



style guide VERSION 2.0

USDA Forest Service, Pacific Northwest Region

Updated August 2013



for the greatest good

This style guide is in compliance with current USDA Visual Standards Guide, January 2013.

Acknowledgements

Many of you have heard about *Valuing People & Places*. This is an evolving process that allows us to closely examine who we are and what we believe in as an agency from this Region's perspective. My goal is to build on and create more opportunities for others to see and hear the passion our employees have for their work, their communities and our mission. Our employees are the face of the Forest Service. This *Valuing People & Places Style Guide* will make it easier for us to show up in a way that we can be recognized as one Forest Service, consistently express who the Forest Service is and invite productive engagement from the public we serve.

Valuing People & Places has been a collaborative, grassroots effort initiated and driven by Forest Service employees from across the Region. I would like to thank the many employees who have volunteered significant time to help craft the concepts and ideas referenced in this style guide—including the Valuing People and Place Advisory Board—that provided such insightful, inspiring and invaluable feedback. This effort would also not have been possible without the vision and dedication of Valuing People & Places leaders Claire Lavendel and Lisa Freedman; the technical expertise of visual information specialists Michael Hamel and Stevie Ruda; and the commitment and encouragement of Public and Legislative Affairs' leaders Al Matecko and Margaret Peterson.

I look forward to continued conversations about how we value the people and places that define the Pacific Northwest Region.

KENT P. CONNAUGHTON
Regional Forester

Introduction

The USDA Forest Service, Pacific Northwest Region, seeks to better advance our mission with a more powerful and connected identity that conveys our relevancy, impact, and diversity of work, and inspires greater employee and community engagement and ownership. Our refined identity includes a set of core organizational traits (what we call the 3Vs: values, value and voice) that are core to our mission and our programs. The 3Vs clarify what we stand for (our values), what we deliver to the world (our value), and how our stakeholders experience us (our voice).

Our message frame helps us tell our story. The message frame provides four “big ideas” — that communicate our 3Vs, along with supporting language and detail that we can draw from to help inspire and engage others in our work.

Our visual identity seeks to restore and refresh our iconic brand. It brings to life the people and places of the Forest Service in the Pacific Northwest and shows how we engage with communities. Through words married with related images, we tell the story of finding the greatest good together. A contemporary approach that honors the past is applied to newly created visuals — including photography, illustration, products, and messaging — to help place the Forest Service very much in the present. This guide provides inspiring examples of the visual identity in use, as well as technical directions for its application to other materials. By consistently using this visual identity, we will create a recognizable face for the Forest Service, which will help us grow relationships, trust and positive engagement with our public.

For more information about this style guide style or the visual identity, contact your Visual Information Specialist.

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identity BACKSTORY



for the greatest good

Identity Goals

1. Unify the **many different faces** of the US Forest Service in the Pacific Northwest Region into one connected picture.
2. Create an identity that is built on Forest Service Pacific Northwest **value and values, not tactics**.
3. Connect with the hearts and souls of people through the use of **evocative and understandable language**.
4. Be **clear about the tangible and compelling** benefits provided by the Forest Service in the Pacific Northwest that merit public support.
5. Ensure that the **identity attracts and motivates public engagement** toward the broad Forest Service mission.

Values, Value, and Voice: 3Vs

Getting clear about who we are and what our purpose is begins with clarifying our 3Vs: value, values and voice. Value is what the Forest Service Pacific Northwest provides to the world that only we can offer. Values are what we as an agency believe in and stand for. Voice is the feeling someone has when they interact with us and our communications. After over a year of exploratory discussions, consensus emerged on the 3Vs that run deep through the heart of our agency, and a range of words that can help articulate them.

These concepts should complement but not conflict with (or replace) the organization's mission statement, strategic plan and programmatic priorities.

Value (what US Forest Service Pacific Northwest Region delivers to the world)

1. **Stewards of cherished places that enrich people's lives**
2. **Provide needed (life sustaining) resources**
3. **Balance for diverse societal needs**
4. **Strengthen communities**

Values (what US Forest Service Pacific Northwest Region stands for)

1. **The land**
2. **Stewardship**
3. **Doing it well**
4. **Long view**
5. **Tradition**
6. **Engagement**
7. **Our employees**

Voice (how stakeholders experience the US Forest Service Pacific Northwest Region)

1. **Passionate**
2. **Can-do**
3. **Credible**
4. **Balanced/unbiased**
5. **Welcoming**

Message Frame

The four big ideas below represent the core ideas upon which we build our unique identity. Together, these four big ideas set the stage to communicate our value, values and voice. They are the most important and highest level messages.

The lead messages begin to flesh out our story in more detail. Sub-messages follow each of the lead messages. For those interested in more specifics, “proof point” messages provide examples to substantiate each of the sub-messages.

The Big Idea

→ **Lead Message** (how you communicate the big idea)

→ **Supporting Messages** (associated points to make that relate to the lead message)

→ **Sample Proof Points** (evidence points that back up and prove messages and sub-messages)

Four Big Ideas

- I. **Nature Matters**
- II. **Nature Provides**
- III. **Find the Greatest Good**
- IV. **Being In Community**

The Four Big Ideas as an elevator pitch

When people describe the Pacific Northwest they talk about the beauty of nature... snow-capped volcanoes, towering forests, cascading waterfalls, wildflower-filled meadows, sun-drenched stands of ponderosa pine, and sculpted canyons. **Nature is at the heart of this place we call home**, creating inspiration, growth, and discovery for those who come here.

About a quarter of the land in the Pacific Northwest is protected as National Forests and Grasslands. **It's a vast network that surrounds almost every community, belongs to us all, and contributes so much of what we need to support and enrich our lives.**

Our National Forest resources are abundant, but they have limits. **The Forest Service is charged with sustainably managing these lands to serve the broadest and greatest public interest while ensuring that the land remains healthy and productive** now and forever. This is what the Forest Service calls “the greatest good.”

The needs of society are always changing, so finding this “greatest good” isn't easy. And we can't find it alone. So, **we engage many different voices and collaborate in community** to find the answers together.

