



# BRAND GUIDELINES

v. 2.0  
December 2017





# BRAND OVERVIEW

There are two targeted creative platforms:

- Live for the story
- See the bigger picture

These are used for distinct customer audiences and should be present wherever possible, with all marketing messages laddering up to the overarching creative platform.

These guidelines bring our Brand Positioning to life through content and creative for all customer audiences – including Consumer, Pro, B2B and Medical.



# CONTENTS

## 1. Our brand

1.0	Introduction to the brand	5
	The role of brand	6
	One of the world’s most recognised brands	7
1.1	Brand model	8
	Brand hierarchy	9
	Brand model	10
	Brand purpose	11
	Behaviours	12
	Promise	13
	Character	14
	Tone of voice	17
	Audiences	19

## 2. Visual identity

	Inspiring Exploration	21
	Stories not images	22
	Assets overview	23
2.1	Canon logo	31
	The Canon logo	32
	Colour variants	33
	Legibility	34
	Logo sizing	35
	Lock-up	37
	Lock-up construction	38
	Lock-up and colour	39
	Lock-up clear space	40
	Lock-up in motion	41
	Lock-up in print	42
	Lock-up on digital banners	44
	Endline translations	47
	Endline translations — exceptions	48
	Extreme formats	49
	Co-branding	52
	Don’ts	53

2.2	Canon Grid	55
	Print	56
	Digital banners	58
	Websites	59
	Email marketing	60
2.3	Keyline	61
	Print	62
	Digital banners	63
	Keyline links	64
	Motion	65
	Don’ts	67
2.4	Tiles	68
	Overview	69
	Principles — portrait	70
	Principles — landscape	71
	Ambassador images	72
	Digital applications	73
	Social media	74
	Digital banners	75
	Inserting text	76
	Animation	77
	Don’ts	78

2.5	Typography	79
	Typefaces	80
	Principles	81
	Headlines	82
	Headlines: emphasis	83
	Motion	84
	Headlines on colour	86
	Long Form Copy	87
	Email Marketing	88
	In application	90
	Don’ts	91
2.6	Colour	92
	Primary palette	93
	Vibrant secondary palette	94
	Sophisticated tertiary palette	95
	Colour combinations	96
	Use of red	97
	In application	98
	Secondary backgrounds	100
	Tertiary backgrounds	101
	Don’ts	102

2.8	Photography + Film	103
	Principles	104
	Examples	108
	Ambassador images	122
	Don’ts	123
	Summary	124
2.9	Roundels	125
	Introduction	126
	Usage	127
	Principles	128
	Don’ts	129
2.10	Icons	130
	Principles	131
	In application	132
2.11	Principles in application	133
	48 sheet B2B ad	135
	D48 sheet	136
	D6 Sheet	137
	6 Sheet product ad	138
	Single page A4 ad	139
	Double page A4 ad with tiles	140
	Email promotions	141
	Email newsletter	142
	Digital banners	143

## 3. Motion

3.0	Motion	146
	Brand personality	147
	Telling stories	148
	Supers and banners	149
	Animated spacing	150
	Endframe variations	151

### Contacts

All images are unlicensed and for illustration purposes only. For more details about licensing imagery please contact the Canon EMEA brand strategy team:

Rob Bell  
rob.bell@canon-europe

Subbaiah Kuttanda  
subbaiah.kuttanda@canon-europe.com

Marc Ranner  
marc.ranner@canon-europe.com



# 1. OUR BRAND





# 1.0 INTRODUCTION TO THE BRAND

Let’s get better acquainted...

Please note all images are unlicensed and are reference only





# THE ROLE OF BRAND

- 1. It provides the foundation for everything that we do.**  
Embedding brand purpose and customer closeness in all business activities.
- 2. It defines a clear direction for employees.**  
Informing our culture and behaviours when we interact with our customers and each other.
- 3. It is a shortcut for our reputation.**  
Our logo and visual identity are symbolic of the quality and beliefs we stand for.



# ONE OF THE WORLD'S MOST RECOGNISED BRANDS

Since 1937, we have been manufacturing products that enable people to do amazing things in their lives and in their businesses.

Over the years the brand has built a reputation for quality, reliability and innovation that has been rewarded in the strong, meaningful relationship we have with our customers.

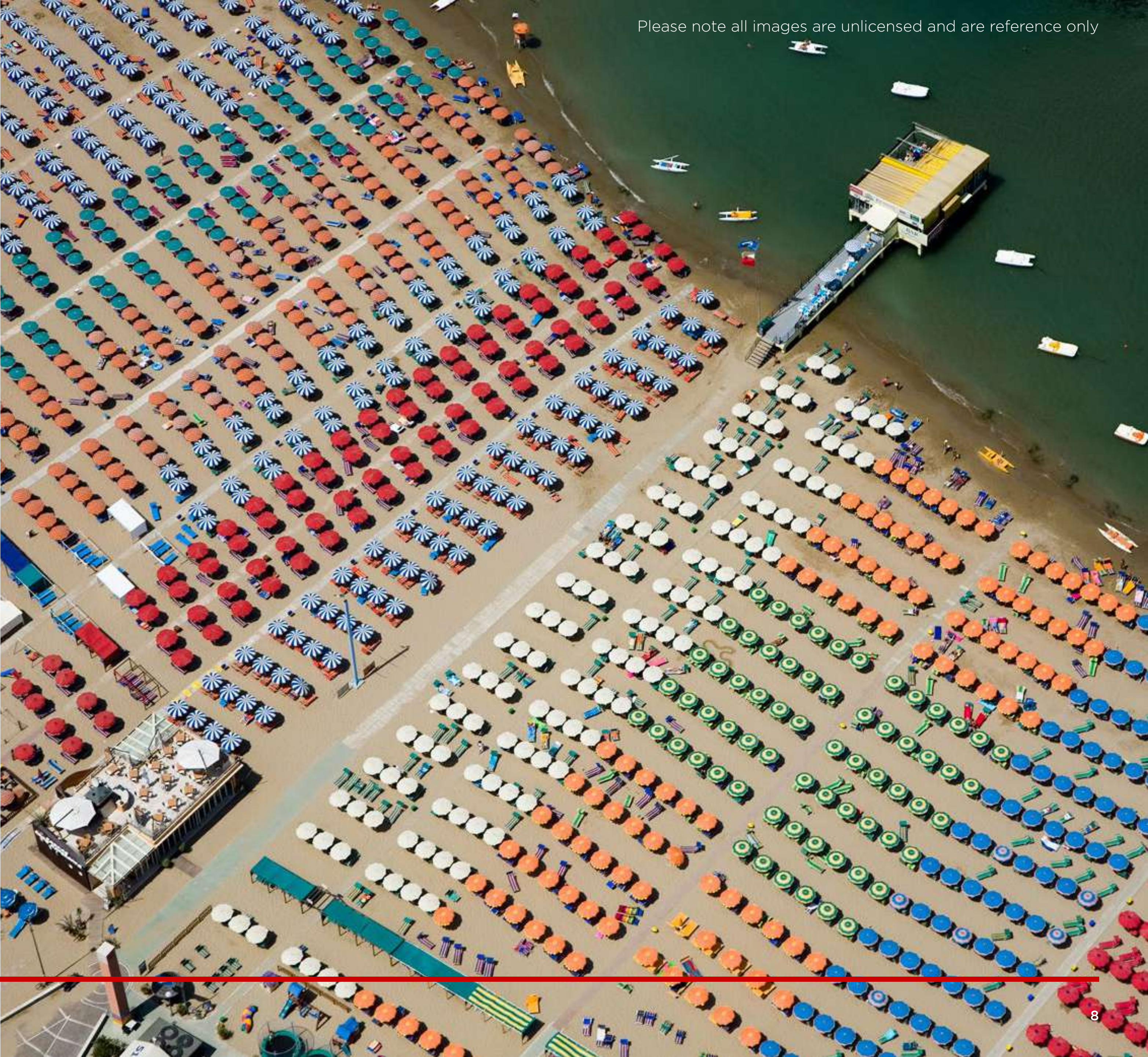
The brand name derives from 'Kwanon', the Buddhist goddess of mercy, which is deeply linked to our heritage and cultural belief values within our philosophy.





# 1.1 BRAND MODEL

The brand model is the backbone of the brand and a strategic introduction to the world of Canon.



Please note all images are unlicensed and are reference only



# BRAND HIERARCHY

## Canon brand

This represents the core of the brand across the entire business — our purpose, character, promise and values are consistent for everybody — and determines the way we act, our tone of voice and our visual identity. This is the focus of this document.

## Creative Platforms

Below the masterbrand are the creative platforms for the B2B and B2C functions of the business. These platforms bring the masterbrand to life for different audiences in our campaigns, content and owned properties.





BRAND  
MODEL



Vision	Enriching lives & businesses through imaging experiences			
Purpose	Inspiring Exploration			
Behaviours	Inspiring	Assuring	Helpful	
Customer promise	Unrivalled Confidence			
	Quality & reliability	Closeness to customers	Commitment to partnership	Investment in long-term innovation
Character	Explorer Guide			
Tone of Voice	Enthusiastic	Confident	Clear	
Audiences	Consumer	Pro	Business	Medical
Creative brand platforms	B2C – Live for the story*		B2B – See the bigger picture	

\*Refer to campaign toolkit for full details



# BRAND PURPOSE

Vision	Enriching lives & businesses with imaging experiences			
Purpose	Inspiring Exploration			
Behaviours	Inspiring	Assuring	Helpful	
Customer promise	Unrivalled Confidence			
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## Our brand purpose is inspiring exploration

Human curiosity and imagination – our desire to explore – is a strong human emotion and gives us a desire to go further than we’ve been before. This may be exploring the world around us, through new experiences, but is also exploring within ourselves, uncovering new talents.

This drive is especially strong in our customers: their hunger for new experiences and willingness to try something new can make the world a better place.

At Canon, we should instil excitement in our customers, for all the possibilities available.



# BEHAVIOURS

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## How we behave

### We are inspirational

The world is an exciting place and we share our customers’ enthusiasm for the potential it holds. We inspire customers to look in to the future and to try new things, to explore the possibilities at their fingertips.

### We are assuring

The products and services we provide have massive emotional and commercial significance. Customers seek a partner whose knowledge and expertise they can trust. It is important we deliver confidence and reliability, building upon our trusted heritage and expertise in all the relationships we build.

### We are helpful

Delivering a great experience means caring for the customer. We should never assume we know best, instead really listen to their needs and offer thoughtful advice. Only through this understanding and being close to our customers can we be helpful, supporting our customers to go wherever they want to.



PROMISE

Vision	Enriching lives & businesses through imaging experiences			
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Customer promise: unrivalled confidence

Quality & reliability

First and foremost, confidence will always come from the quality and reliability of the products and services we provide.

For this reason we make sure that we deliver this in every experience and interaction.

A closeness with our customers

Confidence is earned by gaining an intimate understanding of who our customers are, and what they need.

We should be sensitive to their differing needs, and be able to respond in a way that’s relevant to their situation.

A commitment to partnership

Our customers are hugely invested in imaging and information – they rely on us to do what they need to do.

Knowing this responsibility, we need to be totally committed to protecting and reassuring all of our customers using the expertise that we have.

An investment in long-term innovation

For us to maintain the relationships we have with our customers, we need to anticipate their changing needs and adapt them.

Innovation around what our customers need before they know it will grow trust and loyalty.



# CHARACTER

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## Our brand character is the Explorer Guide

Canon is a partner and guide to our customers, and like all good guides we take care and attention to deliver the experience customers expect.

The best guides take time to understand what their customers want and get the details exactly right. They can add wonder to a journey, delighting with a good story or opening customers eyes with knowledge. They instil confidence and trust so that, even if the next steps are unknown, everyone knows they have the ability to take care of you.



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## Delivering a consistent brand character

**Think of the customer first**  
Who is the audience?  
What are their needs?  
What can we do to address their needs?

**Consider our core character**  
How we behave:  
Inspirational, Assuring, Helpful

How we speak:  
Enthusiastic, Confident, Clear

**Flex your tone as appropriate**  
Depending on the customer channel, customer journey or communication objective:

More exciting: Visionary, Pioneering, Magical, Entertaining

More supportive: Expert, Specialist, Technical, Problem-solver



CHARACTER

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Brand character: the Explorer Guide

More exciting (e.g. the way we talk in advertising, our sales pitches)	Our core character			More supportive (e.g. in our customer support and relations, when we are consulting)
←	→			
Visionary	Inspiring	Assuring	Helpful	Expert
Pioneering	Enthusiastic	Confident	Clear	Specialist
Entertaining				Technical
Magical				Problem-solver



# TONE OF VOICE

Vision	Enriching lives & businesses through imaging experiences			
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## Our tone of voice

### Enthusiastic

Our passion for imaging and information, and the possibilities it can offer should be represented in the way we speak.

A sense of positivity and optimism stands us apart, and creates a positive environment for customers to experiment, learn, develop their skill and grow their business.

### Confident

Our heritage, reputation, and capabilities all contribute to a confidence in what we do.

The way we speak to our customers should demonstrate this confidence – they should feel comfortable that they are partnering with experienced experts in their field.

### Clear

For our customers, imaging and information are increasingly sophisticated. Too much detail can be confusing or distracting.

When we speak to them we must be clear and direct, to help them make the best decisions they can.



# TONE OF VOICE

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## Our tone of voice

### Enthusiastic

- Optimistic
- Positive
- Inquisitive
- Dynamic

### Not:

- Silly
- Over the top
- Child-like, naive

### Confident

- Calm
- Reliable
- Dependable

### Not:

- Arrogant
- Showy
- Aggressive
- Visual

### Clear

- Straightforward
- Precise
- To the point

### Not:

- Patronising
- Oversimplified
- Abrupt
- Plain



AUDIENCES

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Brand purpose: Inspiring Exploration

Consumers

We inspire consumers to explore the power of visual storytelling to enjoy life experiences, express their creativity and relive magical moments.

Photo and Video Professionals

We inspire photography and videography professionals to capture the world; to perfect their craft, and develop their personal style of visual storytelling.

Business

We inspire corporate and public sector clients with new ways to grow and to innovate, helping them to realise efficiencies, improve processes and explore future possibilities.

Healthcare Professionals

We inspire healthcare professionals to explore new application of diagnostic technologies and help them to improve the patient experience.



## 2. VISUAL IDENTITY





# INSPIRING EXPLORATION

If Inspiring Exploration is about going further than before, then the creative expression should always be bold and challenging, never clichéd or expected.

Exploration leads to new experiences, so any communication should show or talk about human experiences whether consumer or business.



# STORIES NOT IMAGES

Our look and feel needs to be focussed around stories. We need to act and behave differently and start acting like a storytelling brand.

Stories not images: a powerful idea for the brand, expressed through storytelling images, a storytelling tone of voice and an editorial look and feel.

# ASSETS OVERVIEW

Logo

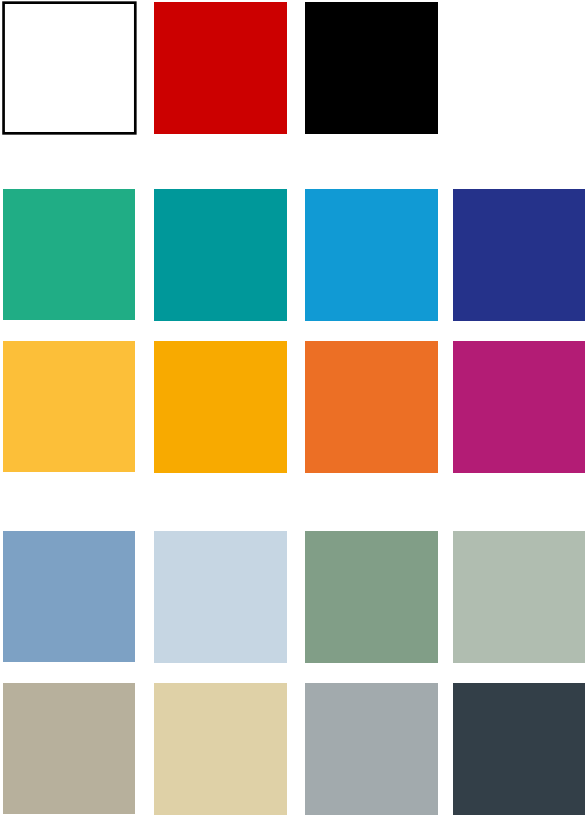


Logo lock-up



Campaign Endline

Colour



Imagery



Typography

TUNGSTEN  
Gotham

Tiles



Keyline

**Doluptate nim facearum**

- Ecea dipicme volupti  
atecearum aut quae  
nonet ventint arum
- Yquo volor ma qui dis  
quatemquae dolore
- Naliberu mquodios  
tempoessint
- Uvid ut et quoditat.  
Officiate atem.



