesia** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diam

**Iraq** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed

**Jordan** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diam

**Laos** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diam

**Lebanon** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diam

**Mongolia** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed

**Morocco** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diam

**Nepal** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diam

**Pakistan** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diam

**Philippines** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed

**Sri Lanka** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diam

**Thailand** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diam

**Vietnam** text to illustrate the appearance of a run-in subhead sit amet, consetetur sadipscing elitr, sed diam

**West Bank/Gaza** text to illustrate the appearance of a run-in subhead sit amet



## FOOTNOTES

Footnotes are notes that are referenced in the headlines, subheads, or body text, whether they appear on the same page as the point of reference or on a notes page elsewhere in a document. Body text styles shown below are the same as those on page 7.12. Headline and subhead styles shown below are the same as those on pages 7.10-7.11. Footnote color should always match accompanying text color. You may use numerals, Roman numerals, or letters for footnotes and notations. For the purposes of illustration, numerals are shown below.

SECTION HEADLINE:  
NOTATION : 8PT  
BASELINE SHIFT: 5PT

SECTION HEADLINE<sup>1</sup>

MAIN HEADLINE:  
NOTATION : 12PT  
BASELINE SHIFT: 18PT

MAIN HEADLINE<sup>1</sup>

SMALL SUBHEAD:  
NOTATION: 7PT  
BASELINE SHIFT: 3PT

SMALL SUBHEAD FOOTNOTE<sup>1</sup>

MEDIUM SUBHEAD:  
NOTATION : 7PT  
BASELINE SHIFT: 4PT

MEDIUM SUBHEAD  
FOOTNOTE<sup>1</sup>

LARGE SUBHEAD:  
NOTATION : 7PT  
BASELINE SHIFT: 7PT

LARGE SUBHEAD  
FOOTNOTE<sup>1</sup>

BODY TEXT 1:  
NOTATION: 7PT  
BASELINE SHIFT: 3PT

Body text 1 footnote<sup>1</sup> sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy

BODY TEXT 2:  
NOTATION : 7PT  
BASELINE SHIFT: 3PT

Body text 2 footnote<sup>1</sup> sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy eirmod tempor

BODY TEXT 3:  
NOTATION : 7PT  
BASELINE SHIFT: 3PT

Body text 3 footnote<sup>1</sup> sit amet. Lorem ipsum dolor sit amet, consetetur sadipscing elitr, sed diam nonumy

FOOTNOTE STYLE:  
GILL SANS LIGHT  
8PT, 9PT LEADING, -3 TRACKING  
SPACE BEFORE: 0; SPACE AFTER: P5  
FLUSH LEFT; 100% BLACK  
INDENT: P1 I  
FIRST LINE: -P1 I  
TAB: P1 I

1. Footnote style eum iriure dolor in hendrerit in vulputate velit esse
2. Footnote style eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et

3. Footnote style eum iriure dolor in hendrerit in vulputate velit esse
4. Footnote style eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et

5. Footnote style eum iriure dolor in hendrerit in vulputate velit esse
6. Footnote style eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et

FOOTNOTES MAY ALSO BE SET IN ONE COLUMN, INSTEAD OF THREE. IF SET IN ONE COLUMN, MARGINS MUST BE MAINTAINED AS SPECIFIED ON PAGES 7.4-7.5.

1. Footnote style eum iriure dolor in hendrerit in vulputate velit esse
2. Footnote style eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et
3. Footnote style eum iriure dolor in hendrerit in vulputate velit esse
4. Footnote style eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et
5. Footnote style eum iriure dolor in hendrerit in vulputate velit esse
6. Footnote style eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et



## PULL QUOTES

A pull quote is a piece of text that is either excerpted from body copy or is a quotation from a person who is speaking on a related topic. A consistent style should be established and used within a given publication. The designer may select a font from pages 2.10-2.11, then establish a consistent style for pull quotes that use the color palette options on page 2.12, and the grid options on pages 7.6-7.7, to create a visually pleasing design. Then apply that style to all pull quotes within a given publication. Some example styles are shown below.

PULL QUOTE: GILL SANS BOLD  
14PT, 18PT LEADING, -3 TRACKING  
FLUSH LEFT; USAID BLUE  
INDENT: P1 I  
FIRST LINE: -P1 I  
TAB: P1 I

**“ Ut wisi enim ad minim  
veniam, quis nostrud  
exerci tation llamcorper  
suscipit lobortis nisl ut  
aliquip ex ea commodo  
consequat. Duis autem  
vel eum iriure dolor in  
hendrerit in vulputate  
velit esse consequat. ”**

**NAME AND ATTRIBUTION**

PULL QUOTE: GILL SANS BOLD ITALIC  
14PT, 18PT LEADING, -3 TRACKING  
FLUSH LEFT; DARK GRAY  
INDENT: P1 I  
FIRST LINE: -P1 I  
TAB: P1 I

**“ *Ut wisi enim ad minim  
veniam, quis nostrud exerci  
tation llamcorper suscipit  
lobortis nisl ut aliquip ex  
ea commodo consequat.  
Duis autem vel eum iriure  
dolor in hendrerit in  
vulputate velit esse  
consequat. ”***