Message Frame *(continued)*

The Four Big Ideas with lead and supporting messages and proof points

NATURE MATTERS

LEAD MESSAGE

When people describe the Pacific Northwest they talk about the beauty of nature... snow-capped volcanoes, towering forests, cascading waterfalls, wildflower-filled meadows, sun-drenched stands of ponderosa pine, and sculpted canyons. **Nature is at the heart of this place we call home**, creating inspiration, growth, and discovery for those who come here.

SUPPORTING MESSAGES

1. Our National Forests and Grasslands are an **awe-inspiring source of beauty and inspiration** for much of the Northwest.
2. The Pacific Northwest offers **unique opportunities for scientific discovery** because many types of plants and animals that thrive here are found nowhere else on earth.
3. The beauty and natural resources of our region **attract people from all over the world**, inviting them to visit or to make the Pacific Northwest their home.

SAMPLE PROOF POINTS AND SUB-MESSAGES

- a. National Forests include volcanoes, grasslands, sand dunes, and lakes, including famous places like Mount St. Helens and the Columbia River Gorge.
 - b. There is likely a National Forest you can visit within a two-hour drive from your home.
 - c. National Forests are also in our back yard, surrounding and sustaining communities like Bend and Baker City.
 - d. Add your proof points
-
- a. There are more old growth forests in our nation's National Forests than in any other public lands system.
 - b. National Forests provide land and space that is critical for allowing threatened species to recover (spotted owl, Pacific salmon, etc.).
 - c. Add your proof points
-
- a. Native Americans have inhabited the Pacific Northwest for thousands of years, and their traditions continue to inspire our way of life here.
 - b. Immigrants from all over the world continue to move to the Northwest, drawn in part by a familiar natural resource-based lifestyle.
 - c. Add your proof points

Message Frame *(continued)*

The Four Big Ideas with lead and supporting messages and proof points

NATURE PROVIDES

LEAD MESSAGE

About a quarter of the land in the Pacific Northwest is protected as National Forests and Grasslands. **It's a vast network that surrounds almost every community, belongs to us all, and contributes so much of what we need to support and enrich our lives.**

SUPPORTING MESSAGES

1. We are fortunate that **generations before us conserved our National Forests and Grasslands** to ensure the health of our environment, support for the economy, and an enriched quality of life for every citizen.
2. **We rely on National Forests and Grasslands** to cleanse our air and water, generate jobs, produce food and wood, teach us about our history and culture, and support abundant outdoor recreation.

SAMPLE PROOF POINTS AND SUB-MESSAGES

- a. The National Forest System is key to sustaining our natural resources, safeguarding species, and addressing climate change.
 - b. Forest Service employs many people, supports small businesses, and produces valuable goods and services.
 - c. Add your proof points
-
- National Forests and Grasslands provide:
- a. The largest single source of water in the U.S., with unusually high water quality.
 - b. Recreation of every conceivable variety (hiking, skiing, rafting, biking, ORVs, driving, etc.).
 - c. A renewable and affordable wood supply.
 - d. Local food, including lamb, beef, salmon, mushrooms and berries.
 - e. Firewood and Christmas trees to brighten our homes and holidays.
 - f. Energy from wind, sun, woody debris (biomass) and natural gas.
 - g. A sink to capture carbon dioxide, which is a leading cause of global climate change.
 - h. Add your proof points

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Message Frame *(continued)*

NATURE PROVIDES *(continued)*

SUPPORTING MESSAGES

3. Nature is a key **economic force for our region**, inspiring new business, supporting jobs in emerging environmental industries, and creating prosperity.
-

4. Each National Forest and Grassland offers a **unique mix of benefits and opportunities** to enhance our lives.

SAMPLE PROOF POINTS AND SUB-MESSAGES

- a. Businesses like REI started here and grew into worldwide leaders in the outdoor gear industry and sustainability.

 - b. People's commitment to nature has allowed our wood products industry and start-up sectors like solar power to take root here.

 - c. Add your proof points
-

- a. Our goal is to figure out the most appropriate uses for each National Forest and Grassland in our region, while the larger National Forest System in this region can meet many of our communities' needs.

 - b. Add your proof points
-

Message Frame *(continued)*

The Four Big Ideas with lead and supporting messages and proof points

FIND THE GREATEST GOOD

LEAD MESSAGE

Our National Forest resources are abundant, but they have limits. **The Forest Service is charged with sustainably managing these lands to serve the broadest and greatest public interest while ensuring that the land remains healthy and productive** now and forever. This is what the Forest Service calls “the greatest good.”

SUPPORTING MESSAGES

1. Forest Service believes that **National Forests and Grasslands should be used by the public,** but not degraded.
2. **For more than 100 years we have sought to find the greatest good,** and we will continue to do so far into the future.

SAMPLE PROOF POINTS AND SUB-MESSAGES

- a. We believe in conservation, which is a balance between preservation (setting nature aside) and production (using what nature makes).
 - b. We have a 100 year history of researching how best to conserve forests. This data is considered the best in the world and is relied upon to guide forest management across the globe.
 - c. Add your proof points
-
- a. We work with other public agencies and non-profits to support conservation on private lands.
 - b. We withstand challenges, and we learn and adapt our approaches over time.
 - c. Add your proof points
-

(continued on the next page)

Message Frame *(continued)*

FIND THE GREATEST GOOD *(continued)*

SUPPORTING MESSAGES

3. Finding the **greatest good is complex and sometimes controversial work**, because the needs of society and nature are always evolving and sometimes in competition with one another.

4. **The greatest good is always evolving** as the needs of society change.