# BRIEF

JUNE 2017

The official Canon Business monthly update

## THE REBOOT

The companies taking print forward

Canon

See the bigger picture

## CRAFTY BUSINESS

Cobalt Printing is a fifth-generation family printing company based in Bath. Their clients range from design agencies, artistic to commercial.

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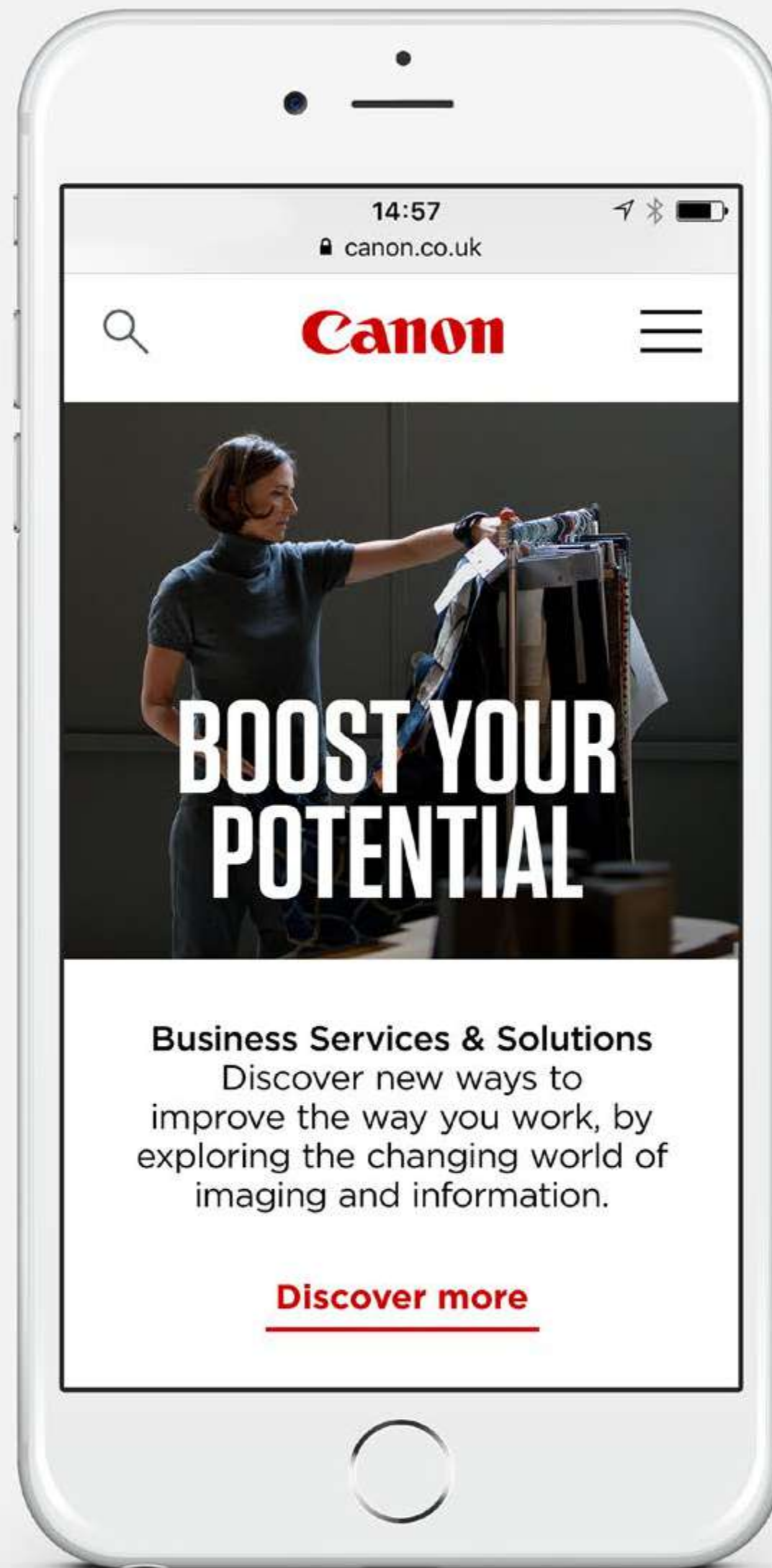
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**JACK VIRO**  
Longest-serving employee Jack has been at Cobalt over 30 years.









# LIFE IS COLOURFUL



**THE CANON EOS M10**  
DSLR quality, compact  
enough to go wherever  
life takes you.

**#LiveForTheStory**

**Canon**

Live for the story\_



FROM ONLY  
£499



# INTRODUCING EOS M10

THE CANON EOS M10  
DSLR quality, compact  
enough to go wherever  
life takes you.  
**#LiveForTheStory**

**Canon**

Live for the story...



Canon

PRODUCTS

SERVICES & APPS

GET INSPIRED

SUPPORT

OFFICIAL STORE

PRO

ON THE EDGE

...

MacBook





## IN A CROWDED WORLD, STAND OUT

Marketing solutions  
that enhance customer  
communication

**Canon**

See the bigger picture

## INTRODUCING EOS M10

FROM ONLY  
£499



**Canon**

Live for the story\_



## A SINGULARLY JAPANESE AFFAIR

**Canon**

Live for the story\_



## A SINGULARLY JAPANESE AFFAIR

**Canon**

Live for the story\_

## TAILORED FOR SUCCESS



**Canon**

See the bigger picture



## STORIES ARE EVERYWHERE

**Canon**

Live for the story\_



# AN OVERVIEW OF THE VISUAL IDENTITY SYSTEM

This page shows a B2B brochure, utilising most of the Brand Assets:

- The Logo lock-up leverages the specific campaign end line
- The font (Tungsten) is used dramatically for bold, expressive headlines
- The tertiary colour palette is used on the inside spread for a deliberately more subtle style
- All layouts are based on 'the Canvas' – a white background, which should always be present, along with plenty of white space for a minimal, stripped-back aesthetic
- Photography has a storytelling rather than purely technical art direction style
- The images on the inside spread use the tiled photo arrangement – multiple, locked-up images, creating a richer story
- The keyline is used on the inside spread to link an image and its caption.





# 2.1 CANON LOGO

The Canon logo is an iconic symbol and should always be at the heart of all communications.

Please note all images are unlicensed and are reference only





# 2.1 CANON LOGO

## THE CANON LOGO

The Canon logo distils the experience and heritage of the brand into a powerful visual shortcut.

Our logo should always be prominent and legible. The exclusion zone exists to prevent other elements from being placed too close to the logo.

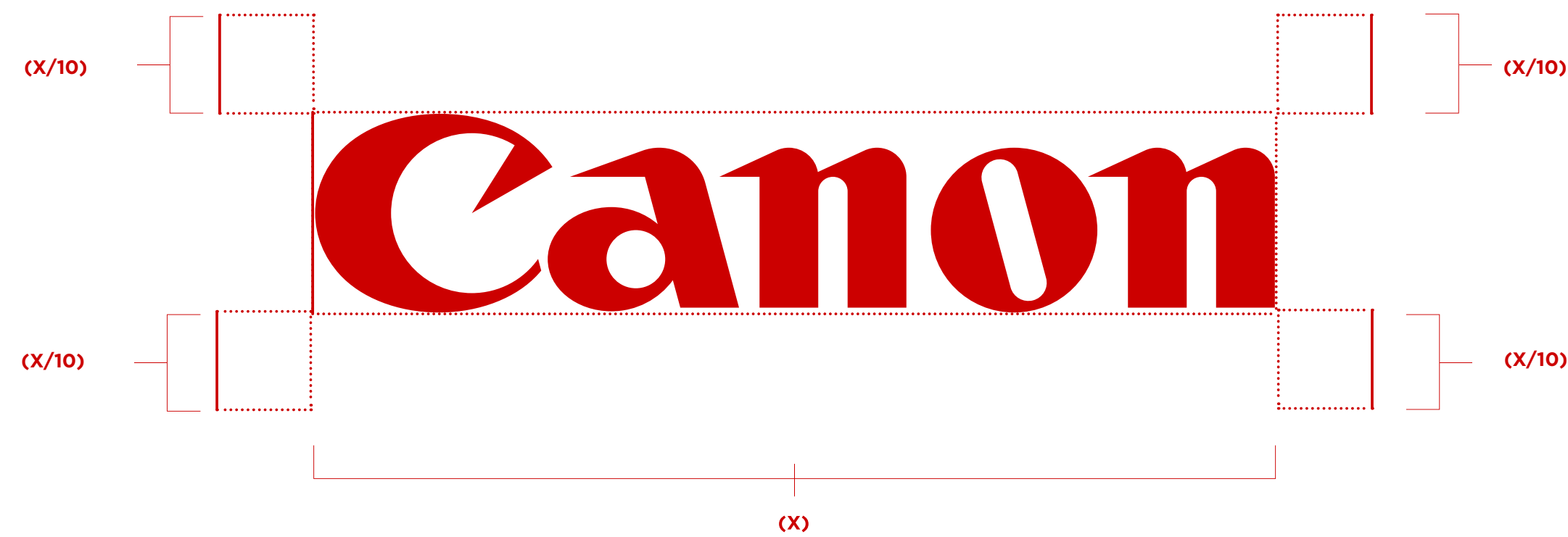
1. Minimum exclusion zone

This minimum exclusion zone is equal to 10% of the total width of the logo. Whenever possible leave more space than the minimum permitted.

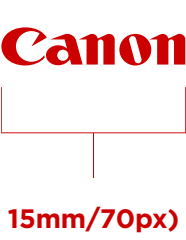
2. Minimum size

For print, the minimum recommended size of the logo is 15mm wide. Online, the minimum recommended size of the logo is 70 pixels wide.

1. Minimum exclusion zone



2. Minimum size



Download the logo pack from Kura

Download the logo from Sharepoint (internal only)



# 2.1 CANON LOGO COLOUR VARIANTS

Our logo is available in Canon Red, white and black.

**1. Canon Red logo**

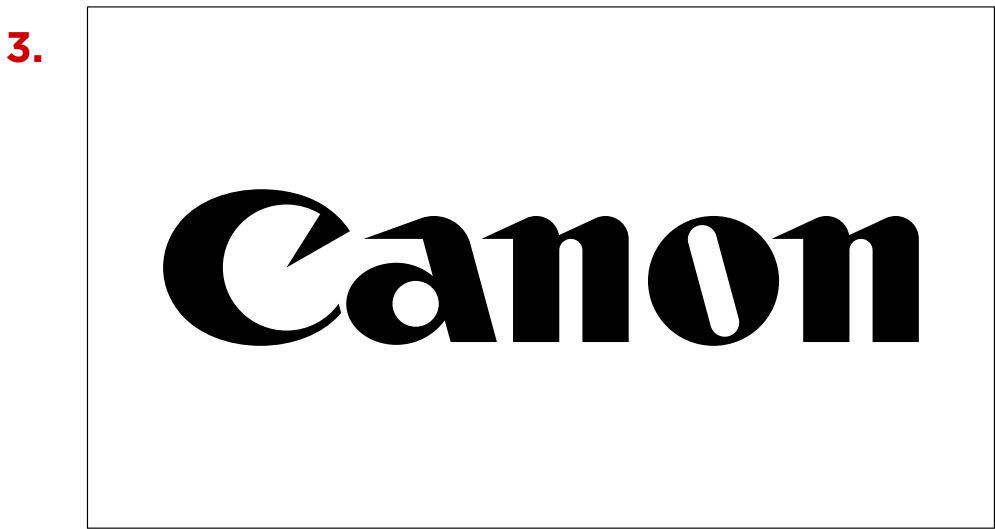
Our default. Use this colour version wherever possible, on a clean white background.

**2. Canon White logo**

Use the white version if the red logo is not legible (typically over dark backgrounds or dark imagery).

**3. Canon Black logo**

Use the black version if the red logo is not legible (typically over light backgrounds or light imagery). Our black logo is also used when full-colour reproduction is not possible.





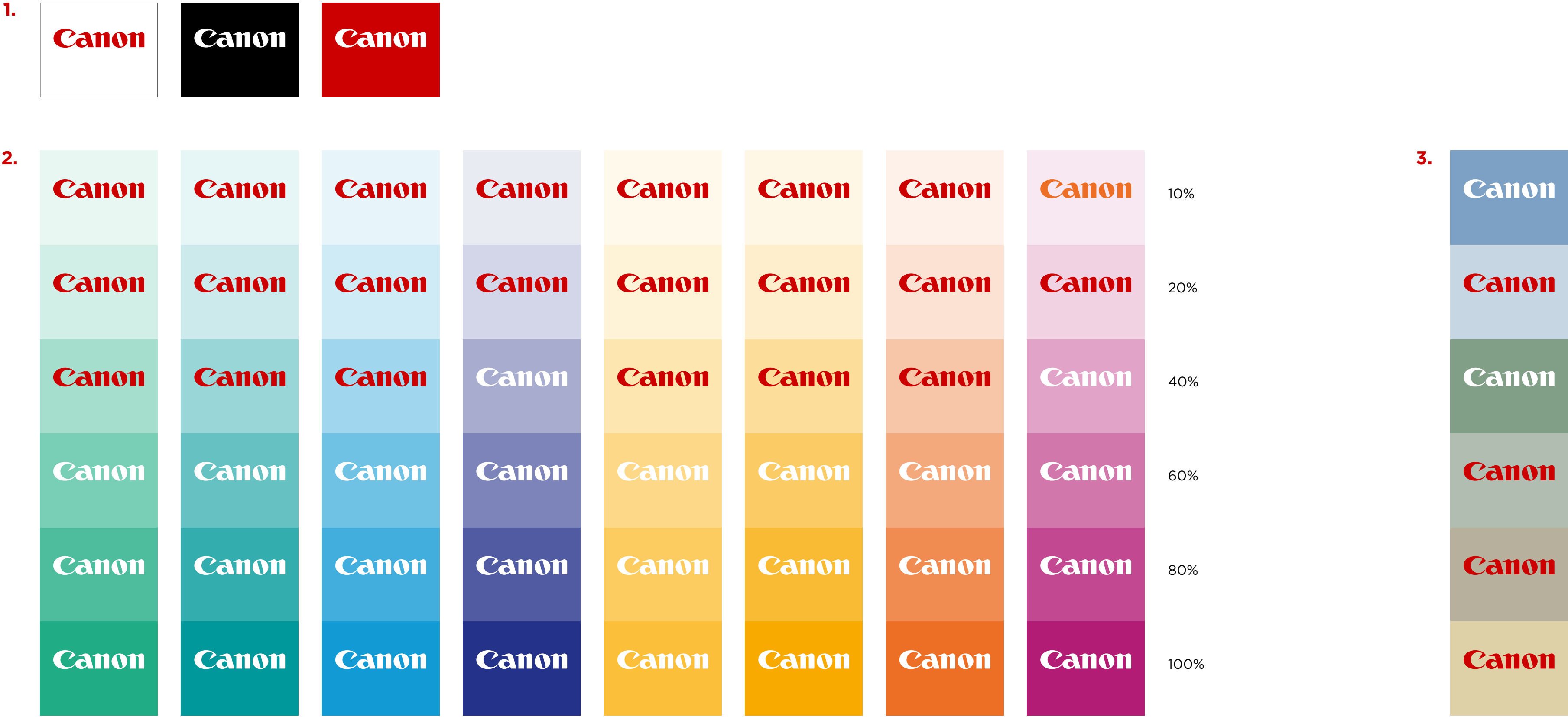
VISUAL IDENTITY

# 2.1 CANON LOGO LEGIBILITY

The Canon logo should always be clearly legible when applied to background colours. Shown is the Canon logo choice for every permitted colour and tint from the palette:

- 1. Primary colour palette
- 2. Secondary colour palette
- 3. Tertiary colour palette

When applying the Canon logo always respect the Canon logo clearspace rule.