**NAME AND ATTRIBUTION**

PULL QUOTE: GILL SANS BOLD  
12PT, 18PT LEADING, -3 TRACKING  
FLUSH LEFT; USAID RED  
INDENT: P1 I  
FIRST LINE: -P1 I  
TAB: P1 I

**“ *Ut wisi enim ad minim  
veniam, quis nostrud exerci  
tation llamcorper suscipit  
lobortis nisl ut aliquip ex ea  
commodo consequat. Duis  
autem vel eum iriure dolor  
in hendrerit in vulputate velit  
esse consequat. ”***

**NAME AND ATTRIBUTION**

PULL QUOTE: GILL SANS BOLD  
14PT, 18PT LEADING, -3 TRACKING  
FLUSH LEFT; WHITE REVERSED OUT OF DARK GRAY BOX  
INDENT: P1 I  
FIRST LINE: -P1 I  
TAB: P1 I

**“ Duis autem vel eum iriure dolor  
in hendrerit in vulputate velit esse  
molestie consequat, vel illum  
dolore eu feugiat nulla  
facilisis. Duis autem vel  
eum iriure dolor in.”**

**NAME AND ATTRIBUTION**



## SIDEBARS AND BOXES

Sidebars and boxes are used to highlight or separate information from the body text. A consistent style should be used within a given publication. The designer may select a font from pages 2.10-2.11, then establish a consistent style for sidebars that use the color palette options on page 2.12, and the grid options on pages 7.6-7.7, to create a visually pleasing design. Then apply a similar style to all sidebars within a given publication. Some example styles are shown below.

### SUBHEAD EXAMPLE

**Dum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla.**

**Duis vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla. Duis vel eum iriure dolor in.**

Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla.

**Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat**

**Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat**

### SIDEBAR EXAMPLE

- At vero eos et accusam et justo duo dolores et ea rebum. Stet clita kasd gubergren, no sea takimata sanctus est lorem ipsum dolor sit amet lorem ipsum dolor sit amet lorem ipsum.
- Lorem ipsum dolor sit amet, consetetur sadipscing elitr; sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. Stet clita kasd gube.
- At vero eos et accusam et justo duo dolores et ea rebum. Stet clita kasd gubergren, no sea takimata sanctus est lorem ipsum dolor sit amet lorem ipsum dolor sit amet lorem ipsum.
- Lorem ipsum dolor sit amet, consetetur sadipscing elitr; sed diam nonumy eirmod tempor invidunt ut labore et dolore magna aliquyam erat, sed diam voluptua. Stet clita kasd gube.
- At vero eos et accusam et justo duo dolores et ea rebum. Stet clita kasd gubergren, no sea takimata sanctus est lorem ipsum dolor sit amet lorem ipsum dolor sit amet lorem ipsum.

## PHOTO CAPTIONS AND CREDITS

It is essential to accompany every photo with a caption, that tells the reader the “who, what, where, when, and why” of the subject matter, and a photo credit for the photographer.

A consistent style has been established for photo captions and photo credits. Gill Sans bold is specified for captions, and Gill Sans Light, set in all caps, is specified for credits, noting his or her name and organization.



OJAY SALTIBONES/WORLD FOOD PROGRAM

**World Food Program (WFP) workers in Malawi scale a giant stack of food bags provided by the U.S. Government through the U.S. Agency for International Development. The U.S. is the largest single donor to WFP, providing more than 56 percent of the cash and commodities contributed to the U.N. agency in 2003.**

PHOTO CREDIT: GILL SANS LIGHT  
5PT, 6PT LEADING, -3 TRACKING  
FLUSH LEFT; 100% BLACK, ALL CAPS

PHOTO CAPTION: GILL SANS BOLD  
9PT, 10PT LEADING, -3 TRACKING  
FLUSH LEFT; 100% BLACK

PHOTO CREDIT MAY BE ROTATED 90°  
AS NEEDED FOR LAYOUT PURPOSES.

## PHOTO CAPTIONS

Photo captions explain the images and actions depicted. The first sentence of the caption describes what the photo shows, usually in the present tense, and states where and when it was taken. Second sentence gives the background on the news, event, or story, and describes why the photo is significant. Try to keep captions to two concise sentences, while including the relevant information.

**All captions should be written to Associated Press Stylebook standards.**

## PHOTO CREDITS

It is important to credit the photographer for the pictures presented in publications. Photo credits include the person’s name and affiliation. The affiliation is usually the name of the organization for amateur photographers or photojournalists working for a wire service like Associated Press. Professional freelance photographers may have an arrangement with a specific company. It is best to ask the photographer how to credit him or her.

## USE COLOR AND SHAPE TO DEFINE IMAGE BORDERS

As shown below, butt multiple secondary photos together rather than separating them with gutters. Do not frame photos; instead, use value contrast to define the edge.

Color boxes may be used next to photos, but they should be designed to complement the photos, not compete with them. As such, it is strongly recommended that either light blue or light gray be used for any boxes that accompany photos.



PHOTO CREDIT

**ABOVE:** Nam liber tempor cum soluta nobis eleifend option congue nihil imperdiet doming id quod mazim placerat facer possim assum. Lorem ipsum dolor sit



PHOTO CREDIT

**ABOVE:** Nam liber tempor cum soluta nobis eleifend option congue nihil imperdiet doming id quod mazim placerat facer possim assum. Lorem ipsum dolor sit Nam liber tempor cum soluta nobis eleifend option congue nihil imperdiet doming id quod mazim placerat facer possim assum. Lorem ipsum dolor sit

Silhouetted images should be accompanied by a quote about U.S. assistance, and a caption, whenever possible.