SAMPLE PROOF POINTS AND SUB-MESSAGES

- a. We empower the public to reconcile differing needs for the land, achieve appropriate balance, and resolve conflict.
- b. Being comfortable with controversy is a part of our job, and we don't shy away from it.
- c. We work to inform decisions on lands beyond the boundaries of what we directly manage.
- d. The 100 years of data we've collected on how forests and grasslands function inform discussions and help ensure that we make sound decisions, together.
- e. Add your proof points

- a. In many places today, the greatest good is restoring tired and worn forests to better health and productivity. This can create good paying jobs, enhance water quality, increase timber supplies, and improve habitat for threatened plants and animals — all things our region needs right now.
- b. Community collaboratives are helping define and shape the future of our National Forests and Grasslands.
- c. Add your proof points

Message Frame *(continued)*

The Four Big Ideas with lead and supporting messages and proof points

BEING IN COMMUNITY

LEAD MESSAGE

The needs of society are always changing, so finding this “greatest good” isn’t easy. And we can’t find it alone. So, **we engage many different voices and collaborate in community** to find the answers together.

SUPPORTING MESSAGES

1. We collaborate because people and communities matter to us, and because **we’re active members of our communities, too**. Being part of our community is what makes Forest Service relevant and effective.
2. Part of what Forest Service can give to communities is **help in minimizing the risks when fire or other natural disasters threaten people or properties**.

SAMPLE PROOF POINTS AND SUB-MESSAGES

- a. Just like you, US Forest Service employees treasure the lands that define the Pacific Northwest as our home.
 - b. Our employees engage in and contribute to communities large and small, regardless of where we have offices and staff.
 - c. You may find us volunteering for the local fire department, helping local schools, donating blood, supporting athletic ventures, and rolling up our sleeves and getting involved.
 - d. Add your proof points
-
- a. Wildfire is inevitable in forests and grasslands, and essential to their lifecycle and health. Our job is to understand the science so we know when to put out a fire and when to let it burn.
 - b. US Forest Service has the best disaster responders in the world, and you can count on us to help protect you.
 - c. Add your proof points

(continued on the next page)

Message Frame *(continued)*

BEING IN COMMUNITY *(continued)*

SUPPORTING MESSAGES

3. **The only way to find the greatest good is by working collaboratively with people and communities**, listening to what they have to say, learning from their experience, inviting their active participation, and sharing what we know, even when we can't agree on every detail.

4. We believe that our National Forests and Grasslands can help **unify communities around common interests**.

5. We cannot care for forests alone. **The land benefits most when communities join us in this responsibility**.

SAMPLE PROOF POINTS AND SUB-MESSAGES

- a. The best answers are found when everybody has an equal voice in the dialogue.

- b. Our job is to listen hard, facilitate conversation, and add needed information.

- c. If there's a hard decision to make, we consult early on with the many stakeholders in a community early on to understand diverse perspectives about an issue.

- d. Add your proof points

- a. When communities have a shared sense of ownership of a National Forest or Grassland, they are more inclined to want to work together to resolve differences and find win-win solutions.

- b. Add your proof points

- a. Come walk with us and discover our forest.

- b. Tell us what our community needs from Forest Service.

- c. Partner with us to conserve land and serve people.

- d. Add your proof points

identity GUIDELINES



for the greatest good

A. Introduction



for the greatest good

The visual identity for the US Forest Service Pacific Northwest Region brings to life our mission, our messaging and our desire to present ourselves in the most welcoming, responsible and inspiring way. It is how we show up in the world, and it matters. The components of the identity include:

- shield and tag line**
- color palette**
- typography**
- photography**
- Story words**
- the S-curve (the Forest Service shield curve)**

When combined and used consistently in accordance with these Guidelines, the brand will become a living, lasting tribute to the Forest Service; will bring recognition to our name and mission; will help shape memories of everyone who experiences the Forest Service in the Pacific Northwest. It helps keep us relevant by drawing more attention to our traditional, much-loved brand and updating it with a contemporary look and feel for the 21st century.

B. Logo Components



for the greatest good

US Forest Service Pacific Northwest Region's logo is composed of two parts, the shield and the tag line. It should be used without alterations, embellishments or additions. The logo may not be reconstructed, redrawn or re-typeset. (see *Using the Logo Appropriately*)

Shield

The shield is the pictorial element of the integrated logo, and should always be shown with the logotype. The US Forest Service shield should in most cases be presented in PMS 349 (green) and PMS Yellow.

The shield is directed by the Forest Service Manual (FSM) 1600. As stated in item 1603.4 – Agency Logo Requirements: The standard Forest Service shield is the only symbol (logo) permitted to appear on information materials as identification of the agency and all its subunits; units shall phase out use of any other symbols on existing agency informational materials.

Tag line

The tag line is unique to the Pacific Northwest Region, and it is our hope that it will expand to other regions. It has been carefully selected to remind us of our unique core purpose amongst federal land management agencies: to bring together diverse interests for the greater good. It explains what we stand for in the world and helps us be curious and explore what constitutes the greatest good in any given place and point in time. By always asking our public to help define the greatest good, we can deliver much-needed hope and value to the country and the communities we serve.

For the greatest good must always appear in conjunction with the shield. The typeface is Myriad Pro Semi-bold, all lower case, black. The tag line is embedded with the shield and does not need to be reset for each use.

C. Logo Colors

PMS 349



for the greatest good

Pantone Yellow



for the greatest good



for the greatest good



for the greatest good



for the greatest good

The US Forest Service shield colors are PMS 349 (green) and PMS Yellow, and should not be altered or substituted. The tag line color is black unless it needs to reverse out of a solid dark background, then it can be white.

Using the full-color logo and black tag line

This logo should appear in full color on white backgrounds or on light tints.

Using the full-color logo and white tag line

This logo should appear in full color on black or dark-toned backgrounds.

Using the one-color logo

A one-color logo should be used in cases when it is necessary, such as one color ads, brochures and posters.

Using the reversed out logo

A reversed out logo should be used in cases when it is necessary, such as solid color backgrounds.

Using the outlined logo with no fill

The outlined logo with no fill logo can be used for decals and other materials where the background color will show through.

D. Logo — Appropriate Usage — Size



The Forest Service Pacific Northwest shield should appear in print no smaller than 0.5" when measured horizontally.