# 2.1 CANON LOGO

## LOGO SIZING

Draw a diagonal line on the page.  
10% of the length of this line is 'X'

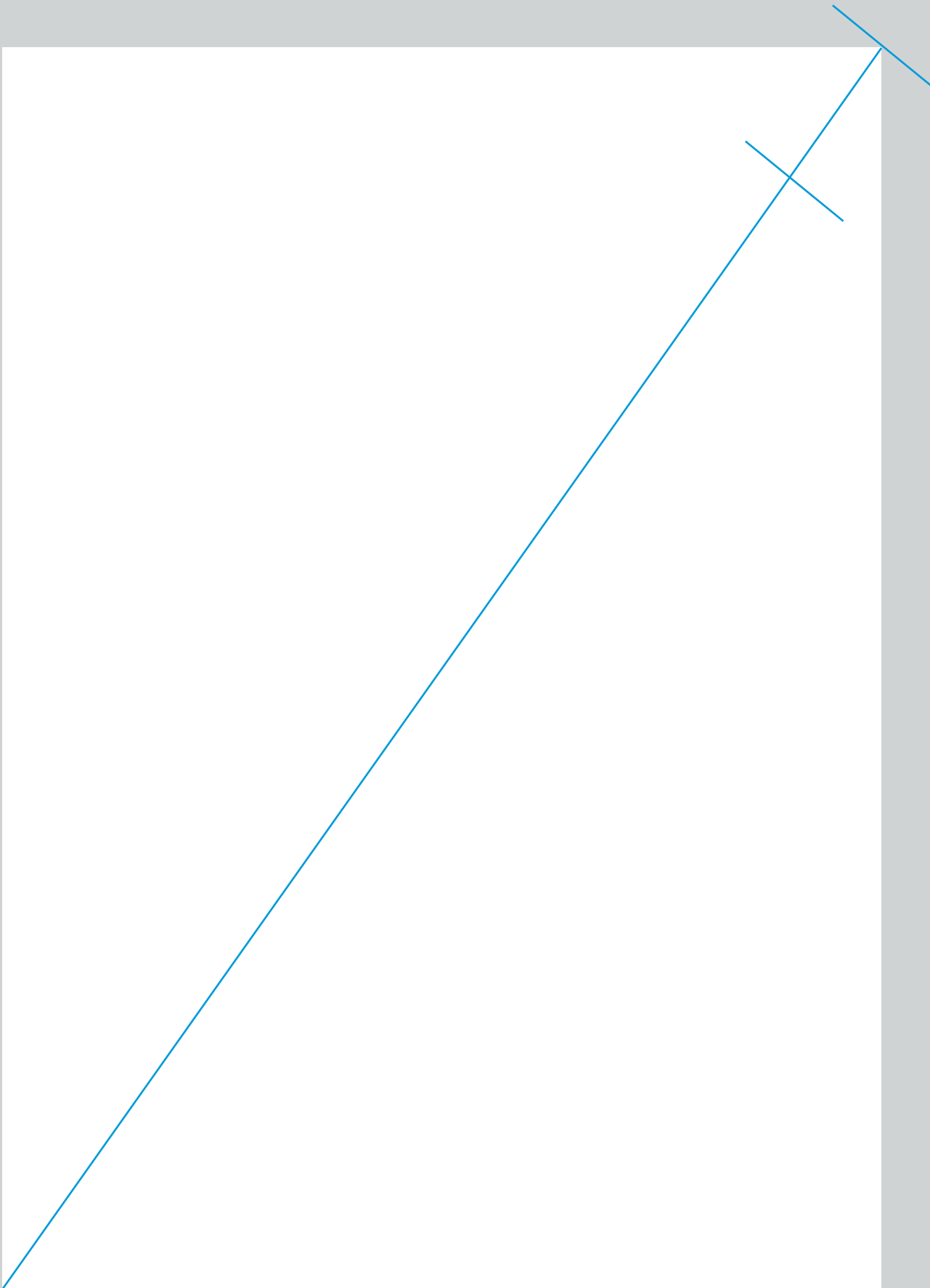
The logo width is X.

All subsequent measurements for  
layouts are based around the size  
of the logo.

For example:  
The margin is 25% X.  
The gutter is 10% X.

Most layouts use an eight  
column grid.

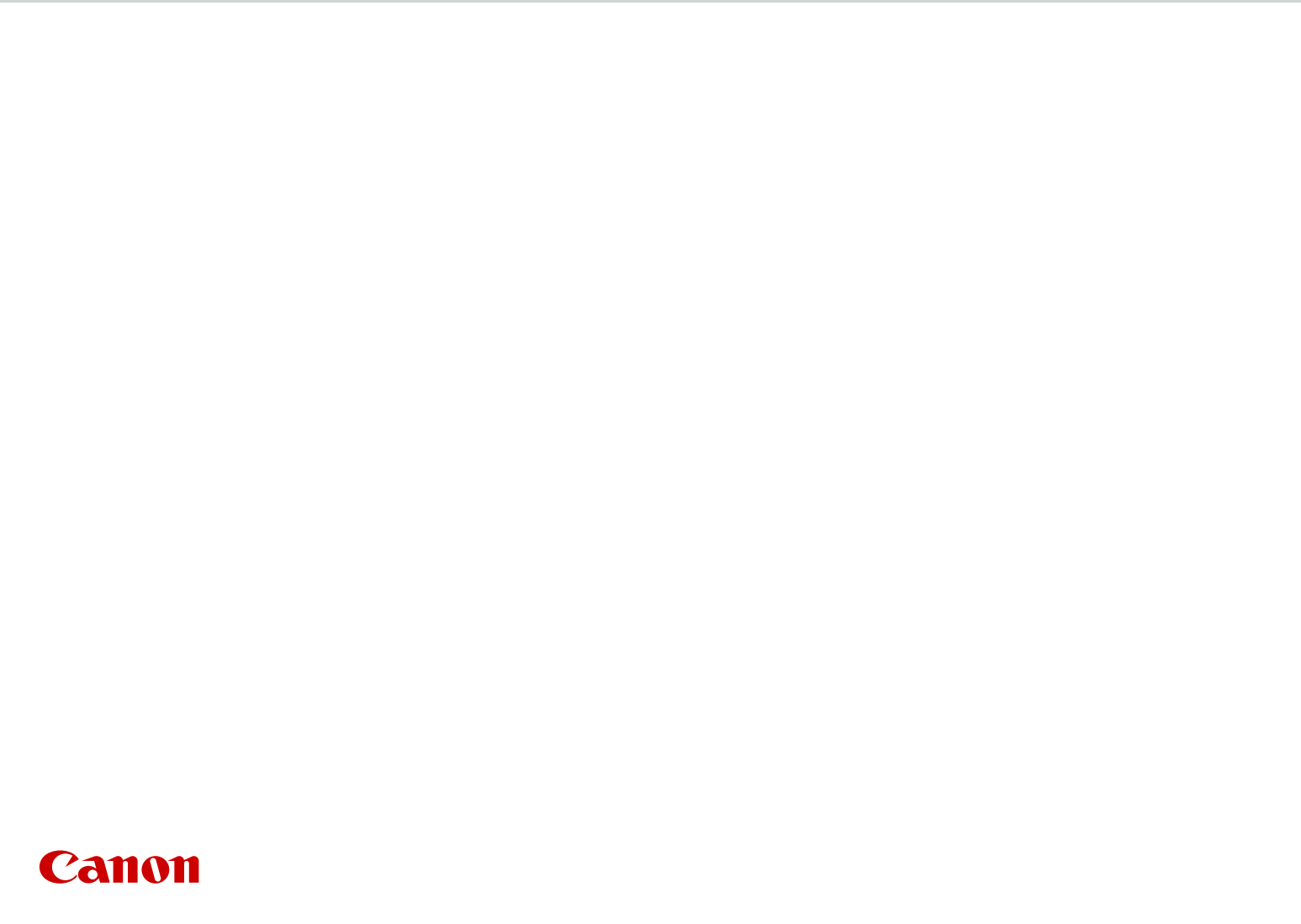
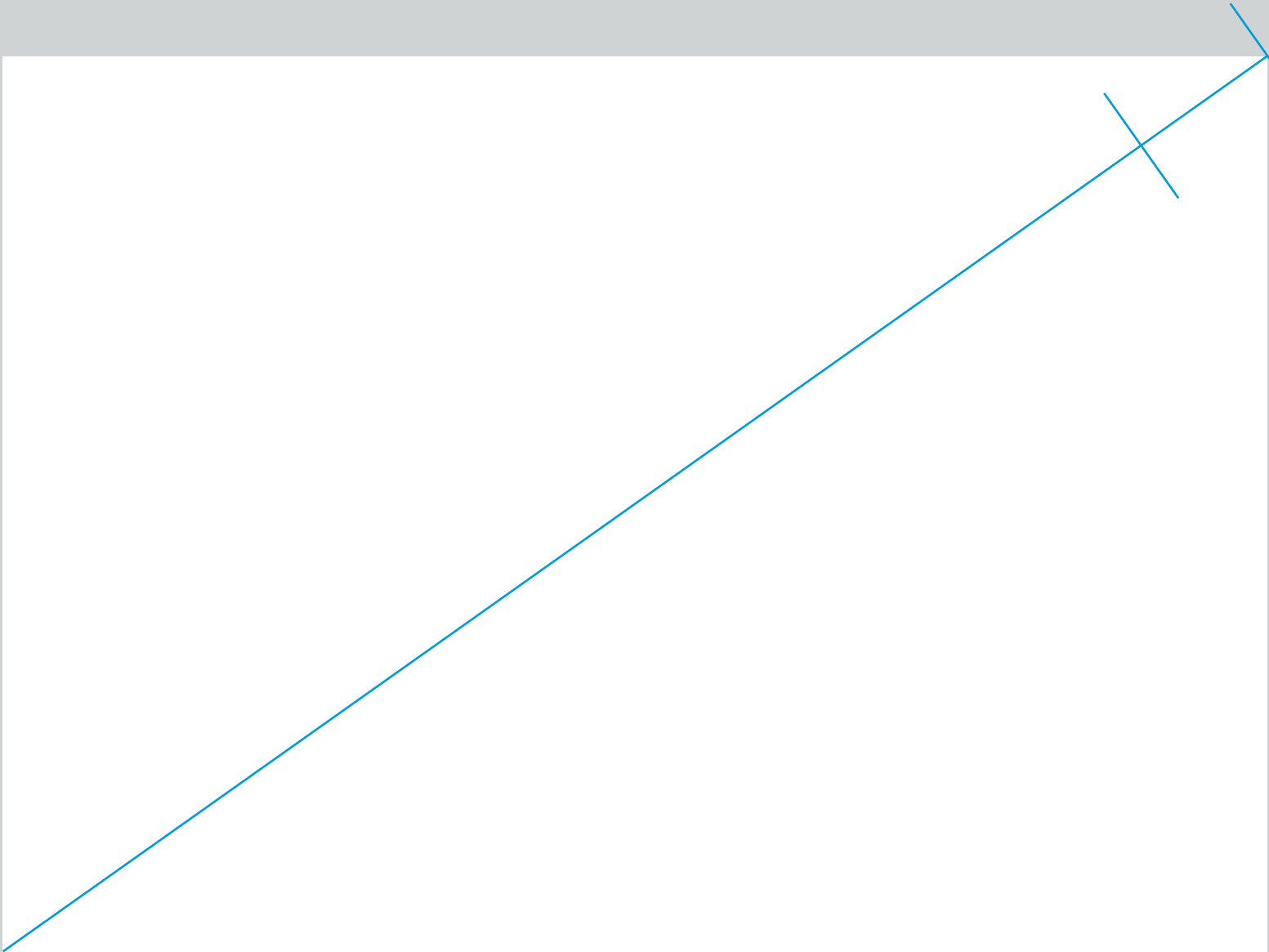
More details about the Canon Grid  
can be found from page 54.





# 2.1 CANON LOGO LOGO SIZING

This formula can be used for any format or orientation, including landscape.





# 2.1 CANON LOGO LOCK-UP

**Principles**

In most communications the Canon logo will appear in a lock-up with an endline and the red keyline – this should be the default expression of the Canon brand (1).

Occasionally the logo will appear without an endline – with or without keyline depending on its position on the page (2).

The lock-up is not supplied as a fixed asset but should be constructed following the rules on page 38.

The keyline is always red and the line width is a set proportional value but the keyline can stretch anywhere across the width of the document (3).

This lock-up applies to print, digital and film.



Campaign Endline



3.

A photograph of a man in a dark suit and tie, looking off to the side. The text "BOOST YOUR POTENTIAL" is overlaid in large, bold, white capital letters.

**Business Services & Solutions**  
Discover new ways to improve the way you work, by exploring the changing world of imaging and information.

#UnleashPrint

**Canon**

See the bigger picture



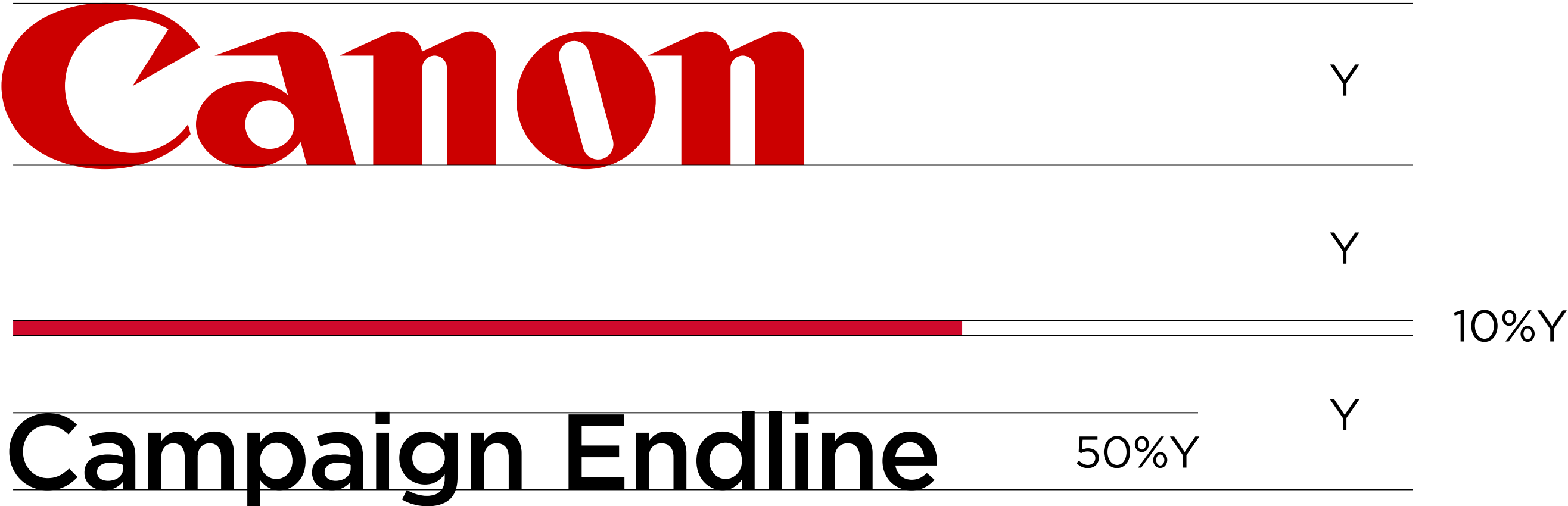
# 2.1 CANON LOGO LOCK-UP CONSTRUCTION

The lock-up is not available as a fixed asset and should be constructed using the rules on this page.

The logo is first sized to 10% of the diagonal length of the format (see page 35), then the lock-up is constructed using the following rules.

- The height of the logo is Y
- The space between the logo and the keyline is Y
- The Keyline is 10% Y
- The Endline Cap height is 50% Y
- The Endline is set in Gotham Medium

Standard templates with the lock-up already in place are available.