**“ Ut wisi enim ad minim veniam, quis nostrud exerci tation llamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit vulputate velit esse consequat. ”**

**—NAME AND ATTRIBUTION**

**AT RIGHT:** Nam liber tempor soluta nobis eleifend option congue nihil imperdiet doming id quod mazim placerat facer possim assum.



PHOTO CREDIT

## TABLES

Tables should be designed for maximum clarity and to be consistent with the overall look and feel of a given piece. Some basic table designs are shown below and on the next page, only as examples. Due to the wide variety of table content, it is not mandatory to design tables as shown here; however, referring to these designs is recommended to help establish consistency across all Agency-funded publications.

The Gill Sans font family, detailed on page 2.10, should be used for tables. Tables should always appear on a white background, with the exception of highlighted items, which may appear on light blue or light gray fields. Text should not be reversed out in tables. Rules should be varied in thickness to help create a hierarchy of information for the reader, but they should be limited to three different widths, depending upon the levels of information shown in a given table. Colors must be derived from the color palette described on page 2.12 and should be used judiciously to convey information most effectively.

Column widths in tables are exempt from the specified column widths shown on pages 7.6-7.7; however, the specified page margins should be followed.

### PROGRAM COSTS AND PERCENTAGE OF COSTS BY OUTCOME GOAL

U.S. Agency for International Development

Outcome Goal		Net Cost (in thousands)	Percentage
<b>Goal 1</b>	Broad-Based Economic Growth and Agricultural Development	\$3,702,625	37%
<b>Goal 2</b>	Human Capacity Built through Education and Training	331,251	3
<b>Goal 3</b>	Protect the Environment for Long-Term Sustainability	757,063	8
<b>Goal 4</b>	Stabilizing World Population and Protecting Human Health	2,163,167	22
<b>Goal 5</b>	Strengthen Democracy and Good Governance	976,366	10
<b>Goal 6</b>	Lives Saved through Humanitarian Assistance	2,067,093	20
<b>Totals</b>		\$9,993,565	100%

### TABLE I: OPIN HIGHLIGHTS

Presidential Initiative Highlights Through 4th Quarter FY 2003

INITIATIVE	FY 2003 RESULTS
<b>Trade for Africa Development and Enterprise</b>	11.5 person-months of training, 76 months of technical assistance provided, and \$1.4 million growth in AGOA exports
<b>Water for the Poor</b>	3,048 water user groups established, 868 committees established and trained (water supply and sanitation), 1,034 completed water supply and sanitation projects that meet sustainability standards, 392 stakeholder governance groups supported (watershed management)
<b>Africa Education</b>	24,767 teachers trained
<b>Central America Free Trade</b>	27,922 people trained in trade issues
<b>Clean Energy</b>	Local capacity improved: 14,005 individuals trained; 1,097 institutions strengthened
<b>Global Climate Change</b>	27 energy-sector policies adopted, 43 land-use-sector policies adopted, 17 energy-sector policies implemented, 239 land-use-sector policies implemented, 32 energy-sector policies prepared, 342 land-use-sector policies prepared, 621,427 technical assistance/trainings in the land-use sector
<b>International Mother and Child HIV Prevention<sup>13</sup></b>	10% of HIV-infected pregnant women receiving treatment; 215 health sites providing services

# CONSOLIDATING STATEMENT OF NET COSTS

For the Year Ended September 30, 2003 (in thousands)

