OpenOwnership Brand Guidelines Version 1.2 2020

1.0
Logo

Logo

The logo is the most visible element of the identity – a universal signature across all communications. It's a sign of quality that unites the identity.

Consistent application of the logo reinforces brand recognition and trust. For these reasons we always display the logo along with accompanying assets as specified in this document, without modification.

Use of the logo as part of any other logo is prohibited. The logo must not be combined with any other graphic element, e.g. text, illustration, or logotype. It may not be used in headlines or embedded in text.

Open
Ownership
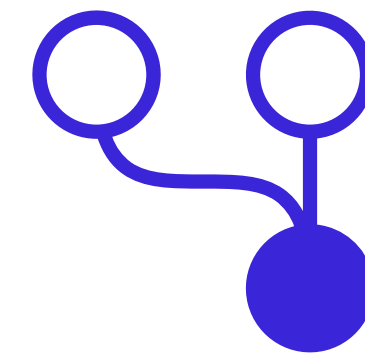
1.2
Variations

The logo should be used as indicated in the diagrams.

Negative versions of the logo should be used when it is overlaid on a dark background or photo. Ensure all parts of the logo clearly stand out from the background.
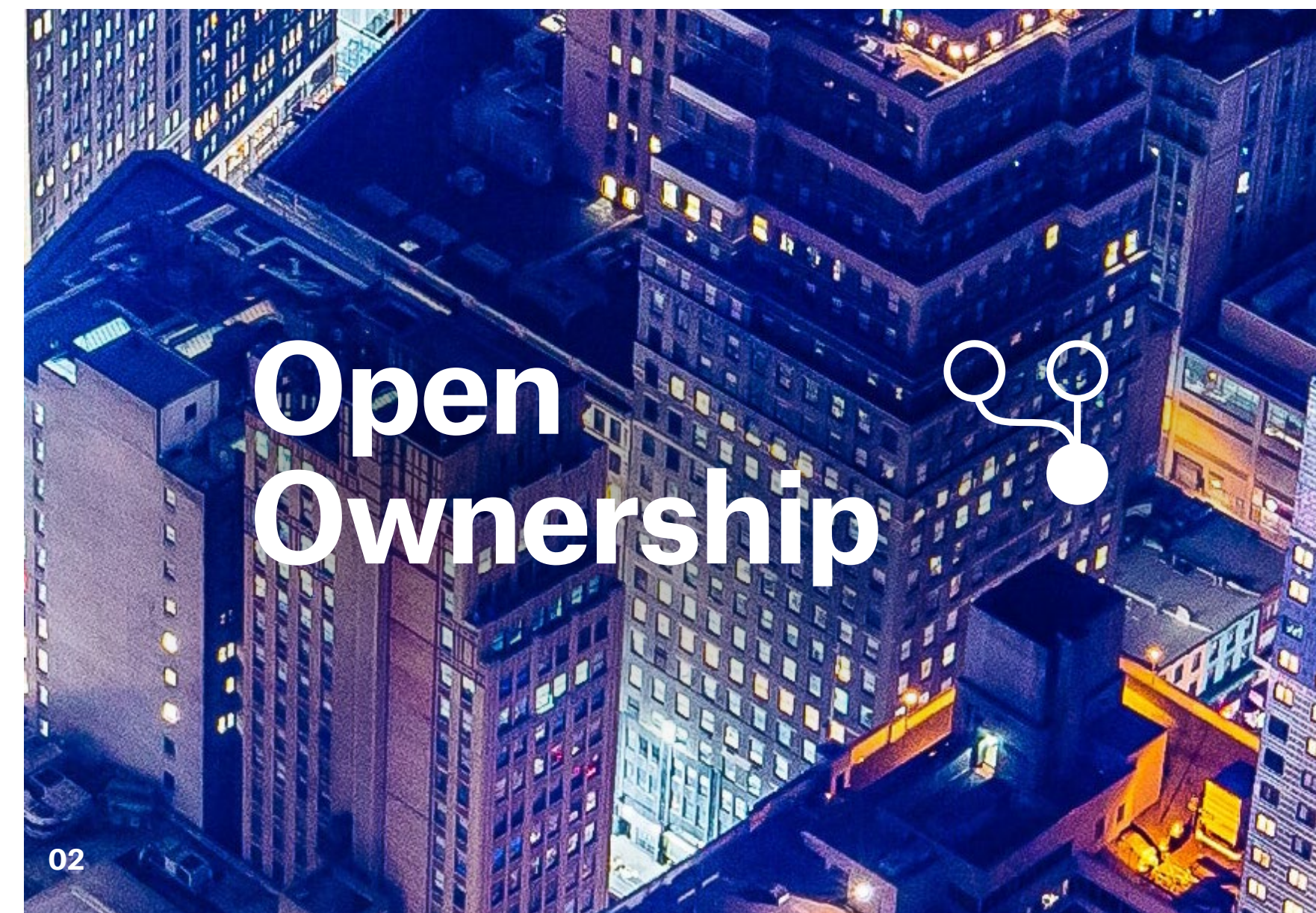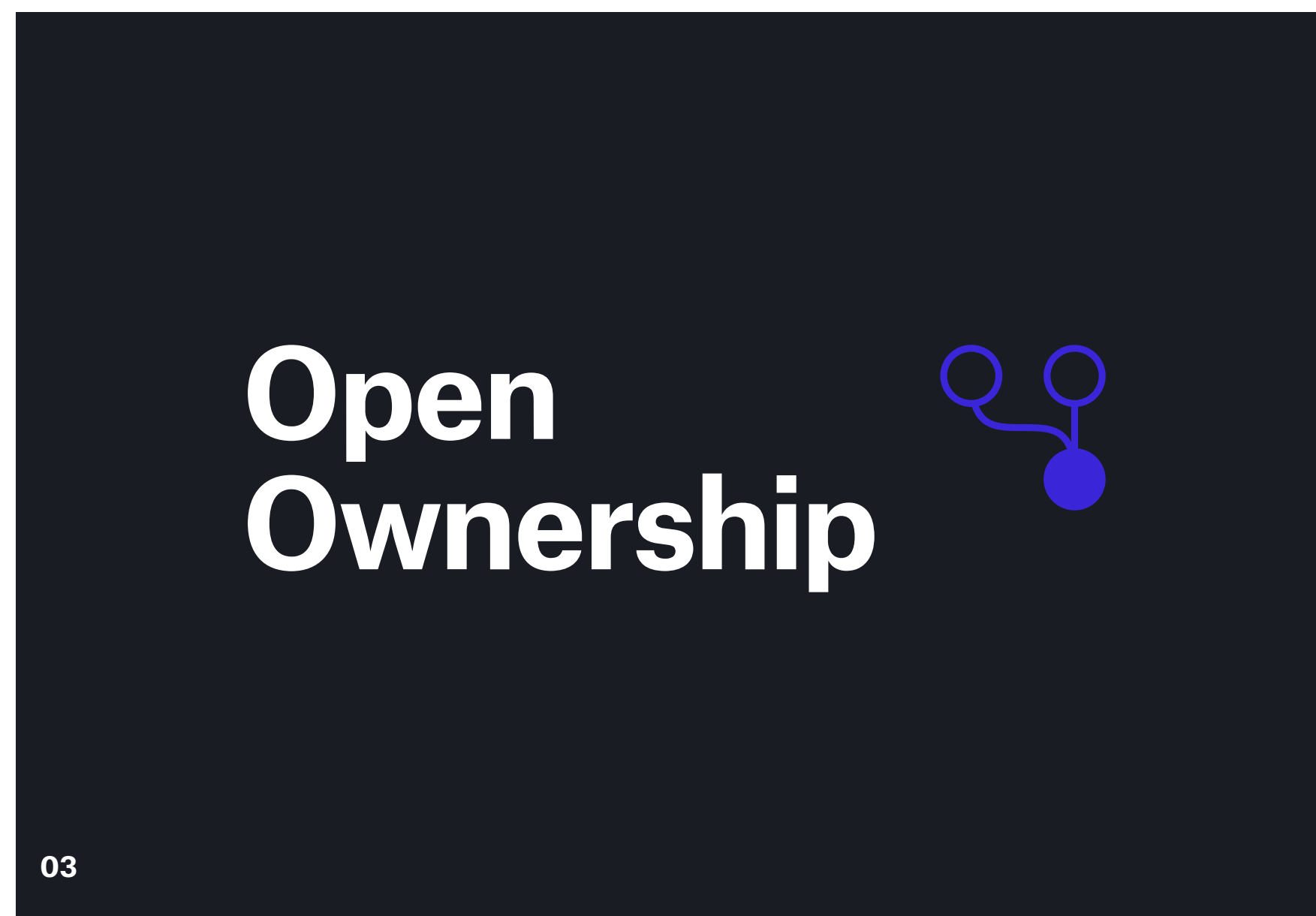
The logo is composed of a Wordmark reading 'OpenOwnership' and an Emblem of three connected circles. The relative sizes and distance between these two elements must be as shown.