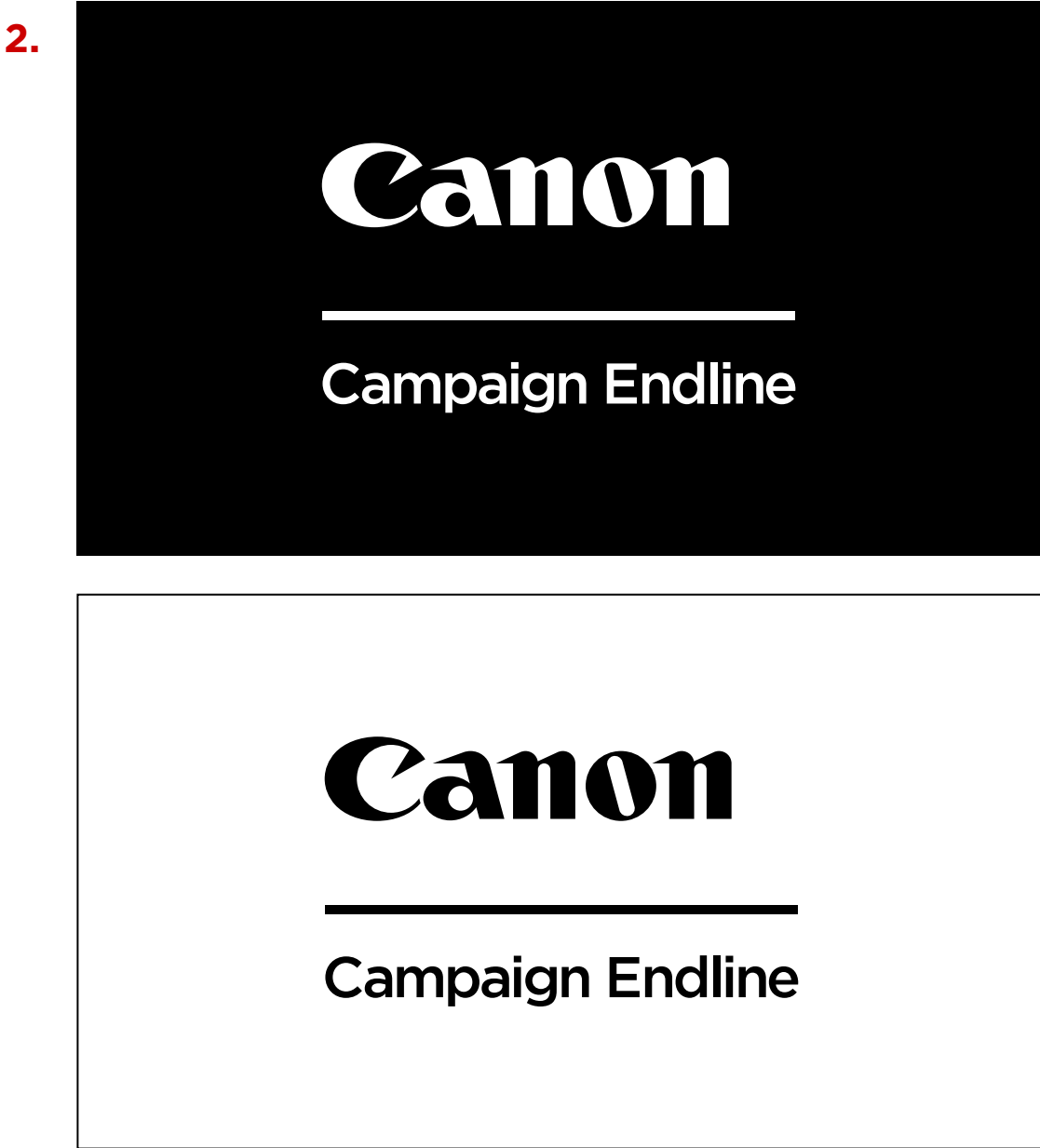
# 2.1 CANON LOGO LOCK-UP AND COLOUR

**1. Colour lock-up**  
The default version of the lock-up is the colour version and should be used wherever possible.

The Canon logo sits at the bottom of the communication above a red keyline. The keyline and logo act as a footer at the bottom of the page. Below the keyline is the endline, which is always set in Gotham Medium, sentence case and black in colour.

These three elements are locked together and scaled as one unit. The Canon logo and endline can move left or right on a horizontal axis. The logo and endline usually range off headlines or body copy.

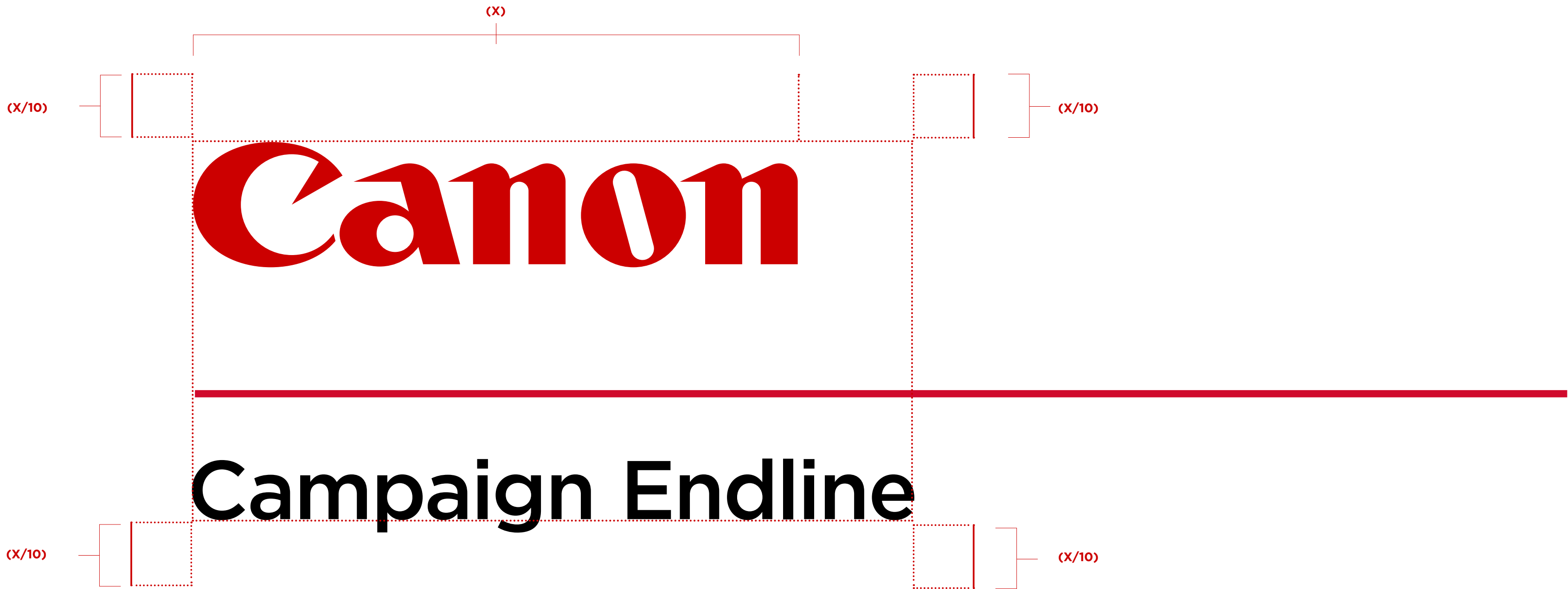
**2. Mono lock-up**  
In rare cases mono versions will be required, they can be created in both white and black. The rules and applications for these lock-ups are the same as the full colour version.





# 2.1 CANON LOGO LOCK-UP CLEAR SPACE

This minimum exclusion zone is equal to 10% of the total width of the logo. Whenever possible leave more space than the minimum permitted.





# 2.1 CANON LOGO LOCK-UP IN MOTION


The logo and lock-up is also available as a motion asset for use on end-frames etc.

The example shown here – ‘Live for the story\_’ includes a flashing cursor (to show that the story is never finished). This is specific to this campaign only.

Please adhere to conventional clear space guidance for on-screen.



Download the end-frame pack from Kura

 Download the end-frame pack from Sharepoint (internal only)



# 2.1 CANON LOGO LOCK-UP IN PRINT

**Portrait**  
The logo lock-up is always aligned to the grid and is allowed to sit on the bottom left, bottom right or left-aligned to copy or product.



Logo left-aligned to grid



Logo right-aligned to grid



Logo aligned to text

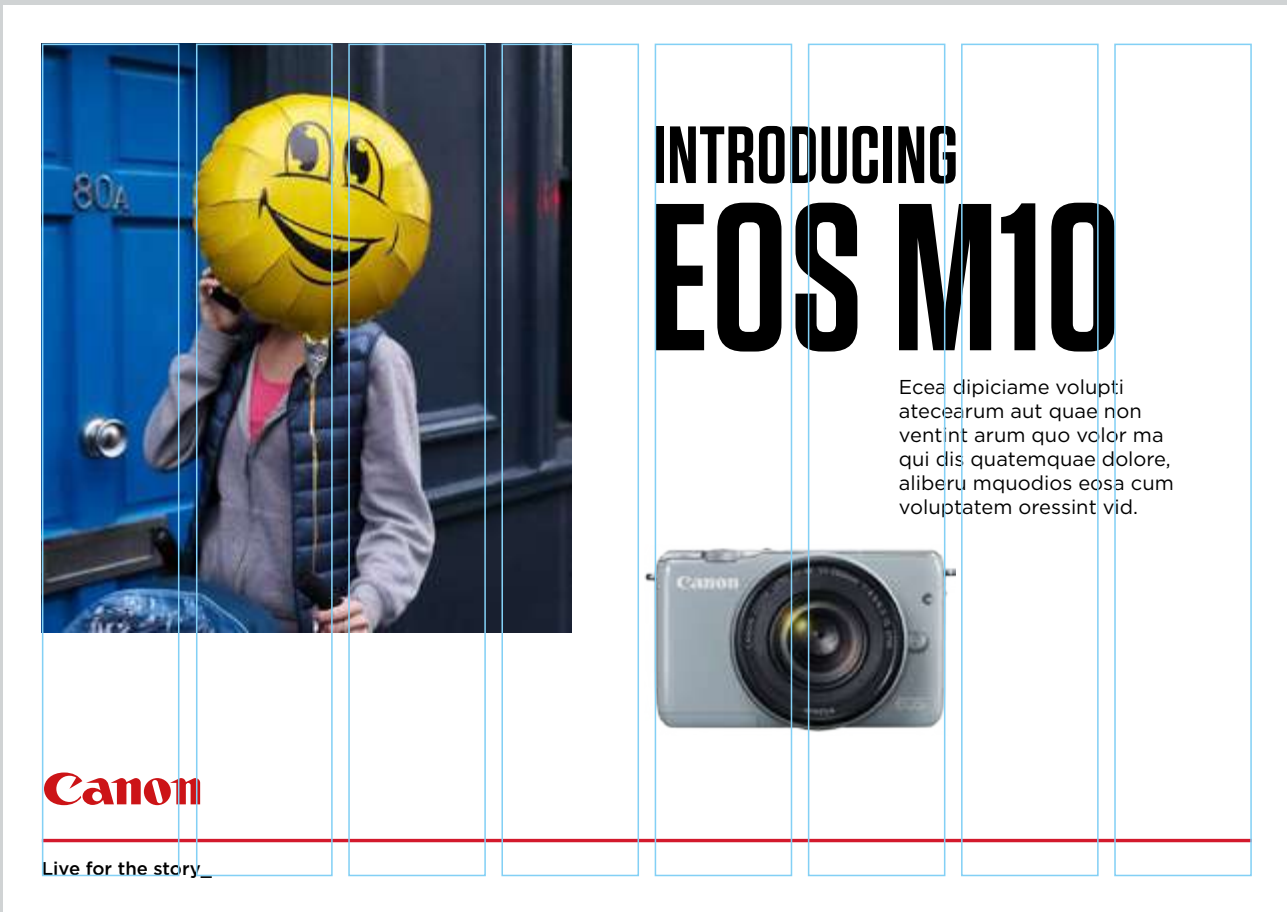


Logo aligned to product



# 2.1 CANON LOGO LOCK-UP IN PRINT

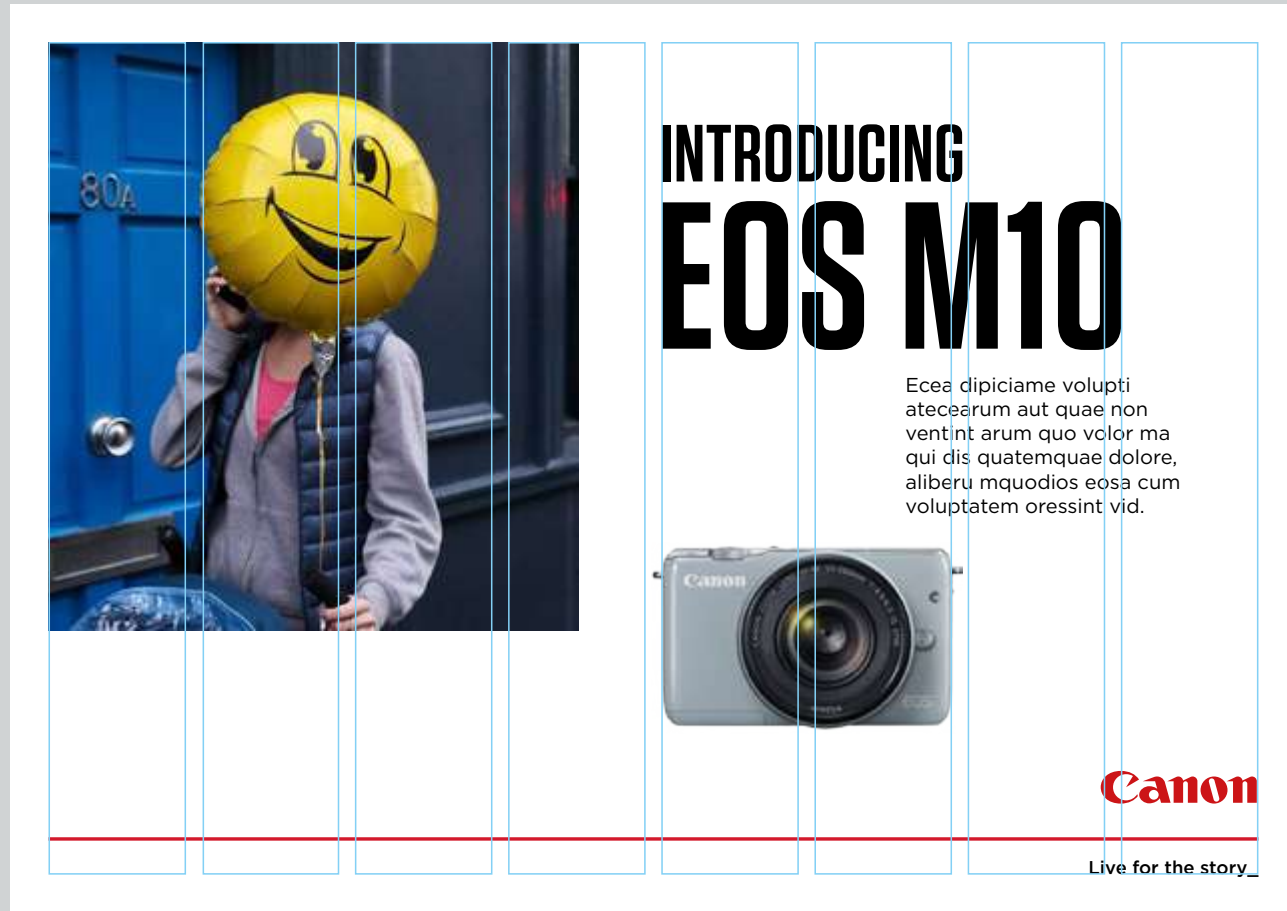
**Landscape**  
The logo lock-up is always aligned to the grid and is allowed to sit on the bottom left, bottom right or left-aligned to copy or product.