	Credit	Program	Operating	Revolving	Trust Funds	Other	Inter-Agency Eliminations	Total
<b>Goal 1: Broad-Based Economic Growth and Agricultural Development</b>								
Intragovernmental	\$ 69,471	\$ 48,587	\$ 97,634	\$ 41	\$ –	–	\$ (1,094)	\$ 214,639
With the Public	50,006	3,350,615	165,112	1,479	1,962	–	–	3,569,174
Total	119,477	3,399,202	262,746	1,520	1,962	–	(1,094)	3,783,813
Less Earned Revenues	(77,873)	(1,630)	(1,829)	(1,205)	–	–	1,349	(81,188)
Net Program Costs	41,604	3,397,572	260,917	315	1,962	–	255	3,702,625
<b>Goal 2: Human Capacity Built through Education and Training</b>								
Intragovernmental	–	4,653	19,674	8	–	–	(123)	24,212
With the Public	–	276,688	30,681	299	129	–	–	307,797
Total	–	281,341	50,355	307	129	–	(123)	332,009
Less Earned Revenues	–	(156)	(371)	(244)	–	–	13	(758)
Net Program Costs	–	281,185	49,984	63	129	–	(110)	331,251
<b>Goal 3: Protect the Environment for Long-Term Sustainability</b>								
Intragovernmental	87,960	5,308	25,893	11	–	–	(604)	118,568
With the Public	63,316	632,313	40,260	394	170	–	–	736,453
Total	151,276	637,621	66,153	405	170	–	(604)	855,021
Less Earned Revenues	(98,599)	(179)	(487)	(320)	–	–	1,627	(97,958)
Net Program Costs	52,677	637,442	65,666	85	170	–	1,023	757,063
<b>Goal 4: Stabilizing World Population and Protecting Human Health</b>								
Intragovernmental	–	58,604	114,272	48	–	–	(877)	172,047
With the Public	–	1,816,397	177,677	1,738	750	–	–	1,996,562
Total	–	1,875,001	291,949	1,786	750	–	(877)	2,168,609
Less Earned Revenues	–	(1,966)	(2,150)	(1,416)	–	–	90	(5,442)
Net Program Costs	–	1,873,035	289,799	370	750	–	(787)	2,163,167
<b>Goal 5: Strengthen Democracy and Good Governance</b>								
Intragovernmental	–	11,032	16,527	7	–	–	(140)	27,426
With the Public	–	919,754	25,697	251	109	–	–	945,811
Total	–	930,786	42,224	258	109	–	(140)	973,237
Less Earned Revenues	–	(370)	(311)	(205)	–	–	15	(871)
Net Program Costs	–	930,416	41,913	53	109	–	(125)	972,366
<b>Goal 6: Lives Saved through Humanitarian Assistance</b>								
Intragovernmental	–	35,305	21,037	9	–	–	(286)	56,065
With the Public	–	976,899	1,035,480	318	137	–	–	2,012,834
Total	–	1,012,204	1,056,517	327	137	–	(286)	2,068,899
Less Earned Revenues	–	(1,183)	(394)	(259)	–	–	30	(1,806)
Net Program Costs	–	1,011,021	1,056,123	68	137	–	(256)	2,067,093
<b>Net Costs of Operation</b>	<b>\$ 94,281</b>	<b>\$ 8,130,671</b>	<b>\$ 1,764,402</b>	<b>\$ 954</b>	<b>\$ 3,257</b>	<b>–</b>	<b>–</b>	<b>\$ 9,993,565</b>



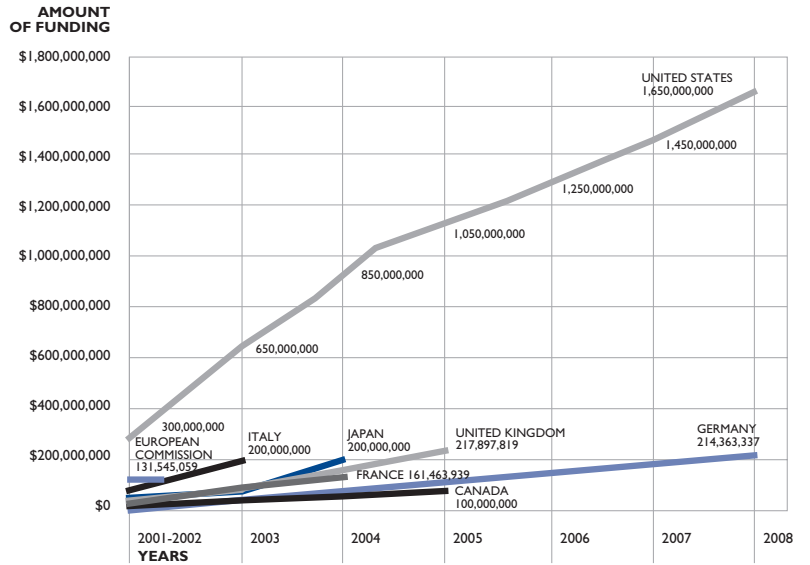
**CHARTS**

Charts should be designed for maximum clarity and to be consistent with the overall look and feel of a given piece. Some basic chart designs are shown here, only as examples. Due to the wide variety of chart content, it is not mandatory to design charts as shown here; however, referring to these designs is recommended to help establish consistency across all Agency-funded publications.

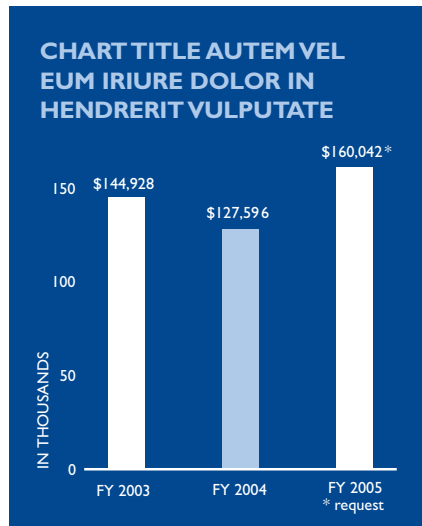
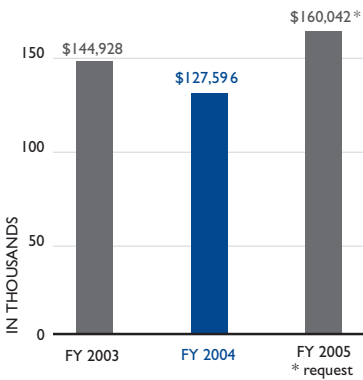
Colors must be derived from the color palette described on page 2.12 and should be used judiciously to convey information most effectively.

The Gill Sans font family, detailed on page 2.10, should be used for charts. Minimum type sizes should be determined based on the size available on a page, but whenever possible avoid specifying type below 5PT on 5PT leading.