01 Positive Logo
02 Negative Logo
03 Negative Logo with Colour
04 Purple Logo

Open Ownership

01

4

02

Open Ownership

03

Open Ownership

04

1.3
Clearance

In order to preserve the integrity of the logo it should always be surrounded by a minimum area of space. The area of isolation ensures that headlines, text or other visual elements do not encroach on the logo.

The minimum exclusion zone around the logo is equivalent to the height of the emblem within the logo. A margin of clear space equivalent to this is drawn around the logo to create the invisible boundary of the area of isolation.

Exclusion zone requirements apply to text, graphics, photos or any other elements. This zone should be considered as the absolute minimum safe distance, in most cases the logo should be given even more room to breathe.

Open Ownership
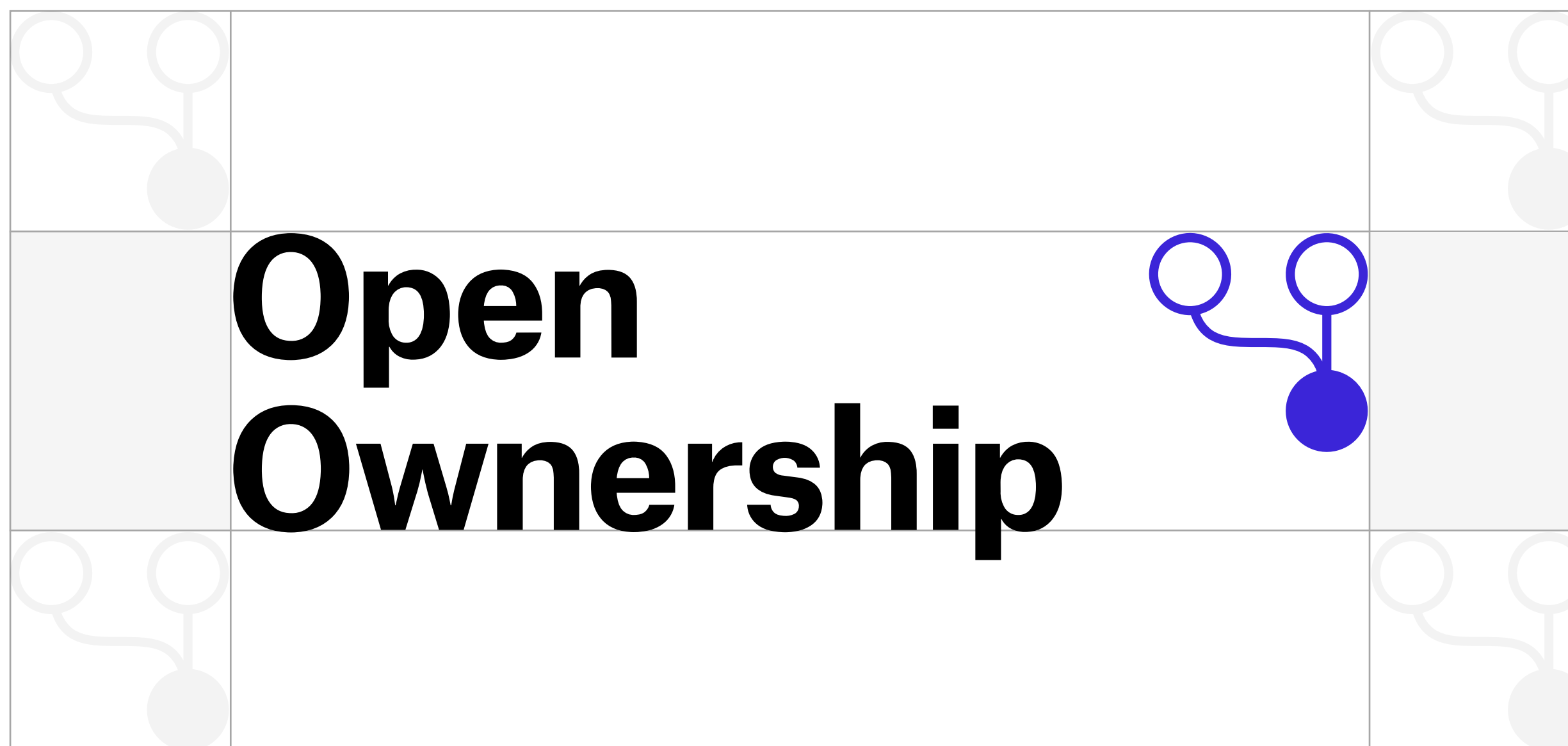
1.4
Wordmark

To give the brand flexibility the wordmark may be separated from the emblem. Use of the wordmark as part of any other logo is prohibited. The wordmark must not be combined with any other graphic element, e.g. text, illustration, or logotype. It may not be used in headlines or embedded in text.

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Emblem

Under certain circumstances we prefer to simply use the emblem on its own instead of the full primary logo. In general, these are communications where the identity has already been established, either through use of the full logo, in copy, or by voiceover.

Alternatively, there will be situations in which we will want the brand to appear more recessive. In these instances, we want the graphics to be the main element and the emblem to act as a subtle sign off.

The minimum clear space around the emblem is equivalent to half of the width of the emblem, using the same principles as the primary logo.