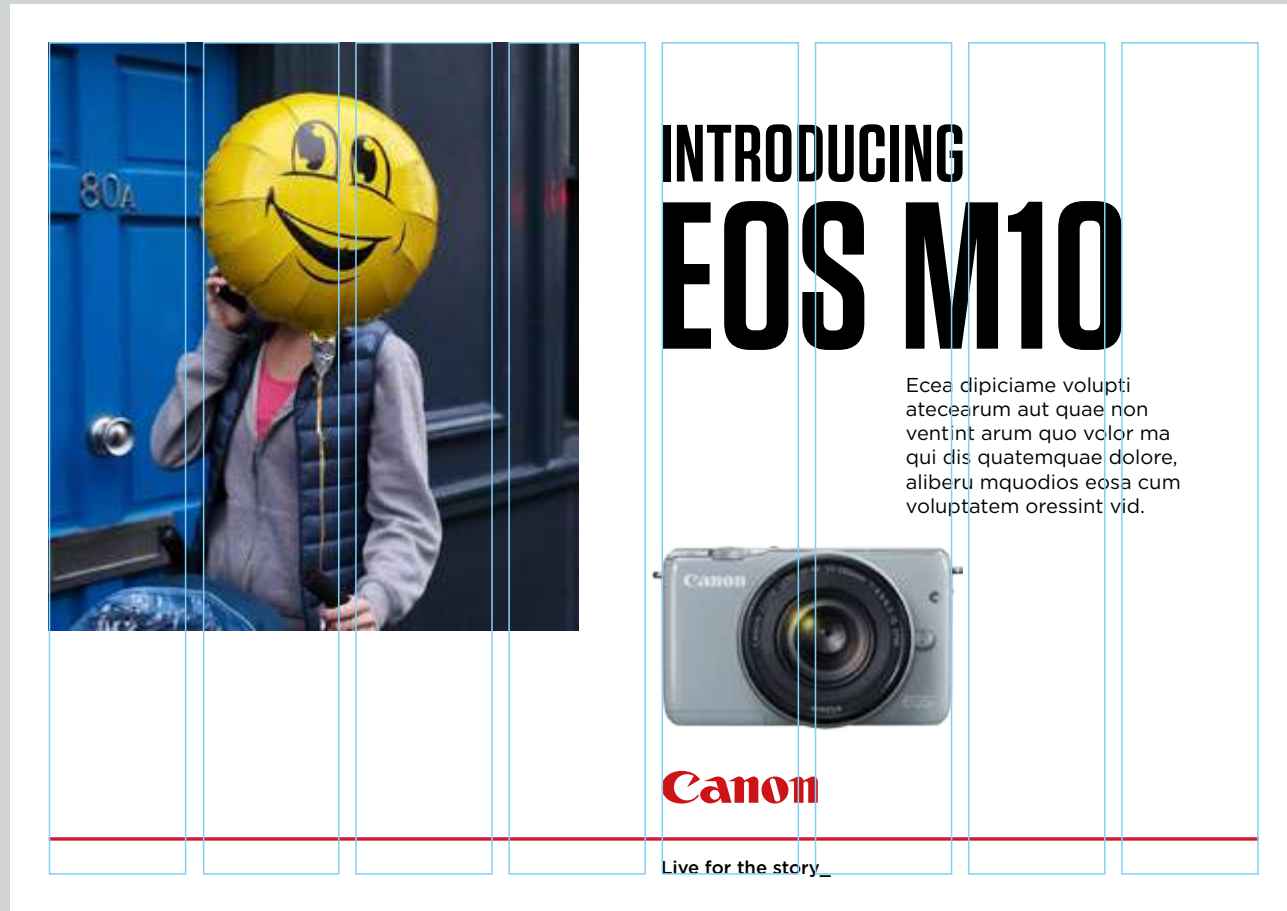
Logo left-aligned to grid



Logo aligned to text



Logo right-aligned to grid



Logo aligned to product

# 2.1 CANON LOGO LOCK-UP ON DIGITAL BANNERS

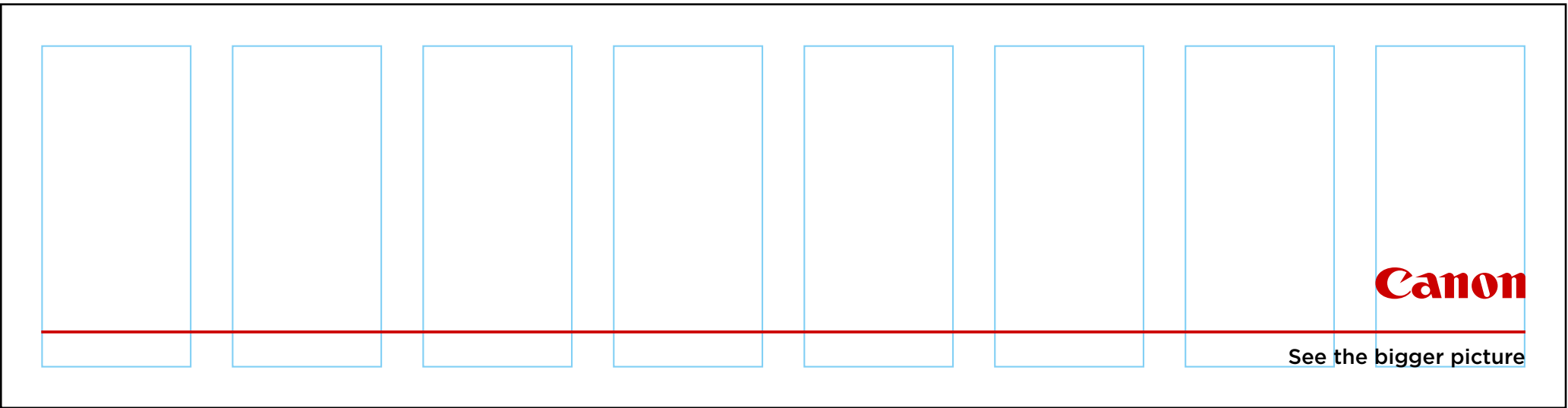
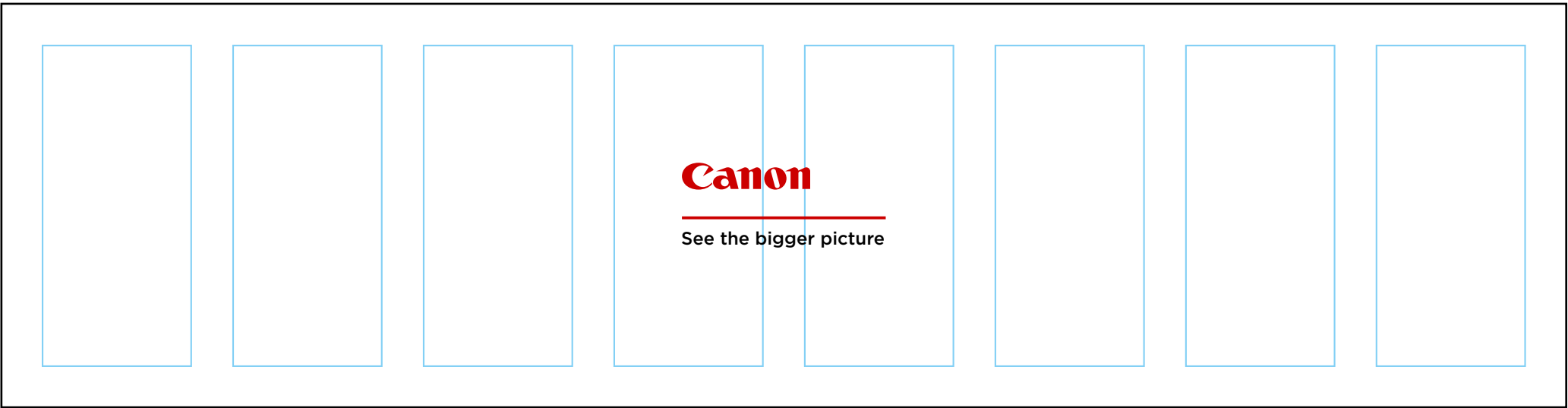
Overview

Due to the restricted size of digital banners, we apply slightly different principles to the sizing of the Canon logo and lock-up to ensure the endline is legible.

In most instances the logo is sized according to the proportions of the page in which it sits, but for digital banners we aim to present the logo at a consistent size of 70 pixels high across all formats.

Any smaller than this and the Canon logo should appear standalone.

The principles of the Canon Grid should be applied to measure margins, picture margins and gutters (page 35).

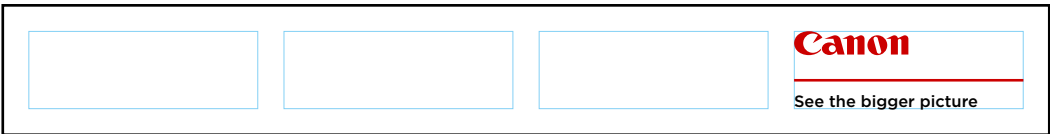
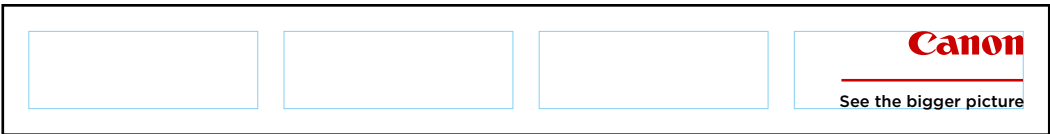
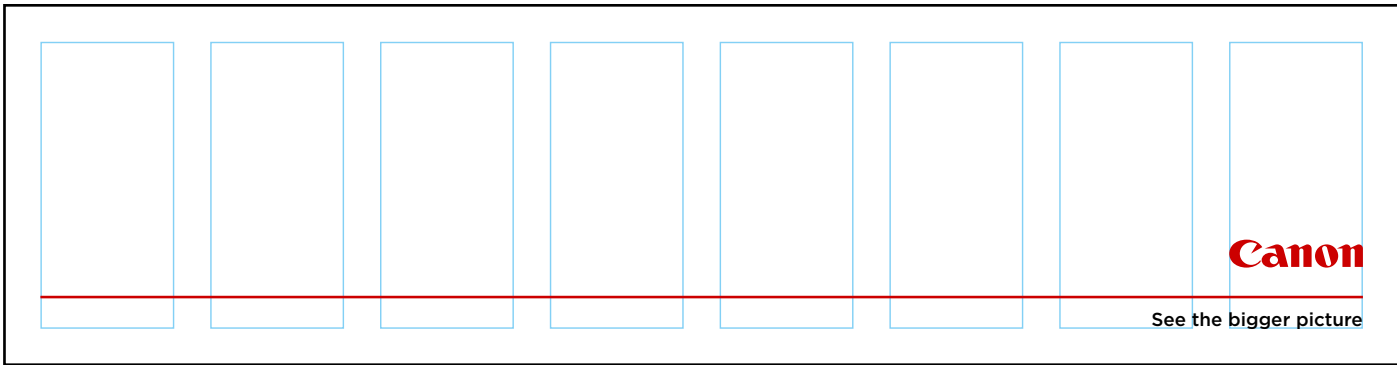
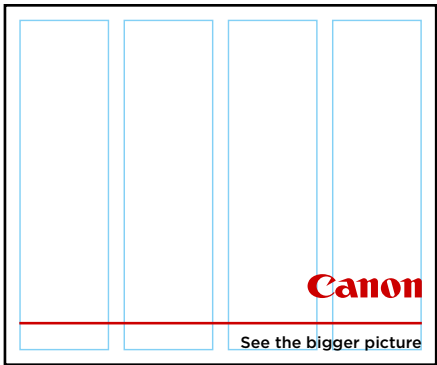
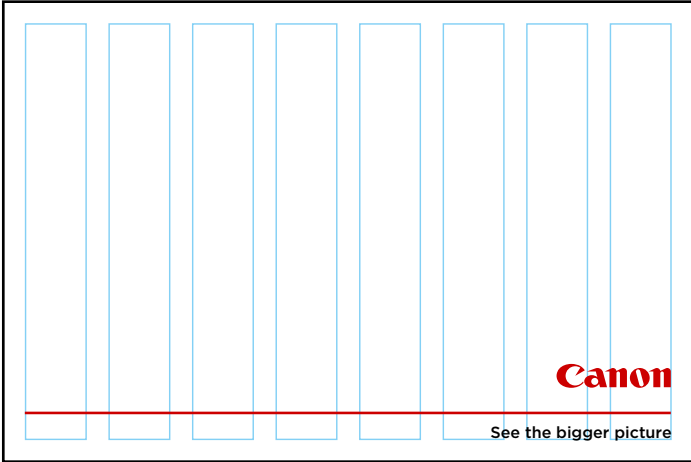
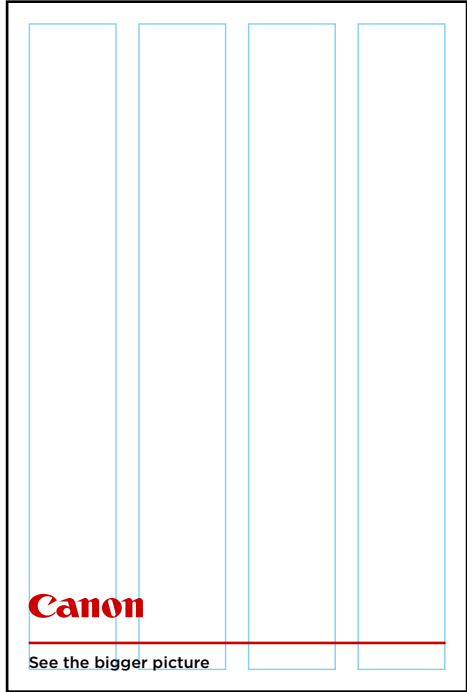
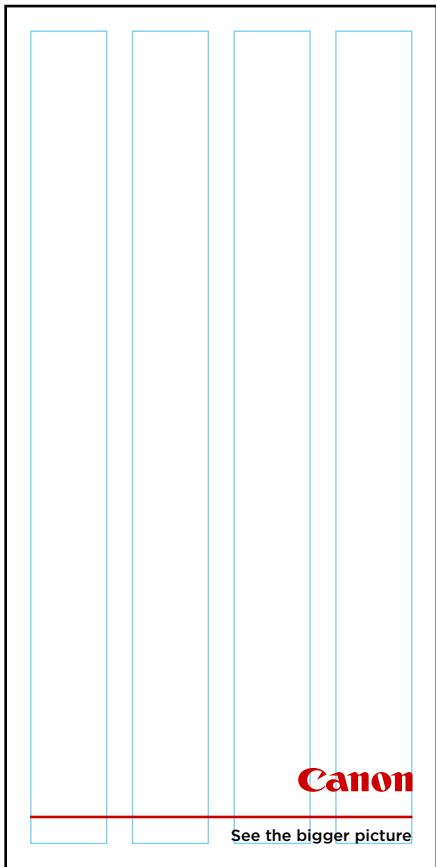
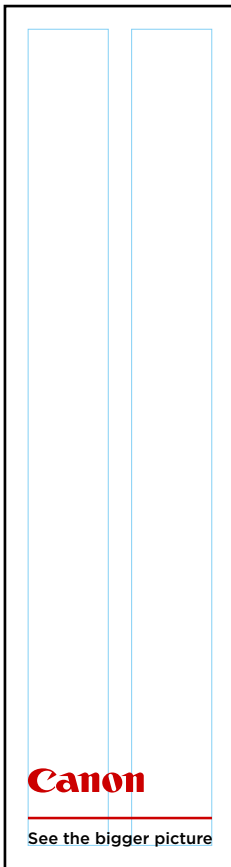




# 2.1 CANON LOGO LOCK-UP ON DIGITAL BANNERS

**Static**  
The logo lock-up is always aligned to the grid and is allowed to sit on the bottom left or bottom right.

For formats where the height is limited, such as leaderboard, the lock-up can sit to the right of the content.

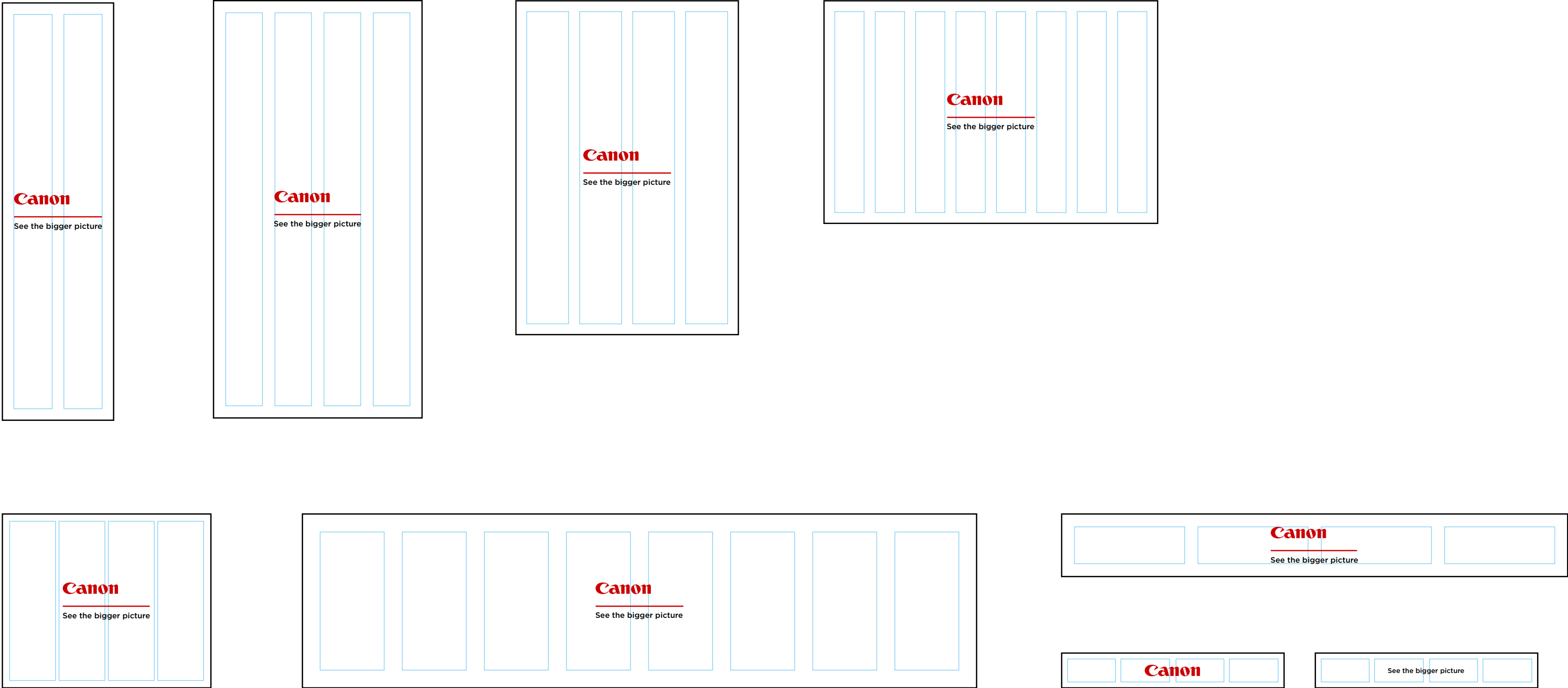


# 2.1 CANON LOGO LOCK-UP ON DIGITAL BANNERS

**Animated**

For animated banners, the lock-up should appear at the end of the loop and treated as an endframe. It should be positioned in the centre of the frame. The exception to this is animated banners with very short timelines e.g. 6 second bumpers, where the logo lock-up can be visible throughout.