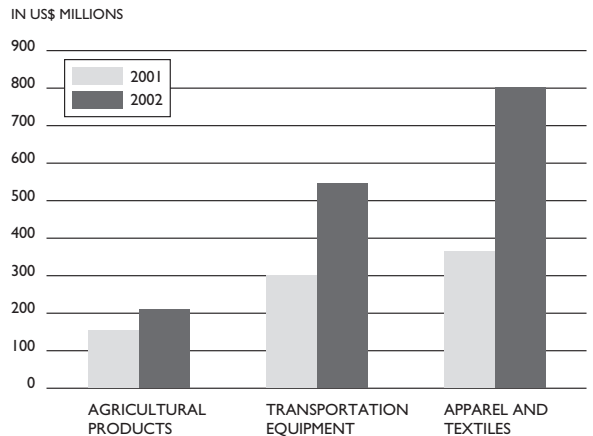
**CHART TITLE AUTEM VEL EUM IRIURE DOLOR IN HENDREIT**  
**CHART SUBTITLE AUTEM VEL EUM IRIURE DOLOR IN**



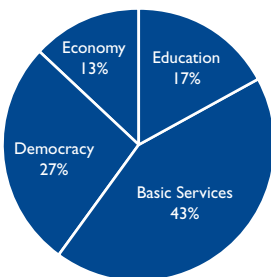
**CHART TITLE AUTEM VEL EUM IRIURE DOLOR IN HENDRERIT VULPUTATE**



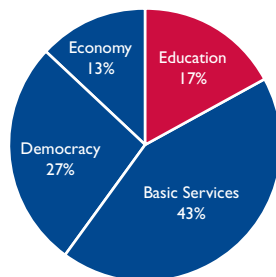
**CHART TITLE AUTEM VEL EUM IRIURE DOLOR IN HENDRERIT VULPUTATE**  
**CHART SUBTITLE AUTEM VEL EUM IRIURE DOLOR IN**



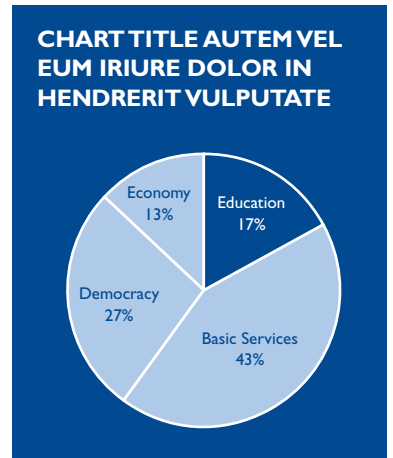
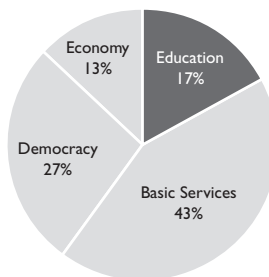
**CHART TITLE AUTEM VEL EUM IRIURE DOLOR IN HENDRERIT VULPUTATE**



**CHART TITLE AUTEM VEL EUM IRIURE DOLOR IN HENDRERIT VULPUTATE**



**CHART TITLE AUTEM VEL EUM IRIURE DOLOR IN HENDRERIT VULPUTATE**



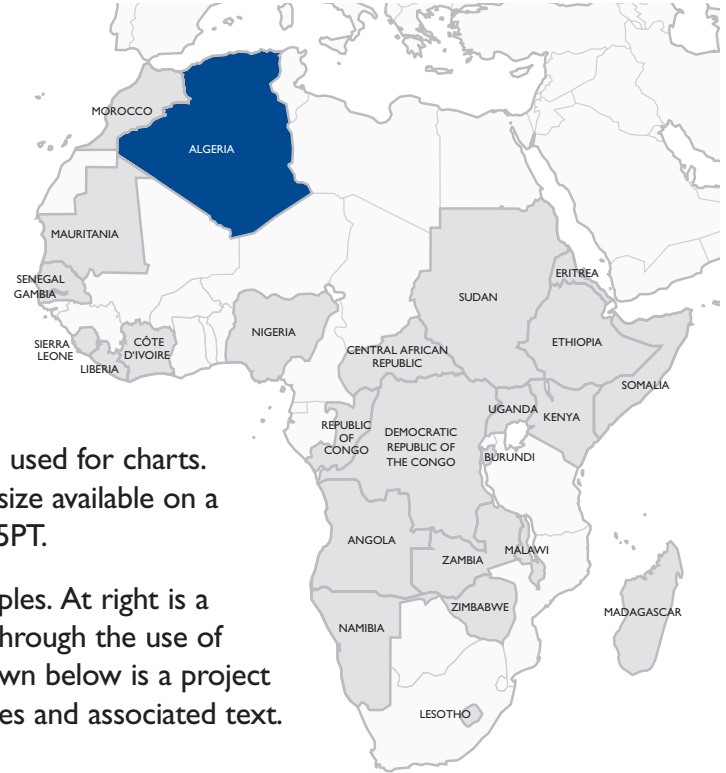
## MAPS

Maps should be designed for maximum clarity and to be consistent with the overall look and feel of a given piece. Due to the wide variety of map content, it is not mandatory to design maps as shown here; however, referring to these designs is recommended to help establish consistency across all Agency-funded publications.

Colors must be derived from the color palette described on page 2.12 and should be used judiciously to convey information most effectively.