2.0
Colour
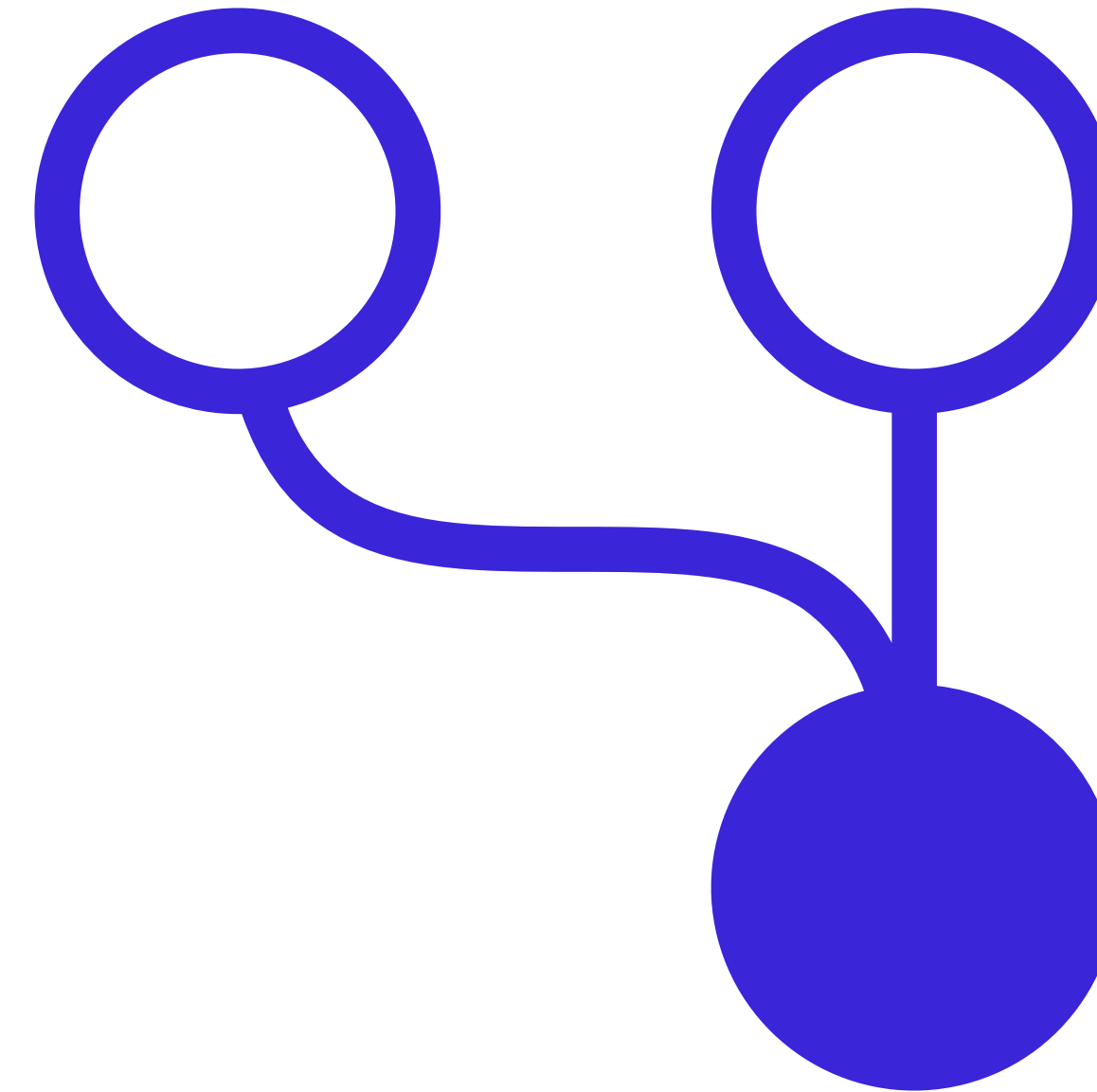
2.1
Primary Colours

Colour is used to evoke emotion, express personality and stimulate brand association. At the same time, it also unifies the identity.

The colour Dull Blue is defined to be professional and clear and it is the core identity color.

The primary palette should be used in all occasions for the brand marketing communications. The palette has been designed to give flexibility in the design of literature off and online. Percentage tints can be used of any of these colours where required, although ideally used as is.

Mirage

RGB	25, 29, 35
Hex	#191d23
CMYK	29, 17, 0, 86

Cloud Burst

RGB	54, 63, 78
Hex	#363f4e
CMYK	31, 19, 0, 69

Dull Blue

RGB	61, 48, 212
Hex	#3d30d4
CMYK	71, 77, 0, 17

Pattens Blue

RGB	220, 238, 255
Hex	#dceeff
CMYK	14, 7, 0, 0

Malachite

RGB	37, 203, 85
Hex	#25cb55
CMYK	82, 0, 58,

For additional colour, the secondary palette can be used as accents. These colours also correspond to the six key stages for implementing beneficial ownership transparency.

Consider

RGB 219, 0,
Hex #DB00C9
CMYK 41, 84 , 0, 0

Commit

RGB 127, 18, 224
Hex #7F12E0
CMYK 77, 82, 0, 54

Legal

RGB 0, 155, 254
Hex #009BFE
CMYK 73, 33, 0, 0

Systems

RGB 0, 199, 226
Hex #00C7E2
CMYK 68, 0, 14, 0

Data

RGB 30, 193, 111
Hex #1EC16F
CMYK 71, 0, 71, 0

Publish

RGB 245, 245, 245
Hex #1BB0A7
CMYK 74, 1, 41, 0

2.3
Tertiary Colours

Tertiary colors are mostly used as background colors in order to support and highlight the primary colour pallette.