For very small formats, the endline can appear on an additional final frame, following the standalone logo.





# 2.1 CANON LOGO ENDLINE TRANSLATIONS

The endline can be translated for certain languages - the permitted translations are:

- French
- Russian

The lock-up should only ever feature the endline in English but should appear with an asterisk (1). The asterisk should correspond to a translated version of the endline which sits under the keyline, 50% of the size of the endline point size and aligned vertically by baseline (2).

1. **Canon**

Everi nonsedit\*

2. **Canon**

Everi nonsedit\*

\*Eces volut illorum



# 2.1 CANON LOGO

## ENDLINE TRANSLATIONS — EXCEPTIONS

**Digital banners**  
For digital banners, the smaller sizing of the translation would not be legible. The translation appears at the bottom of the screen, set the same point size as the endline in the lock-up.

Canon

See the bigger picture\*

\*Voir l’image plus grande



# 2.1 CANON LOGO EXTREME FORMATS

**Placement**  
The Canon logo should primarily appear as a lock-up with red keyline and campaign endline in most communications, however there are exceptions where the logo appears without the lock-up.  
The Canon logo mainly appears without the lock-up when the format dictates that it can not sit at the bottom of the design e.g. mobile, experiential, product or apparel.



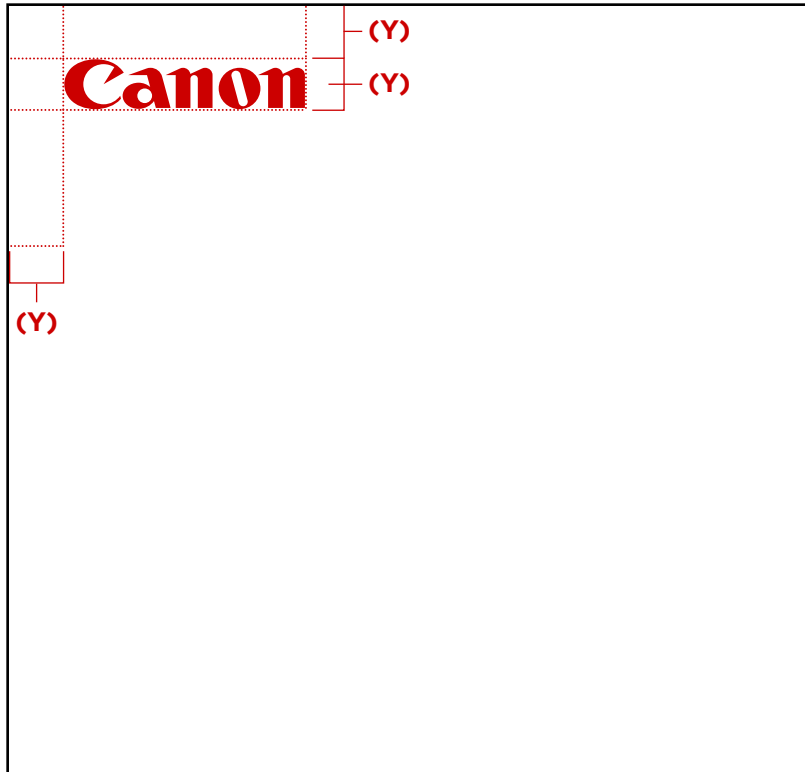
Logo applied to digital devices  
Positioned top left or centre.



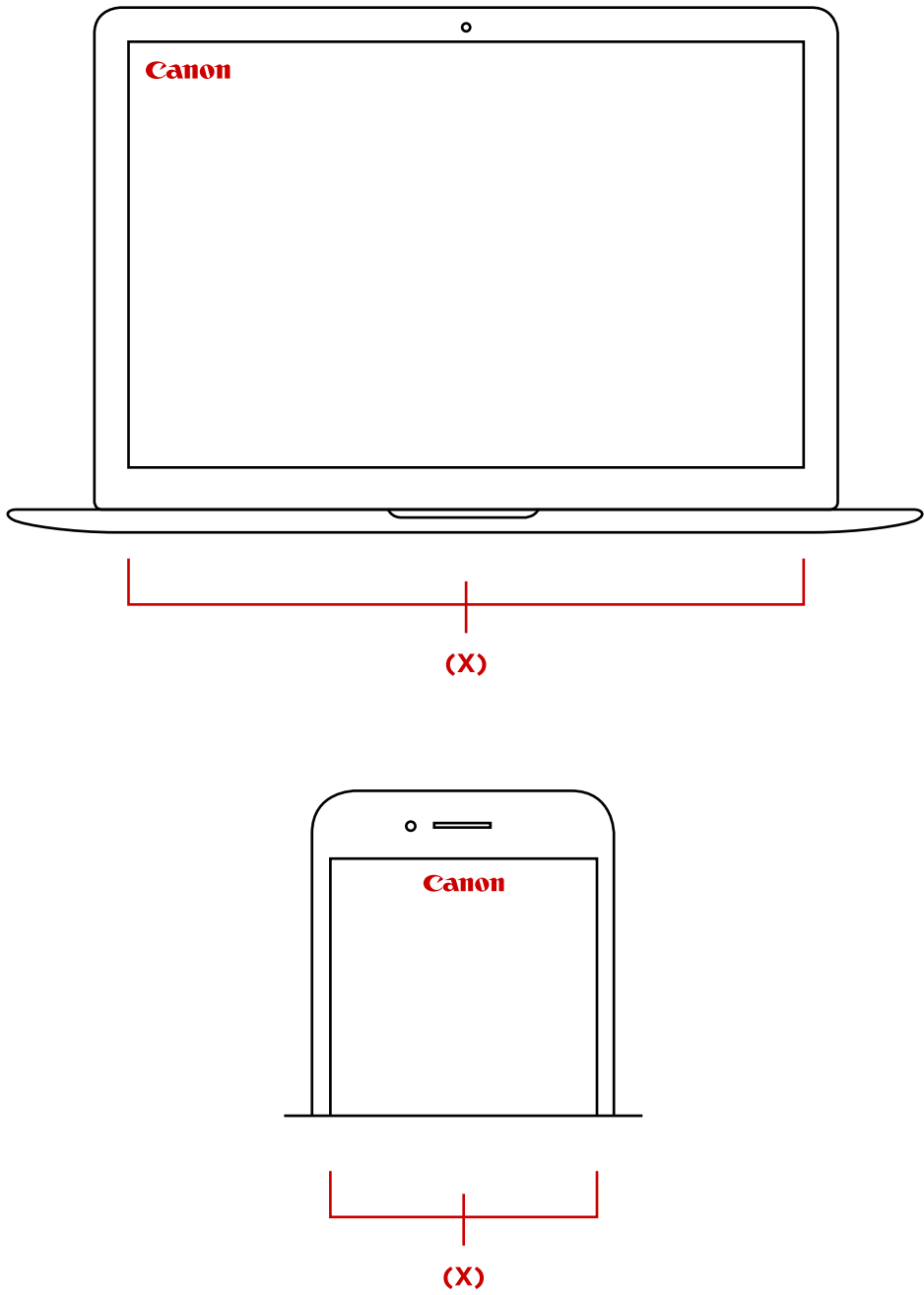
Logo applied to experiential / environmental touchpoints  
Mostly positioned top left (if possible).

# 2.1 CANON LOGO EXTREME FORMATS

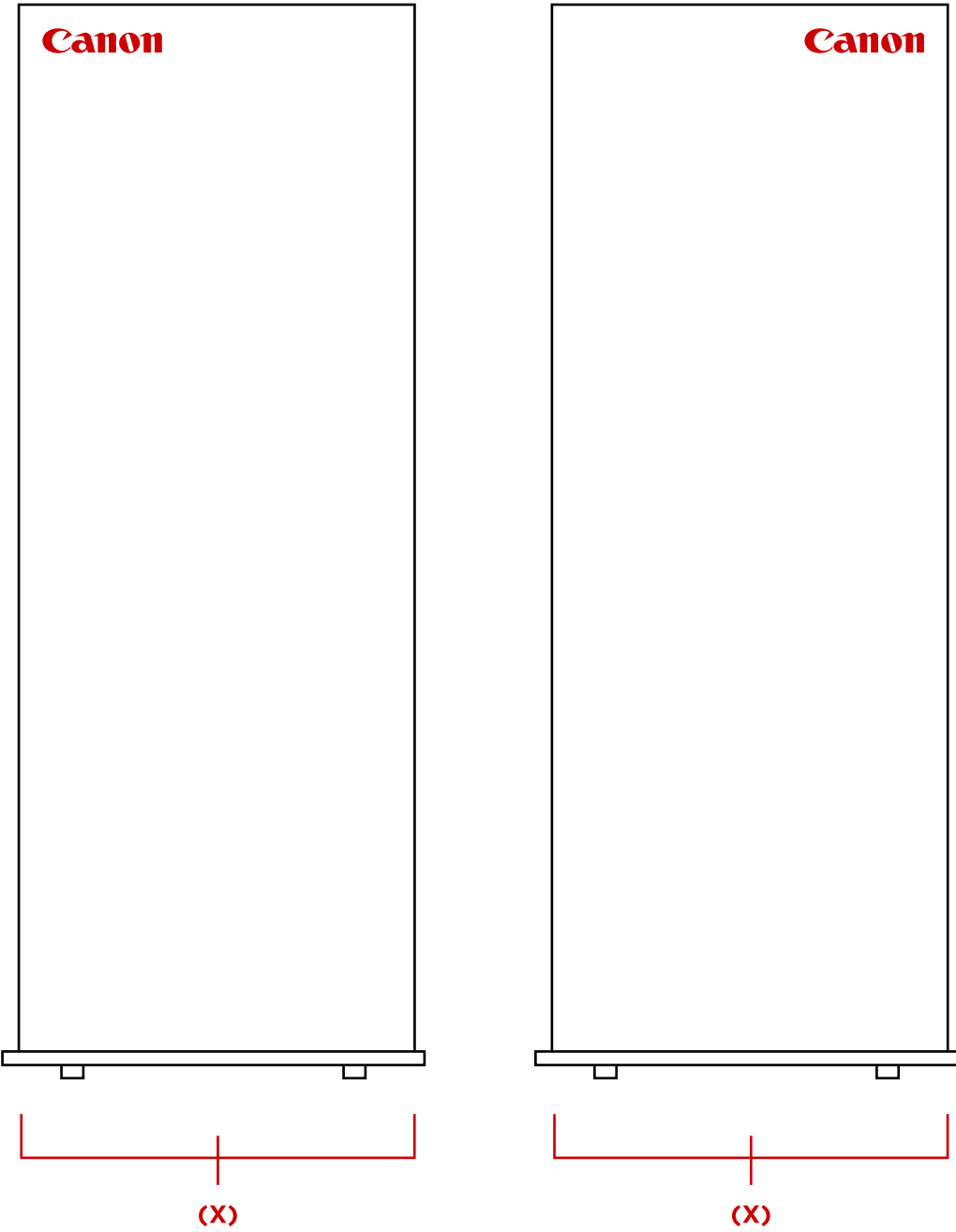
**Sizing**  
On portrait formats, the Canon logo should be 30%\* of the width of the format (shortest side).  
On landscape formats, the Canon logo should be 12.5%\* of the length of the format (longest side).  
Space the logo one logo height (Y) away from the edge:



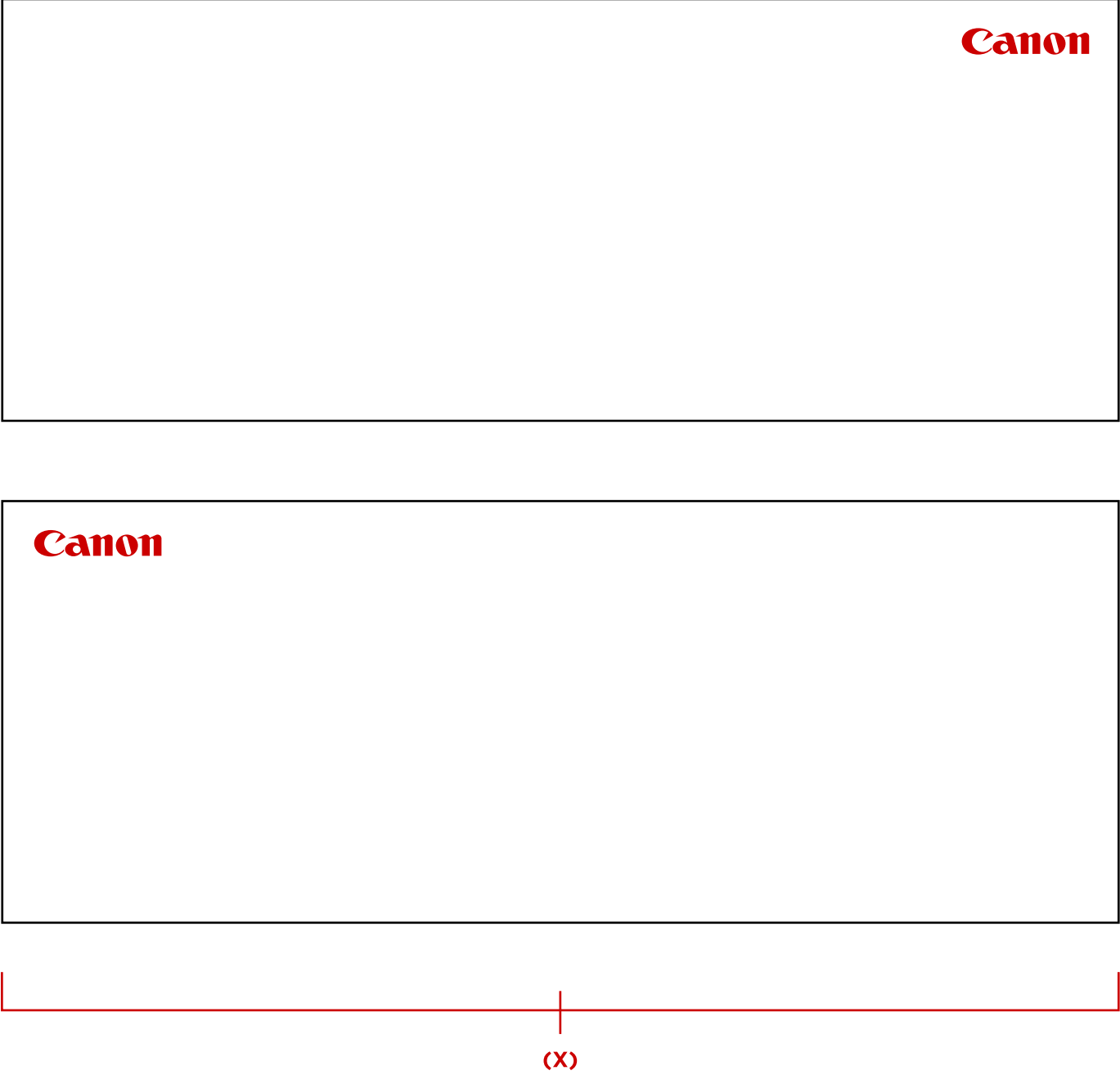
\*Logo sizing is contentious for extreme formats as there will be so many different formats at different scales – these rules are to be used as a basis to scale the logo correctly, but common sense and good design judgement should be exercised at all times.



**Logo applied to digital environments**  
Logo should respond to the orientation of the screen: 12.5% for landscape formats, 30% for portrait formats.