The Gill Sans font family, detailed on page 2.10, should be used for charts. Minimum type sizes should be determined based on the size available on a page, but whenever possible avoid specifying type below 5PT.

Two types of maps are shown on this page, only as examples. At right is a geographic map that simply highlights a specific country, through the use of color, to indicate its relevancy to associated content. Shown below is a project map that details activities through the use of call out boxes and associated text.



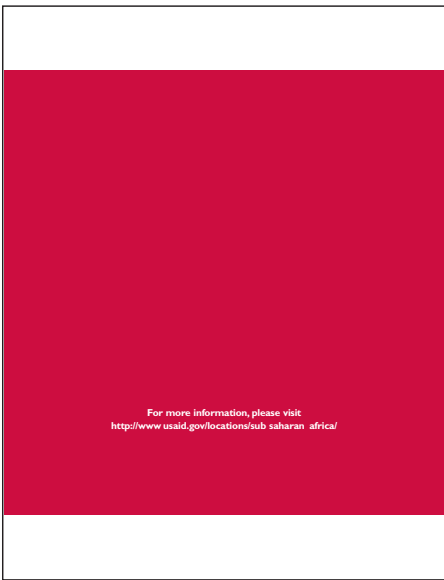
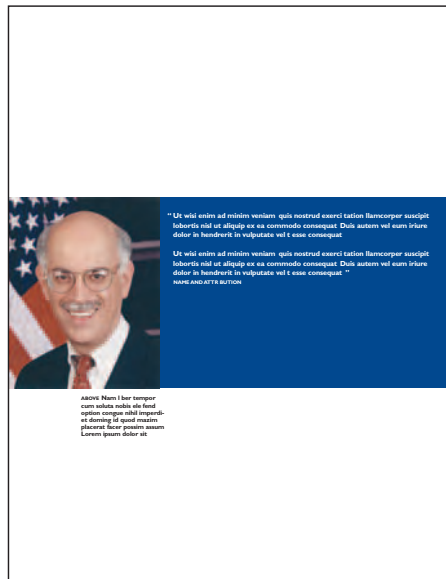
## INSIDE BACK COVERS

The inside back cover of a publication may be used for a variety of purposes. It is a prominent position and may actually be one of the first pages readers review. A list of the typical elements that may be shown on an inside back cover is provided below. Due to the wide variety of content on inside back covers, it is not mandatory to design them as shown here; however, referring to these designs is recommended to help establish consistency across all Agency-funded publications.

Format the inside back cover text with a text style described in this section, and the grids described on pages 7.6-7.7. It is not necessary to observe the grid formats if you choose to create a die-cut pocket.

A typical inside back cover may include the following elements:

- Quotations
- Photos and captions
- Maps
- Web addresses
- CD sleeve
- Die-cut pocket



## BACK COVERS

**Back covers must use consistent type style and content.** All type must be center aligned, and the text block is to be centered vertically within the bottom three bars of the horizontal grid. Type color and background color must be derived from the color palette and should always be very legible, whether positioned on top of a color field or a photograph. Photographs may be used on the back cover as “wraparound” images that are continued from the front cover, as full-page, full-bleed images.

The back cover of headquarters publications must contain the following information, in this order:

- Agency name: U.S. Agency for International Development
- Specific information for bureaus or offices may be added below the Agency name
- Street address
- Telephone number
- Fax number
- Web address: [www.usaid.gov](http://www.usaid.gov)

Missions and non-presence countries should develop their own standard back cover format and ensure consistency across all materials.

**Back covers should never contain the USAID logo or Identity; The Identity must appear on the front cover, as shown on pages I.4-I.5.**

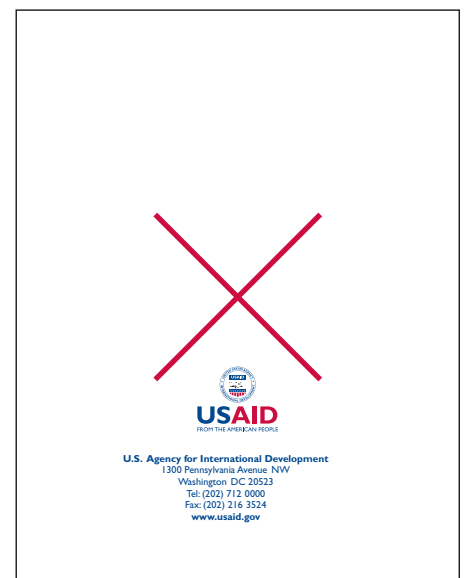
GILL SANS BOLD  
14PT, 17PT LEADING  
USAID BLUE

GILL SANS REGULAR  
14PT, 17PT LEADING  
USAID BLUE

GILL SANS BOLD  
14PT, 17PT LEADING  
USAID BLUE

**U.S. Agency for International Development**  
1300 Pennsylvania Avenue, NW  
Washington, DC 20523  
Tel: (202) 712-0000  
Fax: (202) 216-3524  
[www.usaid.gov](http://www.usaid.gov)

*Incorrect back cover layout example:  
Neither horizontal or vertical identity should  
be included*



# OTHER DESIGNED COMMUNICATIONS

Other communications, such as newsletters, exhibits, and posters, must use the Standard Graphic Identity, ensuring correct placement, as well as our standard color palette and typography. Single, powerful images are strongly encouraged.