E. Logo — Appropriate Usage — Clear Space



The US Forest Service Pacific Northwest Region logo should be placed with minimum clear space around it equal to the height of the “U” in the shield. The clear space on top begins at the top of the shield. At the bottom, the clear space begins at the baseline of the “g.” On each side, the clear space begins at the outer edge of the first and last letter. All content, including colors, images or typography, must remain outside this logo clear space.

F. Logo — Using the Logo Appropriately



Proportion

~~for the greatest good~~

Maintain the shield and tag line proportion and position in relation to each other.

~~for the greatest good~~

~~for the greatest good~~

Maintain the shield and tag line proportion.

Spatial

~~for the greatest~~

The shield and tag line should not have any objects overlapping them.

Pattern

~~for the greatest good~~

Shield and tag line should be used as a stand alone element.

Color

~~for the greatest good~~

Maintain colors of the shield and tag line.

Screen/Tint

~~for the greatest good~~

The logo should always be printed at its full opacity and not screened back or tinted.

G. Color Palette: Logo colors and primary colors

Maintaining a consistent family of colors will help make our identity unique, recognizable and memorable. Color is used to enhance and engage, and not to overwhelm or compete with the photography.

The Pantone Matching System (PMS) is a universal system for identifying colors. It gives designers and printers consistent formulas that are used when printing and designing for Web. The PMS colors in the color palette are presented with their CMYK formulas for offset printing, and their sRGB and HTML formulas for Web, e-mail and PowerPoint.

USE	COLOR	PMS NUMBER	CMYK	sRGB	HTML
Logo colors These are the official colors of the Forest Service shield, with black used for the tagline.		349 (dark green)	94 11 84 43	0 105 60	00693C
		Pantone Yellow	0 1 100 0	254 223 0	FEDF00
		Black	0 0 0 100	0 0 0	000000
Primary colors Use these primary colors for S-curves, graphic accents, titles and headings.		109 (golden yellow)	0 10 100 0	254 209 0	FED100
		1805 (deep red)	5 96 76 21	170 39 47	AA272F
		299 (bright blue)	86 8 0 0	0 161 222	00A1DE
		362 (bright green)	78 2 98 9	63 156 53	3F9C35
		382 (yellow green)	28 0 92 0	190 241 0	BED600
		469 (deep brown)	21 70 92 70	96 53 29	6035ID

G. Color Palette (cont.): Secondary colors and neutral colors

This palette of secondary and neutral colors was chosen to represent the geographic diversity found in the Pacific Northwest: our deserts, mountains, valleys, plateaus, oceans, lakes and rivers. Designers are encouraged to use the secondary and neutral color palettes along with the primary palette colors.

USE	COLOR	PMS NUMBER	CMYK	sRGB	HTML
Secondary colors Use these secondary colors for S-curves, graphic accents, titles and headings.		1255	8 30 95 30	171 132 34	AB8422
		416	22 14 24 45	131 132 122	83847A
		5483	62 9 20 27	88 145 153	589199
		576	52 6 79 25	105 146 58	69923A
Neutral warm colors Use these neutral colors (neutral warm and neutral cool) for color blocks and backgrounds. Not for S-curves.		Warm Gray 4	9 11 13 23	183 177 189	B7B1A9
		4535	5 7 32 10	209 201 157	D1C99D
		7502	0 8 33 10	211 191 150	D3BF96
Neutral cool colors		Cool Gray 4	12 7 6 17	188 189 188	BCBDBC
		551	35 3 5 7	161 198 207	A1C6CF
		579	23 1 37 2	193 213 159	C1D59F
		5793	16 5 28 15	185 190 156	B9BE9C

H. Recommended Typography

Documents that are created in Word, Excel, and PowerPoint, including letters, memos, spread sheets, et al.

In Word or Excel documents, the typefaces that are used need to be universally accepted on all platforms in order to ensure that the type does not default to undesirable typefaces when transmitted electronically. As in professionally printed pieces, use serif fonts for text and sans serif fonts for headlines and sub-headlines.

Arial is used for *headlines and sub-headlines* in Word, Excel, and PowerPoint documents.

Arial Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Times New Roman is used for *text type* in Word, Excel, or PowerPoint.

Times New Roman Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Times New Roman Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Times New Roman Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Times New Roman Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

USDA guidelines for web and e-mail

On the Web and in e-mails, sans serif fonts are used for text type as they are more readable and are able to be rendered in 72 dpi on screen. The delicate serifs cannot accurately be rendered on-screen in the small sizes that are used for text type. The USDA Web Style Guide specifies these typefaces in order of preference: Verdana then Arial. For HTML, the USDA Web Style Guide specifies a minimum point size for *text type* at 10 points and the maximum at 12 points.

Verdana

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Arial

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

I. Type Hierarchy

The relative sizes of headlines, sub-heads and sub-subheads should be proportionate, with sub-heads being approximately two thirds the point size of headlines, as demonstrated below. The actual point sizes will change depending upon use and application. Colors from the approved color palette can be used to highlight, emphasize or differentiate words or sections.

The minimum size for body copy is 10 point and maximum is 12 point for print and web. Line spacing should be two points more than the text type size in InDesign and Illustrator and "single" in MS Word. Recommended use for headlines is upper and lower case. Use of ALL CAPS or all lower case should be avoided whenever possible. Small caps are acceptable in limited use.

Word, Excel, and PowerPoint

Headlines: **Arial (24 point)**

Sub-heads: **Arial (18 point)**

Sub-subheads: **Arial (14 point)**

Text headers: **Times New Roman Bold (12 point)**

Body Copy: Times New Roman (10 point)

J. Photography

Photographs are a primary and vital means of communicating. They show the people and places that ARE the Forest Service in the Pacific Northwest*. Our photographic style puts people in places — and reflects the beauty of places — through dramatic, imaginative, authentic, welcoming, clear and descriptive photographs that highlight natural colors. The photos should celebrate Forest Service’s work and mission as it creates positive experiences for communities and the environment.