**Logo applied to experiential / environmental touchpoints**  
Logo should be approximately 30% of the width of the screen/banner/poster.



**Logo applied to experiential / environmental touchpoints**  
Logo should be approximately 12.5% of the width of the screen.



# 2.1 CANON LOGO EXTREME FORMATS

**Experiential**

The Canon logo plays a significant role in experiential design. Obviously the form and structure of the installation dictates the space available for branding, so with such variety, common sense should be used regarding logo size and positioning with clearspace rules always followed.

Wherever there are large panels with space for imagery and copy, please follow logo positioning and size rules, along with the grid if possible.



Download the experiential guidelines from Kura

Download the experiential guidelines from Sharepoint (internal only)

# 2.1 CANON LOGO CO-BRANDING

This page gives a light overview on product logo inclusion and third party branding.

**Product logos** should sit below the body copy, so it clearly links to the product (1).

**Third party logos** always sit at the bottom of the page, horizontally base-aligned to the Canon logo, and vertically aligned either to the right or left of the keyline (2). Third party logos should always be at least 20% smaller than the Canon logo. Third party logos should respect the lock-up exclusion zone guidance on page 40.



# INTRODUCING EOS M6


Never miss a story.  
An EOS that can go with you anywhere, so you'll always be ready for spontaneous stories on the streets.

1.

EOS M6

Canon

Live for the story



# EOS M6

Never miss a story.  
An EOS that can go with you anywhere, so you'll always be ready for spontaneous stories on the streets.

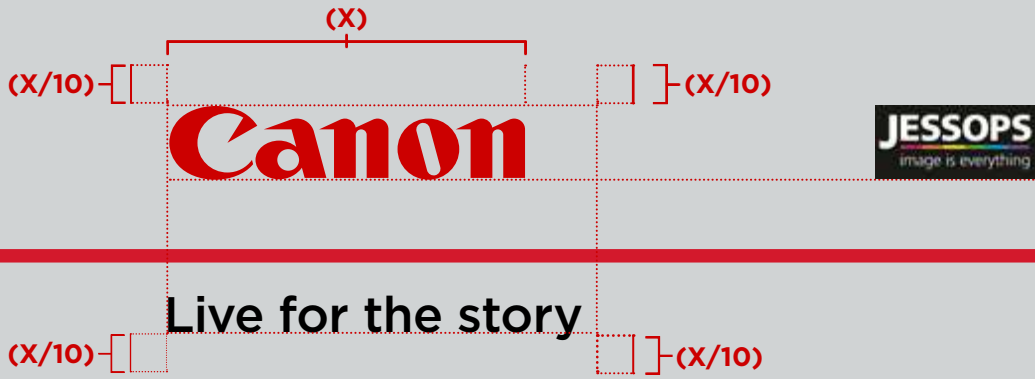
2.

CALUMET

JESSOPS

Canon

Live for the story





# 2.1 CANON LOGO DON'TS

The Canon logo is iconic, integral and sacred to us, please don't turn it purple, put it on its side, stretch it, break it apart, add shadows or do anything else that will dilute its iconic status.



Don't rotate the logo with the 'C' at the bottom



Don't recolour the logo



Don't add spacing to the logo



Don't outline the logo



Don't use our iconic logo to create new words



Don't use multiple logos on the same format

# 2.1 CANON LOGO DON'TS

The Canon logo is iconic, integral and sacred to us, please don't turn it purple, put it on its side, stretch it, break it apart, add shadows or do anything else that will dilute its iconic status.



Don't alter the logo character sizing.



Don't shear or italicise the logo.



Don't rotate the logo.



Don't alter the logo tracking.



Don't use non permitted colours.



Don't use special effects.



Don't place the logo over high contrast areas of a photograph.



# 2.2 CANON GRID

The Canon grid ensures all our communications feel consistent, whilst allowing enough flexibility to keep things fresh.



Please note all images are unlicensed and are reference only

## VISUAL IDENTITY

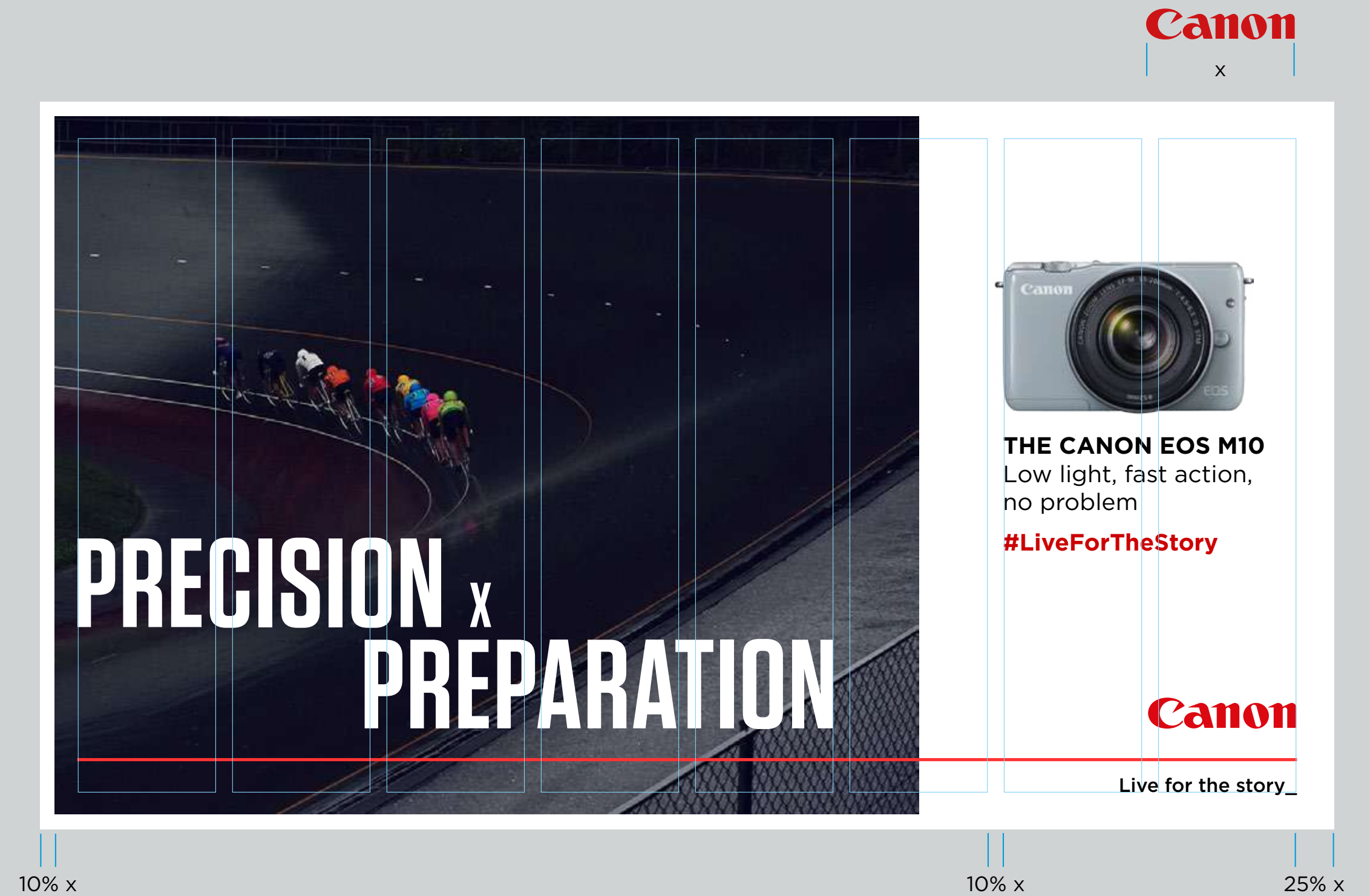
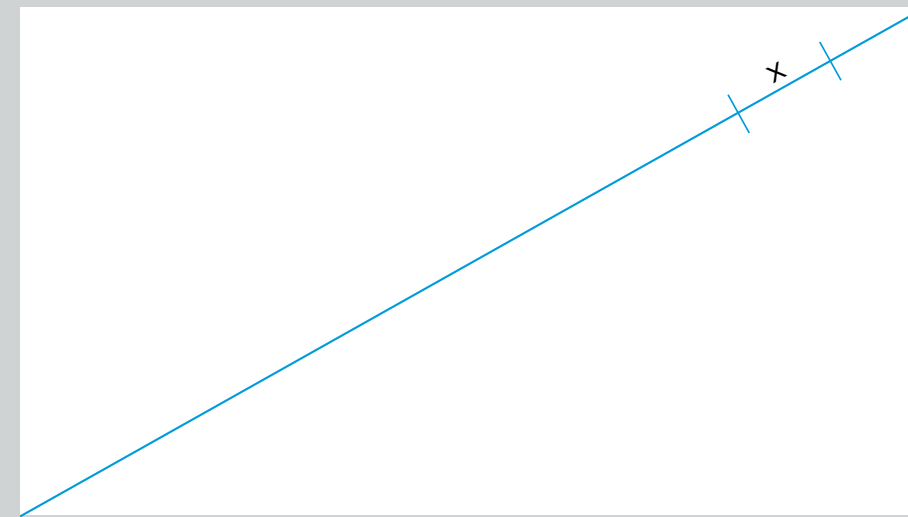
## 2.2 CANON GRID PRINT

We have a simple formula to calculate the size of our logo, and the corresponding grid for every standard print format.

Draw a diagonal line on the page.  
10% of the length is 'X'

- The logo size is X.
- The margin is 25% X.
- The gutter and picture margin is 10% X.
- An 8 column grid is the default grid.

## 48-sheet example





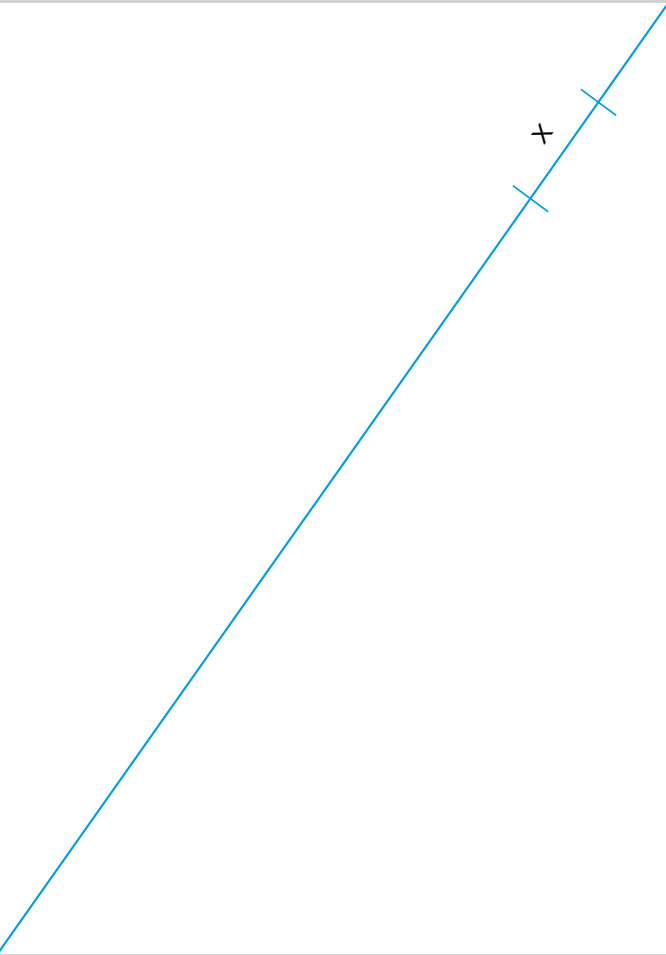
# 2.2 CANON GRID PRINT

We have one simple formula to calculate the size of our logo, and the corresponding grid for every standard print format.

Draw a diagonal line on the page.  
10% of the length is 'X'

- The logo size is X.
- The margin is 25% X.
- The gutter and picture margin is 10% X.
- An 8 column grid is the default grid.

A4 press ad example





FROM ONLY  
**£499**

# INTRODUCING EOS M10

Ecea dipiciame volupt  
atecearum aut quae non  
ventint arum quo volor ma  
cui dis quatemquae dolore,  
aliberu mquodios eosa cum  
voluptatem oressint vid ut  
et quo ditat, officiate atem.

**Canon**

Live for the story\_

10% x

25% x

# 2.2 CANON GRID DIGITAL BANNERS

Our formula for calculating the size of the logo and corresponding grid is very similar for digital banners, with slight variations:

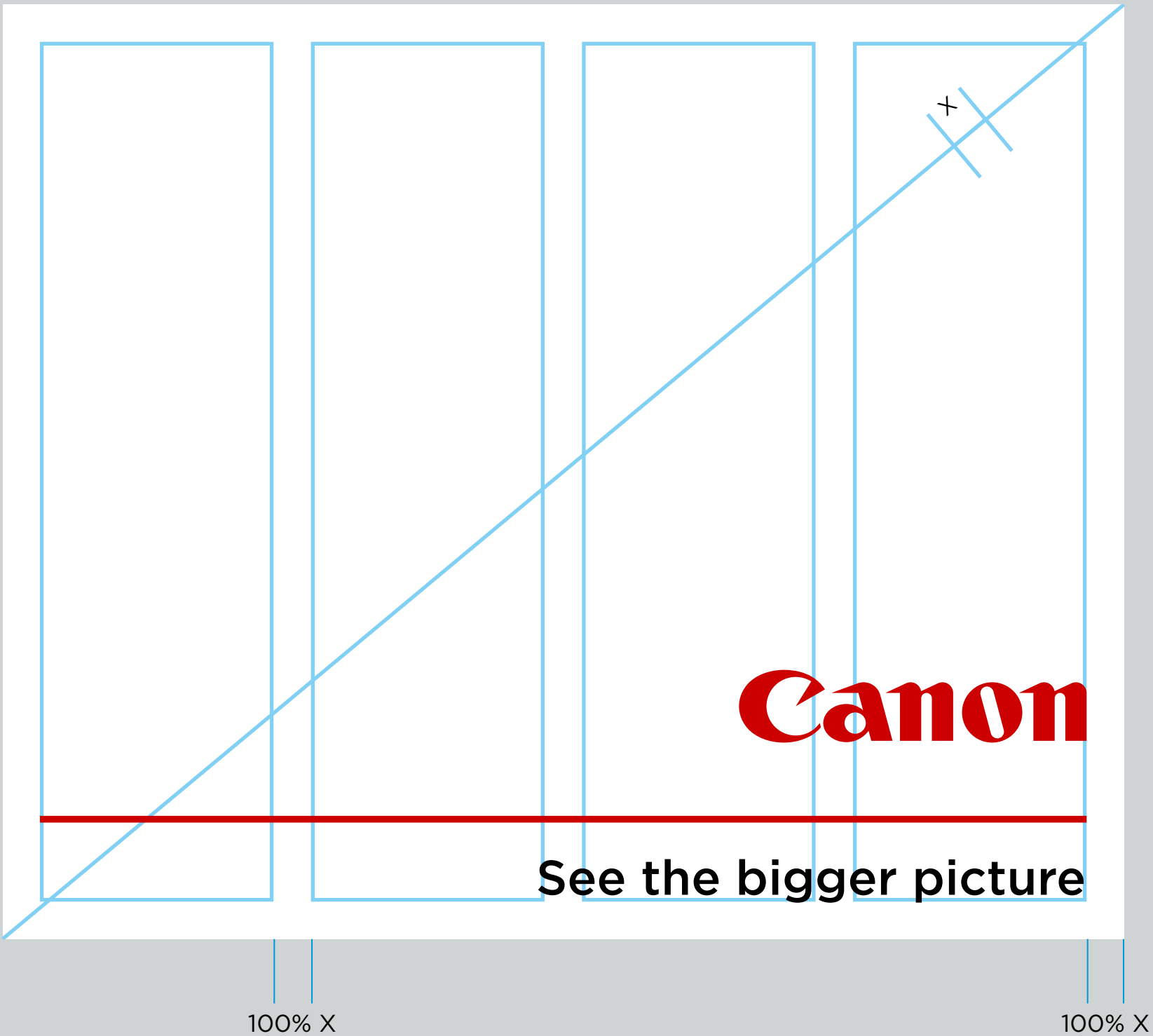
Draw a diagonal line on the page.

2.5% of the length is the size of the margin, to the nearest pixel (X).

The gutters and picture spacing are equal to the size of the margin.

Use a 2, 4 or 8 column grid.

The logo lock-up should be 62px high, or 55px high for very small formats.



