1.0 Logo
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1.1 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.
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
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.
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.
1.5 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
2.2 Secondary
2.3 Tertiary
2.4 Neutrals
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.
2.2 Guide

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.

<table>
<thead>
<tr>
<th>Consider</th>
<th>Commit</th>
<th>Legal</th>
<th>Systems</th>
<th>Data</th>
<th>Publish</th>
</tr>
</thead>
<tbody>
<tr>
<td>RGB 219, 0, Hex #DB00C9, CMYK 41, 84, 0, 0</td>
<td>RGB 127, 18, 224, Hex #7F12E0, CMYK 77, 82, 0, 54</td>
<td>RGB 0, 155, 254, Hex #009BFE, CMYK 73, 33, 0, 0</td>
<td>RGB 0, 199, 226, Hex #00C7E2, CMYK 68, 0, 14, 0</td>
<td>RGB 30, 193, 111, Hex #1EC16F, CMYK 71, 0, 71, 0</td>
<td>RGB 245, 245, 245, Hex #1BB0A7, CMYK 74, 1, 41, 0</td>
</tr>
</tbody>
</table>
2.3 Tertiary Colours

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

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

<table>
<thead>
<tr>
<th>Colour</th>
<th>Hex</th>
<th>RGB</th>
<th>CMYK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anti-flash White</td>
<td>#f3f3f5 243, 243, 245</td>
<td>1, 1, 0, 4</td>
<td></td>
</tr>
<tr>
<td>Spring Wood</td>
<td>#f9f7f2 249, 247, 242</td>
<td>0, 1, 3, 2</td>
<td></td>
</tr>
</tbody>
</table>
2.4 Neutrals

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

3.1 Typefaces

3.2 Type System
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 licenses 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.
3.1 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 licenses 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.
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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