Photographs should be beautiful, and draw the viewer in by telling a story. Lighting, composition, scale, texture, color, saturation and subject matter can all be used to entice the viewer. The combination of content (setting a scene that is interesting and relevant to your audience), composition (choosing a balanced photo that naturally draws the eye where you want it to go) and beauty (representing the beauty of the places and resources that help define the US Forest Service) can help evoke a desirable emotional response.

Whenever possible, photography should represent diversity in both multicultural and geographic terms.

Only high-quality photographs that reflect Forest Service’s commitment to quality are used in printed materials, in presentations and on websites. Show actual Forest Service Pacific Northwest people (in uniform and with proper safety gear), places and projects in photos. This specificity is the “face” of the Forest Service in the Pacific Northwest and draws people to us. Avoid using clip art or stock photography. Consult with vendors in order to have the appropriate image resolution for production. Arrange to review color proofs whenever possible to ensure the quality and accuracy of image reproduction.

Photographs that will be used for printing should be 300 dpi at actual end-use size. Photographs used for Web purposes are 72 dpi at actual end-use size. NOTE: photographs that are 72 dpi or less (low resolution) should not be used for printed materials.

The Regional Office will continuously work to expand and strengthen a tagged photo library of images connected to our four big ideas that Nature Matters (images that evoke the intrinsic value of nature), Nature Provides (images of nature providing things people need and value), Find the Greatest Good (images that evoke problem solving for higher, broader interests), and Being In Community (images of the Forest Service working together with the public we serve). If you have high quality photos that connect to any or all of these four big ideas, please consider gaining permissions needed for addition to the Regional Office photo library.

** Defer to USDA guidelines regarding using people in photographs.*

K. Graphic Elements: Story Words

Before there was the written word, there were stories. Our visual identity is designed to tap into people's connection with story telling. Through words and images that go together — as in the words “nature provides” and a picture of nature providing — we tell the story of finding the greatest good together, with communities, in communities, and one community at a time. The mood we intend for our visual communications is welcoming, inclusive, friendly, and caring of both people and places.

The most dominant element of the identity design is *Story words*. *Story words* offers a unique opportunity to combine Forest Service Pacific Northwest places; the people who work in those places, visit them, or benefit from the work of Forest Service; and language that states one of the four big ideas, conveys a key message, or names a place or project.

Two typefaces have been chosen for *Story words*. The top line typeface is reminiscent of the “U” and “S” used in the classic Forest Service shield. Lower case is used to demonstrate our low-key and welcoming approach. The all caps bottom line typeface is reminiscent of the type on Smokey's hat, and has also been used historically in many posters and promotional materials from the US Forest Service.

How *Story words* are built by our Visual Information Specialist

Story words will always appear on *two lines*.

The point size for both lines of type are the same.

Both lines are aligned flush left.

top line
BOTTOM LINE



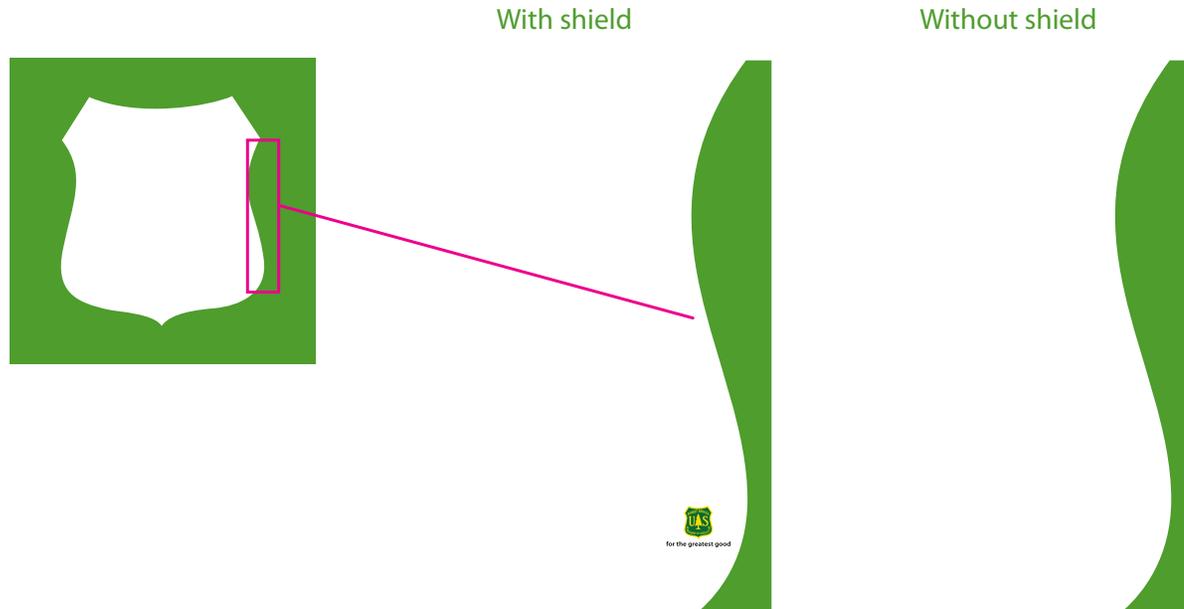
top line
BOTTOM LINE

These typefaces were selected not only for their historic value to the Forest Service Pacific Northwest identity, but because the shapes and weight of the letterforms are thick enough to allow the images that are placed inside to be discerned. This is necessary, as they are to tell the visual stories of the Forest Service in the Pacific Northwest.