The horizontal grid system described in detail on pages 7.4-7.5 must be followed with these other communications; however, the vertical grid system described on pages 7.6-7.7 is not needed, as the formats of these types of materials vary so widely that a vertical grid system is not practical.

The look and feel of other designed communications should closely mirror that of publications and all other branded materials shown in this manual.

## E-NEWSLETTERS

This electronic newsletter carries through all of the elements needed to help readers quickly recognize it as a USAID publication.

For example, the colors, typography, and Standard Graphic Identity placement all follow Agency style guidelines.

To maintain this formatting, a PDF should be distributed.



**USAID | SERBIA AND MONTENEGRO**  
FROM THE AMERICAN PEOPLE

## PROGRAM NEWS BULLETIN SUPPORTING SERBIAN ENTREPRENEURS ALONG THE WAY TO ATHENS

July September 2004

Roughly 10,000 vehicles per day travel along the Serbian stretch of the so-called Corridor X, a portion of the Munich-Athens international road that stretches from Serbia's Hungarian border in the north to its border with Macedonia in the south. Capitalizing on the increased traffic expected throughout the country due to the 2004 Olympic Games, USAID worked with implementing partners of the Community Revitalization through Democratic Action (CRDA) program-including Mercy Corps International, CHF, ACDI/VOCA and ADF-to develop local businesses through a competition for the 10 best tourist sites along Corridor X.

Local leaders have identified Corridor X as one of Serbia's most important economic opportunities. The community conceived the competition for 10 "perfect places" along the road in an effort to create a positive traveling experience that would encourage visitors to return to Serbia on future trips. The initiative catalyzed over 200 entrepreneurs, businesses, organizations and others determined to develop the potential economic impact of the corridor.

Applicants from throughout the country submitted proposals during the month of June, and an independent jury of prominent national and international figures-including USAID Mission Director Keith Simmons, the Director of the National Tourism Organization of Serbia and representatives from the Ministry of Trade, Tourism and Services, the Chamber of Commerce and the Embassy of Greece-chose the 10 winners in July.

Selection criteria included entrepreneurship, uniqueness to Serbian heritage and tradition, economic sustainability and customer focus. The winners received grants of \$10,000 each as well as technical assistance to help with further developing their corner of the market.

Continues on page 2

U.S. Agency for International Development  
[www.usaid.org.yu](http://www.usaid.org.yu)



One of the 10 "Perfect Places" - Salas 84, Novi Sad

**INSIDE THE BULLETIN**  
Parliament Passes Laws on Bankruptcy and VAT. The Serbian National Assembly ratifies 10 laws key to economic reforms in Serbia, eight of which USAID was directly involved in drafting.

Dairy Production Expansion Employs Ten New Contractors and Nine New Staff. USAID assistance with equipment purchase enables southern Serbian dairy to initiate new line of products and double current staff.

## PRINT NEWSLETTERS

Designed to convey the look and feel of our global branding, this newsletter example carries through all of the elements needed to help readers quickly recognize it as a USAID publication.

For example, the colors, typography, horizontal grid, and Standard Graphic Identity placement all follow the style guidelines in this manual.



# IN AFRICA

NEWS, UPDATES AND RESOURCES FROM THE U.S. AGENCY FOR INTERNATIONAL DEVELOPMENT **SUMMER 2004**

## PRESIDENTIAL INITIATIVE BRINGS TEXTBOOKS TO GUINEA

By Laura Lartigue

For the first time, every child in grades 1 and 2 in Guinea will have a textbook to use in class. Thanks to the Africa Education Initiative, USAID/Guinea handed over 500,000 textbooks to the Guinean Ministry of Education at a ceremony at the Frederico Mayor Primary School in the capital, Conakry, in May 2004.

President Bush's Africa Education Initiative (AEI), in which Guinea was chosen to take part, has three clear objectives:

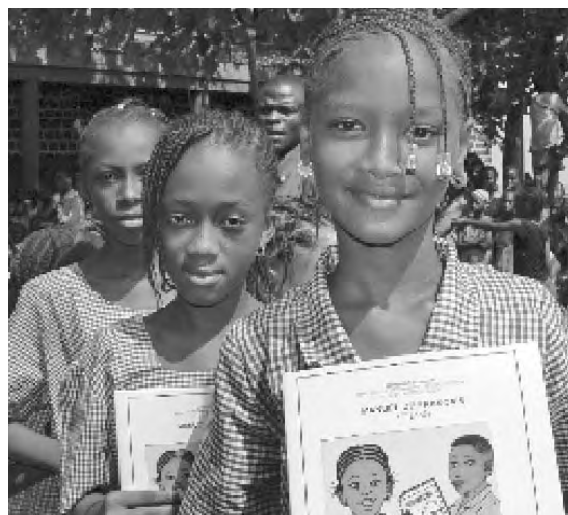
- To increase the number of girls in school;
- To train teachers; and
- To produce and distribute textbooks and pedagogical materials.

Guinea is the first of six African countries to have benefited from the textbook component of the Initiative.

The textbooks were conceptualized and produced through close collaboration between the Guinean Education Ministry and two historically black U.S. universities, Hampton and Dillard, which have committed to continuing their partnership with the Guinean Ministry. Kadiatou Bah, one of the authors of the textbooks, says "It was indeed the collaboration that made for a good product in the end. We were able to formulate subject matter and illustrations for the textbooks that are relevant to Guinean children's lives."

