FreedomBox

Identity Guide
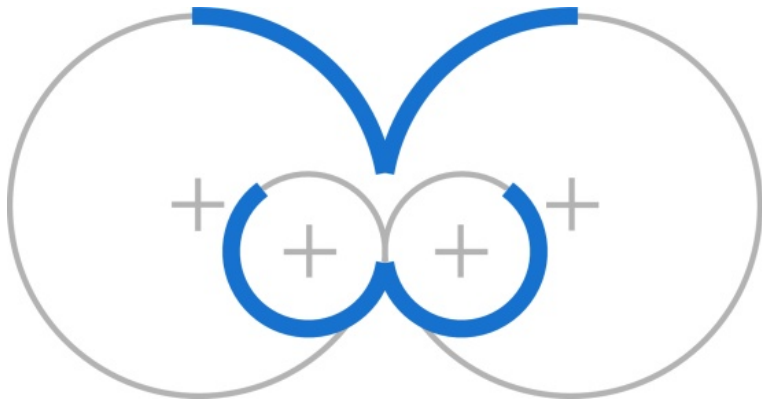
by Robert Martinez

"A great trademark is

appropriate, dynamic, distinctive,

memorable and unique"

Primo Angeli

Premise

The goal of this document is to define a set of clear guidelines that lead to a consistent look and feel. This uniform appearance throughout different media gives the project an identity. The guide should not only be considered as a tool to facilitate the creation of that look, but also give an idea in situations not covered by this guide. A successful identity has a connection of what the project is and what the identity makes it appear to be.

In my eyes, the FreedomBox project is a community effort fighting for a self-determined digital way of living with strong commitment to values like privacy, security, anonymity, collaboration, and above all: freedom.

Shaping a clear impression true to those underlying values is the purpose of this identity.
It mainly introduces brand elements as the signature, colors, typography, but also gives general advice on how to apply them to any given material for the FreedomBox.

symbol

logotype

Signature

The FreedomBox signature consists of the FreedomBox symbol and the FreedomBox logotype.

The signature's goal is to embody the whole project and therefore should never be altered and always be used in an original version.

Relative size and position, as well as aspect ratio and color, are not subject to change.

Symbol

The FreedomBox symbol outlines the idea of freedom and hardware.
The shape achieves that by integrating the outside, internalizing it into a box and giving it wings.

At very small sizes, the symbol can be used as a substitute for the complete signature.

FreedomBox

The quick brown fox jumps over the lazy dog

. . . .

"Days One" by Jovanny Lemonad

Logotype

The logotype uses the sans serif font-face "Days One" by Jovanny Lemonad and is released under the SIL Open Font License. It underlines the project's technical background with its symmetric and stringent characters. It also appears quite strong, giving the needed weight to the text using it.
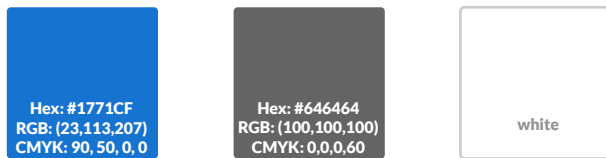
Space And Size

To conserve the unity of the two-part signature, it is important to always respect a save zone around it. Any visual objects inside the save zone are not allowed (text, graphical elements) and should avoid getting too close to it.

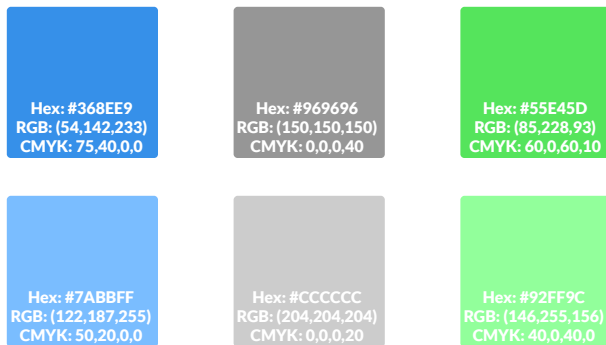The exact zone can easily be derived from the distance "X" between symbol and logotype.
The save zone should be 2 times the distance "X".