Additional colors can be considered for use on communication materials if determined as necessary.

Anti-flash White

Spring Wood

RGB	243, 243, 245
Hex	#f3f3f5
CMYK	1, 1, 0, 4

RGB	249, 247, 242
Hex	#F9F7F2
CMYK	0, 1, 3, 2

Neutrals

Neutral colors are applied to text and icons to create some balance within a colorful system.

Black		
RGB		0, 0, 0
Hex		#000000
CMYK		0, 0, 0, 100

Dark		
RGB		117, 117, 117
Hex		#757575
CMYK		0, 0, 0, 54

Grey		
RGB		166, 166, 166
Hex		#a6a6a6
CMYK		0, 0, 0, 35

Dim		
RGB		229, 229, 229
Hex		#e5e5e5
CMYK		0, 0, 0, 10

Light		
RGB		245, 245, 245
Hex		#f5f5f5
CMYK		0, 0, 0, 4

3.0
Typography

3.1
Typefaces (Serif)

Publico is a serif typeface designed by Paul Barnes and Christian Schwartz, chosen to be the primary serif headline display font for articles and editorial posts.

Structurally, Publico takes many cues from contemporary type design, with its narrow proportion, consistent character widths, square, sturdy skeleton, and a pleasant openness. The balanced interplay between sharp serifs and soft ball terminals and lack of fussy details gives the face a clean, contemporary look and a quiet elegance, and the wide range of weights makes Publico Headline well-suited to any kind of publication or digital design.

Anyone authoring creative should purchase necessary lincenses for these typefaces. They are available from Commercial Type in various formats for desktop and web use, OTF formats work on both Windows and Mac operating systems.

Due to high licensing costs for digital and desktop applications, Publico may be replaced by the open source license Google font Playfair Display.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
ff fi fl ffi ffl ffj fft fj ft tt æ œ

Publico Bold

Typefaces (Sans)

Atlas Grotesk is defined as the primary sans serif typeface.

Atlas Grotesk is a grotesque sans-serif typeface designed by Kai Bernau, Susana Carvalho and Christian Schwartz. It was released through Commercial Type in 2012. The design was inspired by sans-serifs from the 1950s, particularly Mercator (known as the "Dutch Helvetica"). Atlas Grotesk makes a great alternative to Helvetica as it is much less commonly used on the web. Atlas Grotesk is available in six weights—thin, light, regular, medium, bold and black—each with matching italics.

Anyone authoring creative should purchase necessary lincenses for these typefaces. They are available from Commercial Type in various formats for desktop and web use, OTF formats work on both Windows and Mac operating systems.

Due to high licensing costs for digital and desktop applications, Atlas Grotesk may be replaced by the open source license Google font Arimo.

Aa

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789
ff fi fl ffi ffl ffj fft fj ft tt æ ij œ

Atlas Grotesk Bold

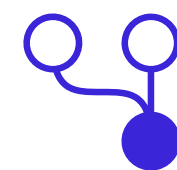# 3.2
Type System

Publico Bold is the default headline font. For articles and quotes variants of Publico should be used.

Atlas Grotesk should be used for all body copy.

The logo and/or emblem are brand elements which should be included.
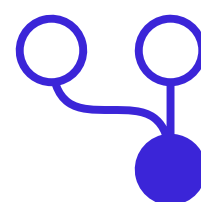
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→ Logo

Lorem Ipsum Dolor Sit Amet Consectetur

→ Publico Bold

Louise Russell-Prywata
July 2020

→ Atlas Grotesk Regular

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt

→ Atlas Grotesk Bold

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur.

→ Atlas Grotesk Regular

→ Emblem

support@openownership.org