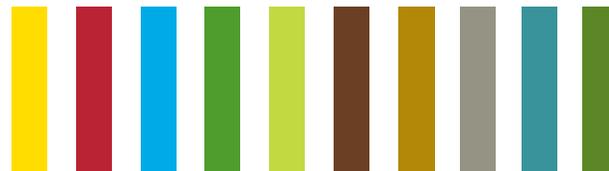
*See Appendix C for detailed instructions to Visual Information Specialists on how to build *Story words*.*

L. Graphic Elements: The S-curve (Shield-curve)

The *S-curve* (Shield-curve) is a unique element of the identity. It was created from a desire to make all parts of visual communication specific to our agency. A portion of the shape of the shield is used to define the S-curve. This distinctive element is to be used judiciously—and in most cases only once in any given document—usually on the cover. Exceptions can be made in highly stylized pieces like a PowerPoint presentation, where including the S-curve on multiple slides makes for a stronger communication. It can be used with both the *Story Words* and with the full image versions of visual communications. The S-curve should be used precisely as provided in the S-curve library, with no elongation or distortion. S-curves are available in png file format in three sizes (8.5, 9 and 11 inches), both with and without the shield. For black and white printing, it is suggested to decrease the black tone of the S-curve to 80% grey.



Available in these colors



L. The S-curve (Shield-curve) *(continued)*

The S-curve (Shield-curve) when used with Story words

As with the logo build outs, vector file of the *S-curve* are available. It will not need to be recreated each time it is used.



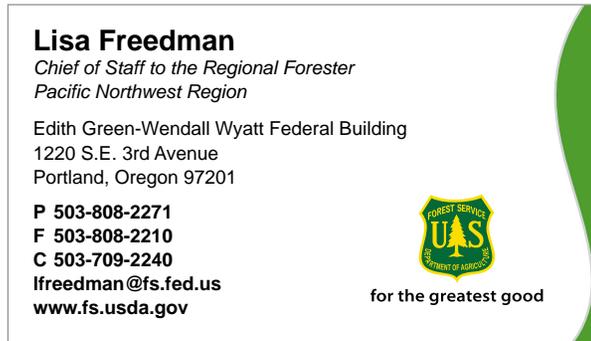
The S-curve when used with full images

The *S-curve* turns the full image into a recognizable shape that is unique. It is always placed at the right edge of the full image. The *S-curve* should be placed so the eye moves from the bottom of the *S-curve* to the *Story words*. This natural fluid movement of the eye will allow the viewer to take in all the elements at once, with the logo generally serving as a punctuation identifier, pulling all the components together to tell one compelling story.



M. Business Cards

Business card templates are available as an Acrobat pdf to be filled out with contact information and printed in-house on specific Avery business card paper stock. Detailed instructions for producing these business cards are included in the pdf file. (Business_card_form_ACROBAT_READER.pdf) available at <http://fsweb.r6.fs.fed.us/>, along with additional templates and materials.



Front



Back



Alternate Back



N. Legal Statements

USDA NONDISCRIMINATION STATEMENT

All USDA Forest Service products will include the USDA nondiscrimination statement. The current nondiscrimination statement is posted on the USDA homepage. For very short materials—such as a bookmark or a very small brochure—the short version is acceptable.

Full Nondiscrimination Statement

Non-Discrimination Policy

The U.S. Department of Agriculture (USDA) prohibits discrimination against its customers, employees, and applicants for employment on the bases of race, color, national origin, age, disability, sex, gender identity, religion, reprisal, and where applicable, political beliefs, marital status, familial or parental status, sexual orientation, or all or part of an individual's income is derived from any public assistance program, or protected genetic information in employment or in any program or activity conducted or funded by the Department. (Not all prohibited bases will apply to all programs and/or employment activities.)

To File an Employment Complaint

If you wish to file an employment complaint, you must contact your agency's EEO Counselor (PDF) within 45 days of the date of the alleged discriminatory act, event, or in the case of a personnel action. Additional information can be found online at www.ascr.usda.gov/complaint_filing_file.html.

To File a Program Complaint

If you wish to file a Civil Rights program complaint of discrimination, complete the USDA Program Discrimination Complaint Form (PDF), found online at www.ascr.usda.gov/complaint_filing_cust.html, or at any USDA office, or call (866) 632-9992 to request the form. You may also write a letter containing all of the information requested in the form. Send your completed complaint form or letter to us by mail at U.S. Department of Agriculture, Director, Office of Adjudication, 1400 Independence Avenue, S.W., Washington, D.C. 20250-9410, by fax (202) 690-7442 or email at program.intake@usda.gov.

N. Legal Statements *(continued)*

Persons with Disabilities

Individuals who are deaf, hard of hearing or have speech disabilities and you wish to file either an EEO or program complaint please contact USDA through the Federal Relay Service at (800) 877-8339 or (800) 845-6136 (in Spanish).

Persons with disabilities who wish to file a program complaint, please see information above on how to contact us by mail directly or by email. If you require alternative means of communication for program information (e.g., Braille, large print, audiotape, etc.) please contact USDA's TARGET Center at (202) 720-2600 (voice and TDD).

Short Nondiscrimination Statement

USDA is an equal opportunity provider and employer.

Link to Nondiscrimination Statement on USDA website

http://www.usda.gov/wps/portal/usda/usdahome?navtype=FT&navid=NON_DISCRIMINATION

508 COMPLIANCE

We are working toward 508 compliancy on all Forest Service digital products. Templates to support your 508 compliancy are available at <http://fsweb.r6.fs.fed.us/>.

identity APPENDIX

USDA visual standards and technical instructions for designers



for the greatest good

Appendix A. USDA Guidelines and Logo Requirements

Use of the USDA and Forest Service Identity Guidelines

These identity guidelines do not replace the official USDA style guidelines that are in use nationally. When USDA or US Forest Service national formatting is specified for an official product, federal guidelines supersede any conflicts with the regional visual identity guidelines. According to the most recent USDA Visual Standards Guide—updated January 2013—the US Forest Service is exempt from the USDA mandate to phase out agency logos, and the Forest Service shield shall be the only logo used to represent the agency. Official guidance from USDA on the use of the USDA logo and Forest Service insignia follows.

Use of the USDA Logo and Forest Service Insignia

In compliance with the USDA Visual Standards Guide, January 2013

In January 2013, USDA issued new guidance (USDA Visual Standards Guide and Departmental Regulation [DR] 1430-002) regarding the use and application of the USDA logo. The guidance also provided detailed direction regarding USDA Signature Lockups and direction that agency logos were to be phased out and replaced with the standardized signature model as of 1.2986 in January 1, 2013.