During the ceremony, local schoolchildren recited songs and verses on such themes as conserving forest resources, staying in good health, and the importance of getting a good education. Galema Guilavogui, Minister of Pre-University and Civic Education, said, "Our American partners understand that the success of our educational program in Guinea is a measure of the harmonious development of our country. In receiving this gift, which comes from the personal initiative of President George W. Bush, the Africa Education Initiative. I would like to say a big thank you to the donor from the bottom of my heart. Providing quality textbooks in sufficient quantity helps us fulfill an essential part of our program—improving educational quality—and will help our children succeed in school. We are

**GUINEA CONTINUED ON PAGE 8**



L. Lartigue/USAID-Guinea

**Guinean schoolgirls with new textbooks.**

## USAID RESPONDS TO DARFUR CRISIS

Darfur, Sudan, is witnessing the worst humanitarian crisis in the world today. Since February 2003, over 1 million people have been forced from their homes in the three western states that make up the Darfur region. The Government of Sudan and pro-government, predominately Arab Jingaweit militias have conducted a campaign of ethnic cleansing that appears to be designed to empty the region of its black Sudanese inhabitants and allow Arab Sudanese settlement.

**DARFUR CONTINUED ON PAGE 2**

### IN THIS ISSUE

Fighting One of Africa's Biggest Killers.....	3
MCA Expands Development Assistance Options.....	4
Locust Swarms Threaten Crops.....	5
Food For Peace Marks 50 Years.....	5

Bringing Banking Services to More South Africans.....	6
Gorilla Conservation Creates Economic Opportunities.....	7
Pre-Election Fora Educate Voters in Malawi.....	9
Africa Resources.....	10
Doubling Number of Computers at the University of Asmara.....	12

POSTERS



## 2004 SUMMER SEMINAR SERIES

**WHERE:** THE CENTER FOR ASSOCIATION LEARNING  
**WHEN:** TUESDAYS, 9-11 AM, JUNE 29-SEPTEMBER 14  
**WHO'S INVITED:** OPEN TO ALL ATTEND ANY OR ALL SESSIONS.

June 29	People—our Greatest Asset: How the Human Capital and KfD Strategies Interact
July 6	An Explanation of USAID's Business Model Review
July 13	The Global Development Alliance: Technology Created through or Used by Public Private Alliances
July 20	Passing the Baton: How State and USAID Transfer Knowledge (or don't) in Iraq and Afghanistan
July 27	General Budget Support: A New Approach From Other Donors?
August 3	HIV/AIDS: Mitigating the Impacts on Development and Complex Emergencies
August 10	USAID's Role in the War on Terrorism
August 17	USAID's Business Transformation: Results to Date
August 24	Innovative Health Care Approaches
August 31	Muslim World Outreach and Engaging Muslim Civil Society
September 7	Trade Capacity Building in Central America
September 14	USAID's Approach in Fragile States

**EXPLORE SPECIAL TOPICS IN:**

- PERFORMANCE ▪ IMPLEMENTATION ▪ MEASUREMENT AND EVALUATION
- POLICY ▪ MANAGEMENT ▪ BUSINESS OPERATIONS

No preregistration. For more information, go to [www.usaid.gov](http://www.usaid.gov), keyword Summer Seminars, or contact Cindy Arciaga at 202-661-5859, [carciaga@dis.cdie.org](mailto:carciaga@dis.cdie.org)

Hosted by the Bureau for Policy and Program Coordination in coordination with the Knowledge for Development Subcommittee

All designed communications should be divided horizontally into nine bars of equal height. This will provide the horizontal grid for all visual elements in the design, including any color or photos. See page 7.4 for more details on the grid system.

Posters should contain the Identity in the upper left, contained in a white field that is either one or two bars tall, depending on the overall size of the poster.

To create an effective poster, convey the minimum information necessary to communicate relevant messages and facts. A hierarchy of type sizes should be used to highlight important points and guide readers quickly through the information.

EXHIBITS



With headquarters in Washington, D.C., USAID's strength is its field offices around the world. We work in close partnership with private voluntary organizations, indigenous organizations, universities, American businesses, international agencies, other governments, and other U.S. government agencies. USAID has working relationships with more than 3,500 American companies and over 300 U.S.-based private voluntary organizations.



Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse mollie. Photo by Photographer Name

Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse mollie. Photo by Photographer Name

Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse mollie. Photo by Photographer Name

Exhibits must contain the Standard Graphic Identity in the upper left, in a white field that is either one or two bars tall, depending on the overall size of the exhibit.

To create an effective exhibit, convey the minimum information necessary to communicate relevant messages and facts. A variety of type sizes should be used to highlight important points and guide readers quickly through the information. Powerful, relevant photographs may be used to attract attention to the exhibit, as shown in the example at left.

Tabletop exhibits may contain text in the lower third of the live area. Floor-standing exhibits should only place color or non-essential graphics in the lower third of the live area.

**U.S. Agency for International Development**

1300 Pennsylvania Avenue, NW

Washington, DC 20523

Tel: (202) 712-0000

Fax: (202) 216-3524

**[www.usaid.gov](http://www.usaid.gov)**