When choosing the size of the signature on any given medium, the logotype should always remain readable. If necessary, the signature can consist of ONLY the symbol while discarding the logotype.

Colors

The primary colors are blue, gray and white.

The secondary palette introduces green and offers shades of all colors.

The palette encourages a bright look with wide open spaces that play with the idea of sky & ground.

Hex: #1771CF
RGB: (23,113,207)
CMYK: 90, 50, 0, 0

Hex: #646464
RGB: (100,100,100)
CMYK: 0,0,0,60

white

primary colors

secondary colors

Hex: #41C44C
RGB: (65,196,76)
CMYK: 67,0,61,23

Hex: #368EE9
RGB: (54,142,233)
CMYK: 75,40,0,0

Hex: #969696
RGB: (150,150,150)
CMYK: 0,0,0,40

Hex: #55E45D
RGB: (85,228,93)
CMYK: 60,0,60,10

Hex: #7ABBFF
RGB: (122,187,255)
CMYK: 50,20,0,0

Hex: #CCCCCC
RGB: (204,204,204)
CMYK: 0,0,0,20

Hex: #92FF9C
RGB: (146,255,156)
CMYK: 40,0,40,0

Reduced Variants

Sometimes the signature has to adapt to certain limitations in reproduction, colorspace or background color.
For those special cases, there are grayscale, line art and inverted versions of the signature.

But remember: it is strongly recommended to use the original signature — whenever possible.

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grayscale

lineart

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3 May. Bistritz.--Left Munich at 8:35 P.M., on 1st May, arriving at Vienna early next morning; should have arrived at 6:46, but train was an hour late. Buda-Pesth seems a wonderful place, from the glimpse which I got of it from the train and the little I could walk through the streets. I feared to go very far from the station, as we had arrived late and would start as near the correct time as possible. The impression I had was that we were leaving the West and entering the East; the most western of splendid bridges over the Danube, which is here of noble width and depth, took us among the traditions of Turkish rule.

"Lato" by Łukasz Dziedzic

Typography

The FreedomBox font family is "Lato" by Łukasz Dziedzic, released under the SIL Open Font License. It performs great on displays, provides a huge variety of different weights (& italics). Lato also embodies technical and functional traits while conserving a distinct look and feel. The number of different weights makes the font a versatile tool to represent the identity always & everywhere.
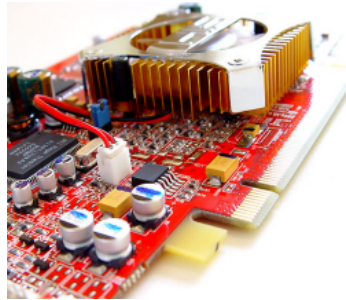
Picture Use

The style of images used in FreedomBox materials greatly contributes to the general impression of the project. In order to foster a consistent look and feel, photographs should be "highkey" (generally bright with only few dark parts). Other image material such as illustrations should also use a brighter color palette whenever possible.

Images with a strong foreground-background separation (either by depth of field, over-exposure or plain background) are preferred, as they put extra weight on the bright, free "flying" feeling.

distort
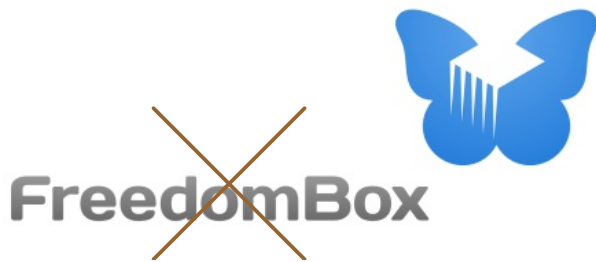
separate

colorize

miniaturize

DON'Ts

Regarding the signature, keep in mind:

Do not distort the signature by unclean scaling in X or Y dimensions or by skewing. Be careful to keep the correct aspect ratio (often by holding down a modifier key like shift or control while scaling).

Do not separate sign and logotype and place them in any other order that may fit better in your current layout.

Do not use different colors in any part of the signature. Remember, there are special variants for different backgrounds.

Do not scale down the complete signature too much. If the logotype can't be read anymore, enlarge the sign and remove the logotype.