The DR contains an exception to this requirement in Section 4, Applicability and Scope:

“This regulation applies to ‘logos/marks’ only to the extent to which the design and ‘use’ (as defined in this regulation) of a logo/mark is not provided for by laws and regulations specific to that logo/mark.”

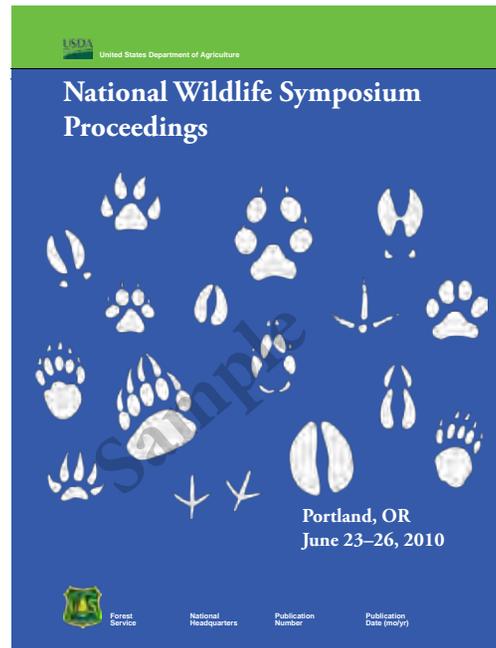
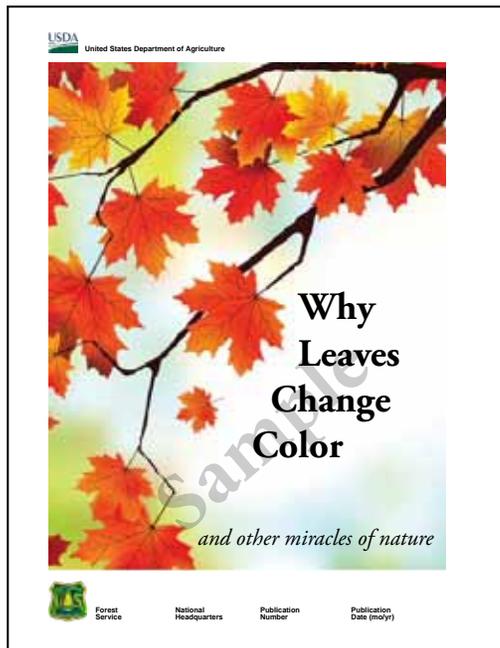
The Forest Service insignia was created in 1905, and established under USDA regulation at Title 36 Code of Federal Regulations 264.1 – 241.5. Thus the exception applies and allows the Forest Service to continue to use the insignia in accordance with the guidance outlined in the CFR. This exemption only covers the official Forest Service insignia (shield).

Over the years, individual offices—from regions, stations, forests, districts, staffs and programs—have developed signature logos separate and apart from the Forest Service insignia to the point of diluting the iconic symbolism of the insignia as an instant agency identifier. This excess of other logos has further diminished the brand and cohesiveness of the agency—some visitors may not even realize that ABC National Forest is part of a Federal agency called the Forest Service. Existing unit and program logos and/or theme art may continue to be used on pens, pencils, lapel pins, t-shirts, mugs, magnets, plaques, bags and other speciality items. They may not be used along with the Departmental or agency signature lockup, nor as stand alone identifiers.

Appendix A. USDA Guidelines and Logo Requirements *(continued)*

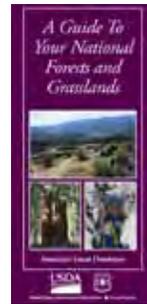
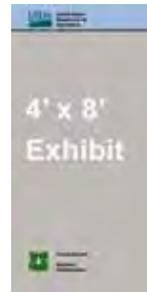
The images in this appendix show the approved iso-bar/signature lockup styles that are to be used on all official products of the Forest Service. No other logos identifying subunits or programs of the Forest Service are allowed on official products. All videos are to contain the USDA logo and Forest Service insignia, side by side.

Publication covers must have the top iso-bar containing only the USDA logo. Iso-bar may be white, white with a single rule under iso-bar or a solid color. The USDA logo may be in white, black or its natural colors of blue and green. Bottom identity strip contains FS insignia, Forest Service name, field office name (e.g., Northern Region, Rocky Mountain Research Station, etc.), publication number (e.g., GTR-WO-77), and publication date (month and year to come off press). Area beneath iso-bar is for text and artwork. News release template is to follow the example below. Contact FS OC for template. *See examples below and on the following page.*



Appendix A. USDA Guidelines and Logo Requirements *(continued)*

More examples of how to use the USDA and Forest Service logos together.



Forest Visitor Maps



Video banner (intro, closing, or both; wherever Forest Service insignia is being used as a production identifier)



DVD labeling and packaging

Appendix B. Recommended Typography

Print

In pieces that are printed, including booklets, pamphlets, brochures, signs and banners, serif fonts are more easily readable and are therefore used for text type. To provide contrast, headline type is sans serif.

HEADLINES & SUBHEADS The family of Myriad Pro Regular is used for headlines and sub-headlines in all printed materials.

Myriad Pro Regular

Headlines: **Myriad Pro Regular (24 pt)**

Sub-heads: **Myriad Pro Regular (18 pt, 14 pt and 12 pt)**

Text Type The family of Minion Pro is used for text type in all printed materials (10pt).

Minion Pro Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Minion Pro Book Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Minion Pro Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Minion Pro Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Appendix C. How to Build *Story Words* (for designers using Adobe Creative Suite)

Creating filled *Story words*

Step 1: In Illustrator, set the *Story Word* type in **Clarendon Bold Condensed** lower case (top line) and **Folio Bold Condensed** all caps (bottom line). Type size for both lines is the same, and both lines are set flush left, with the baseline of the top line resting on the top of the letterforms in the bottom line. Descenders in the top line of type will overlap the letterforms below them. Make your kerning and letterspacing adjustments at this point.

top line
BOTTOM LINE

Step 2: Place the selected image in the same file as the type, and “Send to Back” so the black type is sitting on top of the image.



Appendix C. How to Build *Story Words* (continued)

Step 3: Adjust the size and placement of the type to best capture the essence of the image. Adjust the letterspacing of the words if necessary.

From this



to something like this.



Appendix C. How to Build *Story Words* (continued)

Step 4: Once the type is sized, kerned and placed over the parts of the image that you want to capture, select both the type and the image at the same time and go to Object/Clipping Mask/Make. The type will be filled with the image and the rest of the image will fall away. Name the file and save it. You now have an art element that is a working vector file that can be sized up or down to suit the project.



Appendix C. How to Build *Story Words* (continued)

Placing the image: It is important to adjust and fine tune the type and image so that when depicting people, their faces are not harshly or strangely cropped. This can be a challenge with some photographs. We want to show the people and place in an understandable and attractive way that augments the words.



Proper image placement:

In this example, the eyes and mouth are visible, and all the letterforms are filled with color to help make them easy to read.



Poor image placement:

In this example, the eyes and mouth are not visible; the part of the image that is in the bottom left corner of the “G” in “Guidelines” is nearly white, and thus distorts the letter form, making it harder to read.

Appendix C. How to Build *Story Words* *(continued)*

Story words combined with photographs

Story words will often be used alone. There will also be times when they will be combined with a feature image. This is the process to follow to obtain that combination.

Step 1: In Adobe Illustrator, create the bottom line of type only — the all caps Folio Condensed Bold word(s). This word will appear in the layout below the full image. Therefore, when filling the type with the image, it will usually work best to select a portion of the image from the bottom part of the image. Where a portion of the image is taken from the top, let's say a tree top against sky, and put inside the bottom line of type, that tree top and sky word will appear at the bottom of the image, which might be a forest floor, for example. The logic of the visual story will be incorrect. As an alternative to using the actual bottom of the full image, a neutral or indistinguishable area of the full image can be chosen. This will continue the tones, texture and subject matter of the full image without disturbing the logic of the visual picture and story.



BOTTOM LINE

Step 2: In our layout program, place the full size image where you want it, leaving margins on all sides of at least one inch. Place the bottom line *Story word* at the baseline of that image. Then type out the top line word in Clarendon Condensed Bold lower case and place that word, in white, in position on top of the bottom line word. Allow the top line to slightly overlap the bottom line word. While there is no exact formula for sizing the words with the image, the words are the headline on the page and need to be as large as possible for the layout.

Appendix C. How to Build *Story Words* (continued)

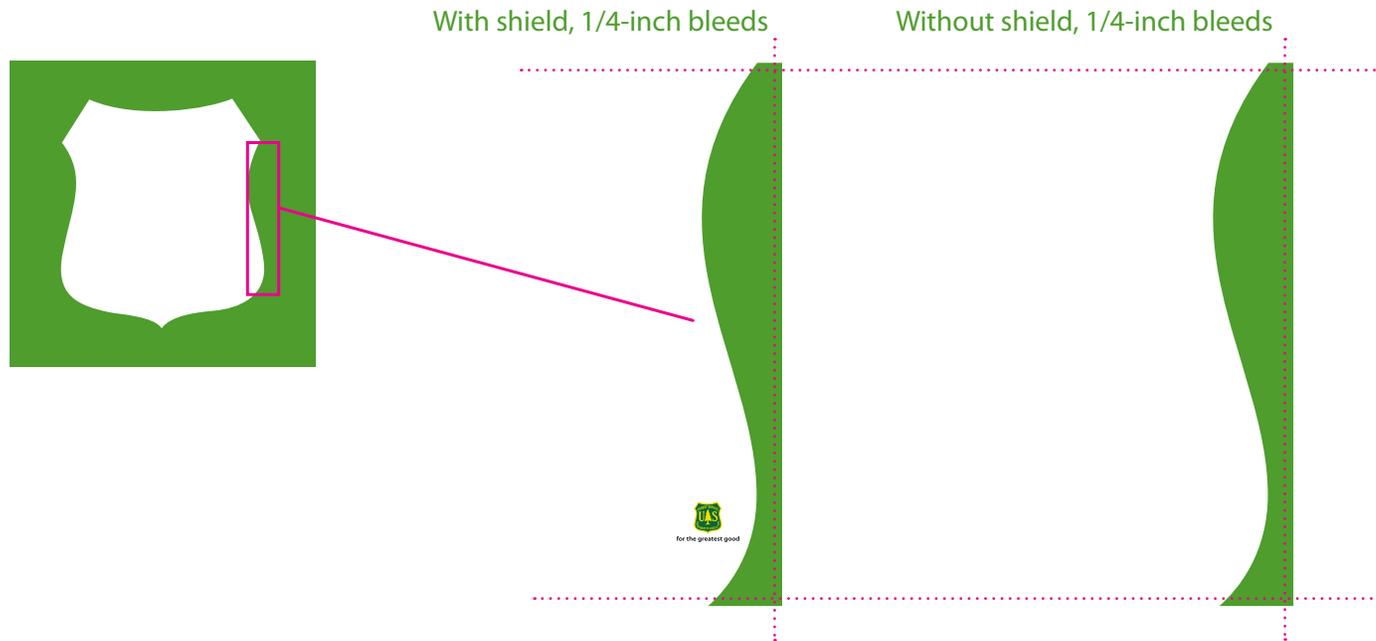
The reason for overlapping the white type is so that the white type blends with the background, helping to unify all the elements of the communication.

Example of this usage:



Appendix D. S-curve Library for Designers *(for designers using Adobe Creative Suite)*

An S-curve library with documents bleeds is available for use by designers. These S-curves feature Forest Service-standard 1/4-inch bleeds in the range of primary and secondary colors, with shield and no-shield options. Three sizes are provided that match most Forest Service printing uses: 8.5, 9 and 11 inches. These curves are provided as .ai files.



Available in these colors