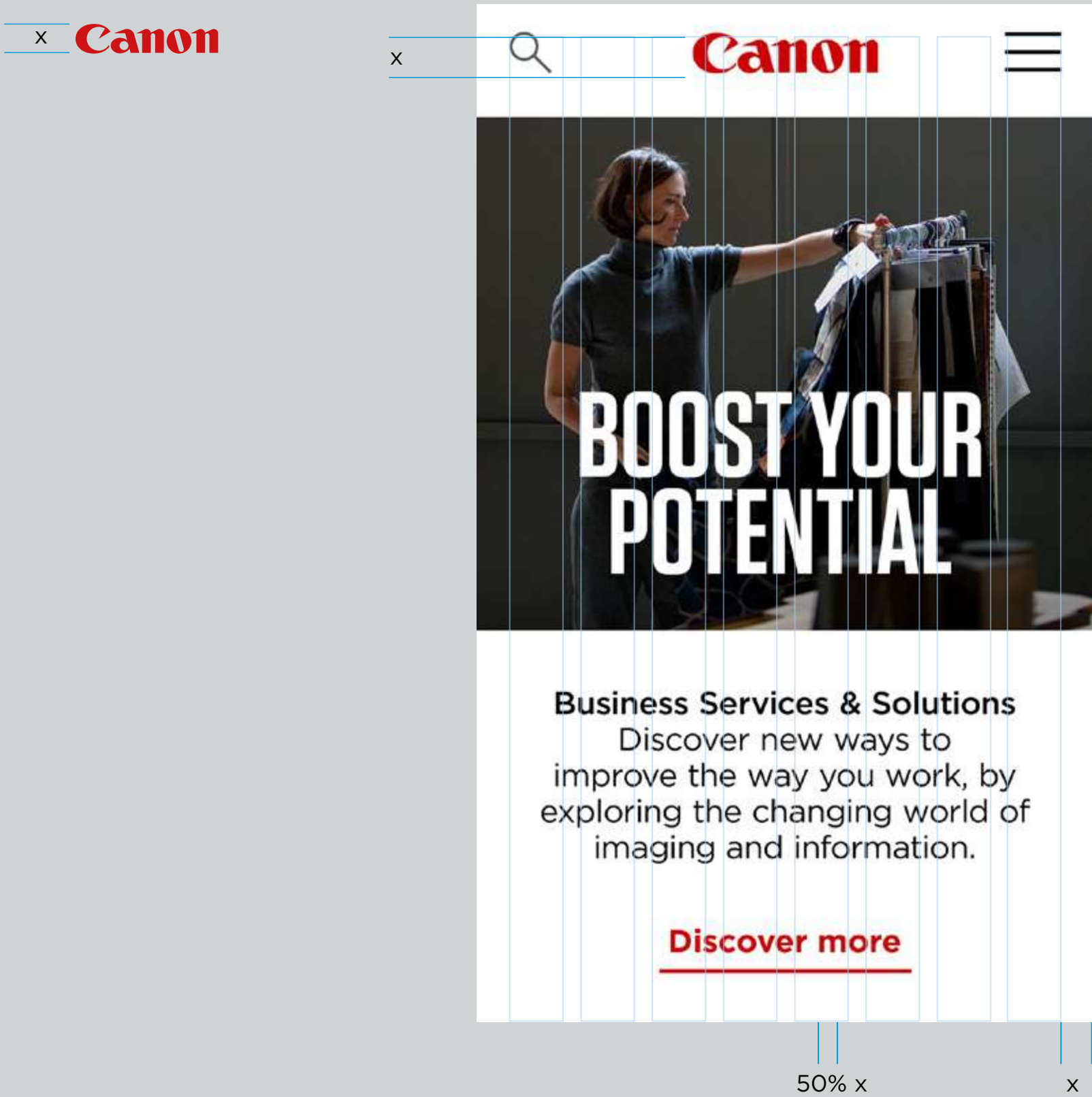
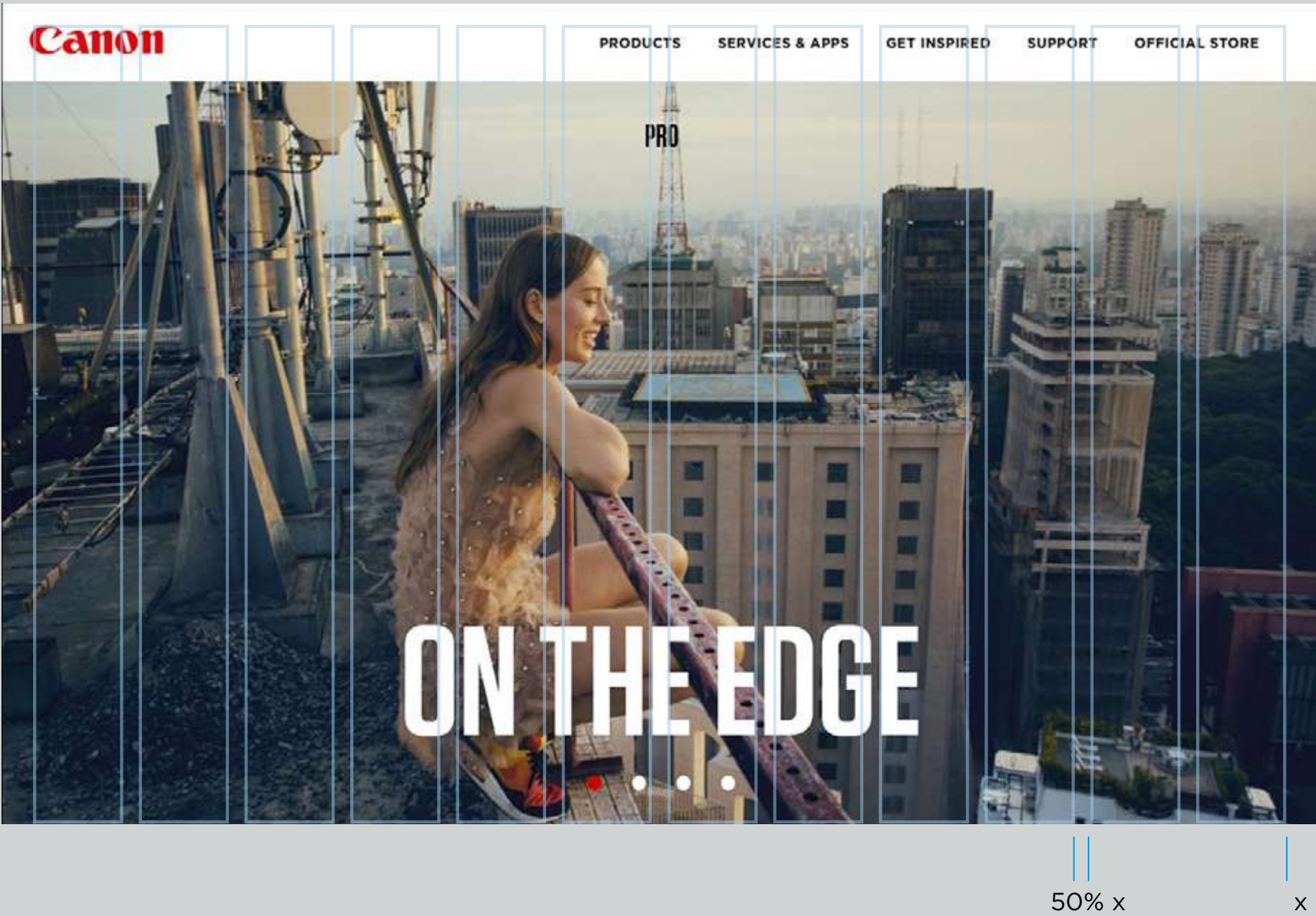


# 2.2 CANON GRID WEBSITES

The margins of the page should be set according to the instructions on page 36 (equal to the height of the logo).

The gutters are 50% of the page margin.

A 12 column grid is permitted on landscape formats (the portrait format retains the 8 column grid).





# 2.2 CANON GRID EMAIL MARKETING

### Email promotions

Email promotions should adhere to the standard principles of the Canon Grid:

Draw a diagonal line on the page.  
10% of the length is 'X'

The logo size is X.  
The margin is 25% X.  
The gutter and picture margin is 10% X.  
8 column grid.

### Email newsletters

Email newsletters should be treated as an extreme format.

The Canon logo should be 30%\* of the width of the format (shortest side).  
Space the logo one logo height away from the edge.

The gutters are 50% of the page margin.

Email marketing uses our system font, Century Gothic.



Product promotion



Service promotion



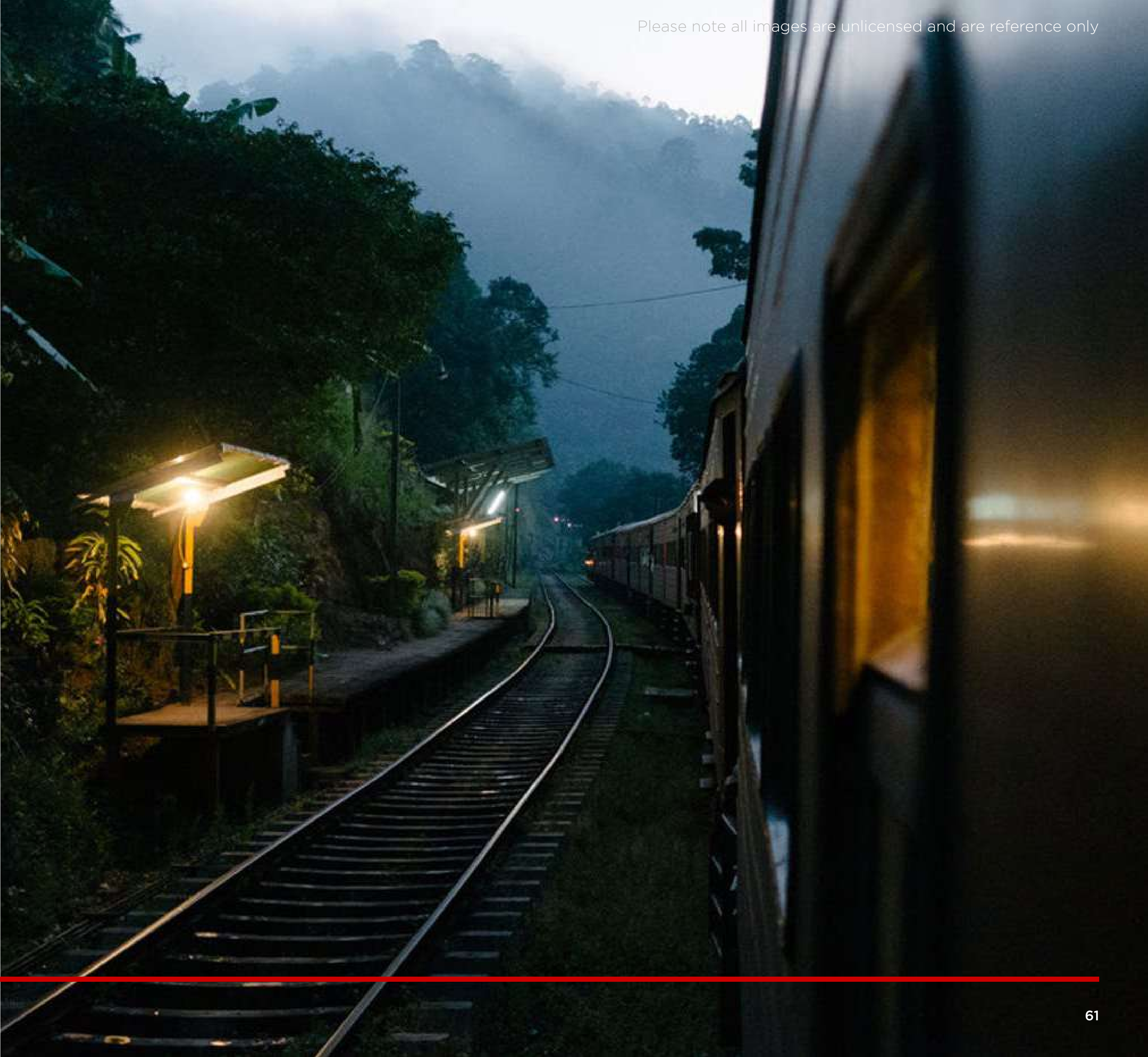
Email newsletter



# 2.3 KEYLINE

The keyline is a dynamic brand asset that helps add pace, uniformity and aids navigation.

Please note all images are unlicensed and are reference only



# 2.3 KEYLINE PRINT

The key line has three roles:

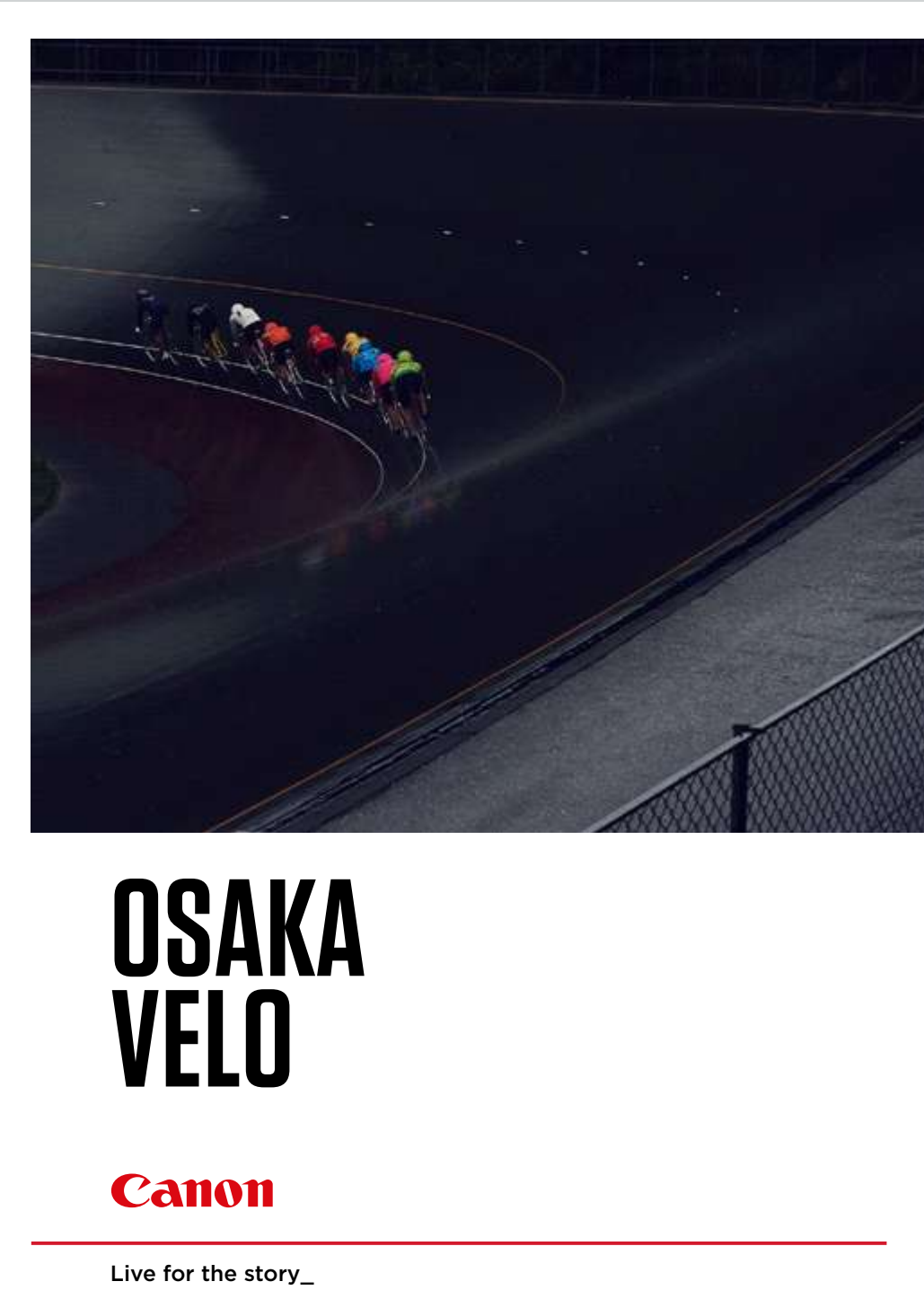
- A sign-off for a primary communication as part of the logo lock-up
- A dynamic link to Canon copy e.g. product features, image/photographer details or expert tips (never to the story itself)
- As an outline – either around text boxes, icons or roundels

The keyline is always red, only one dynamic keyline per page – if the endline/lock-up is visible the keyline can not be used elsewhere on the page.

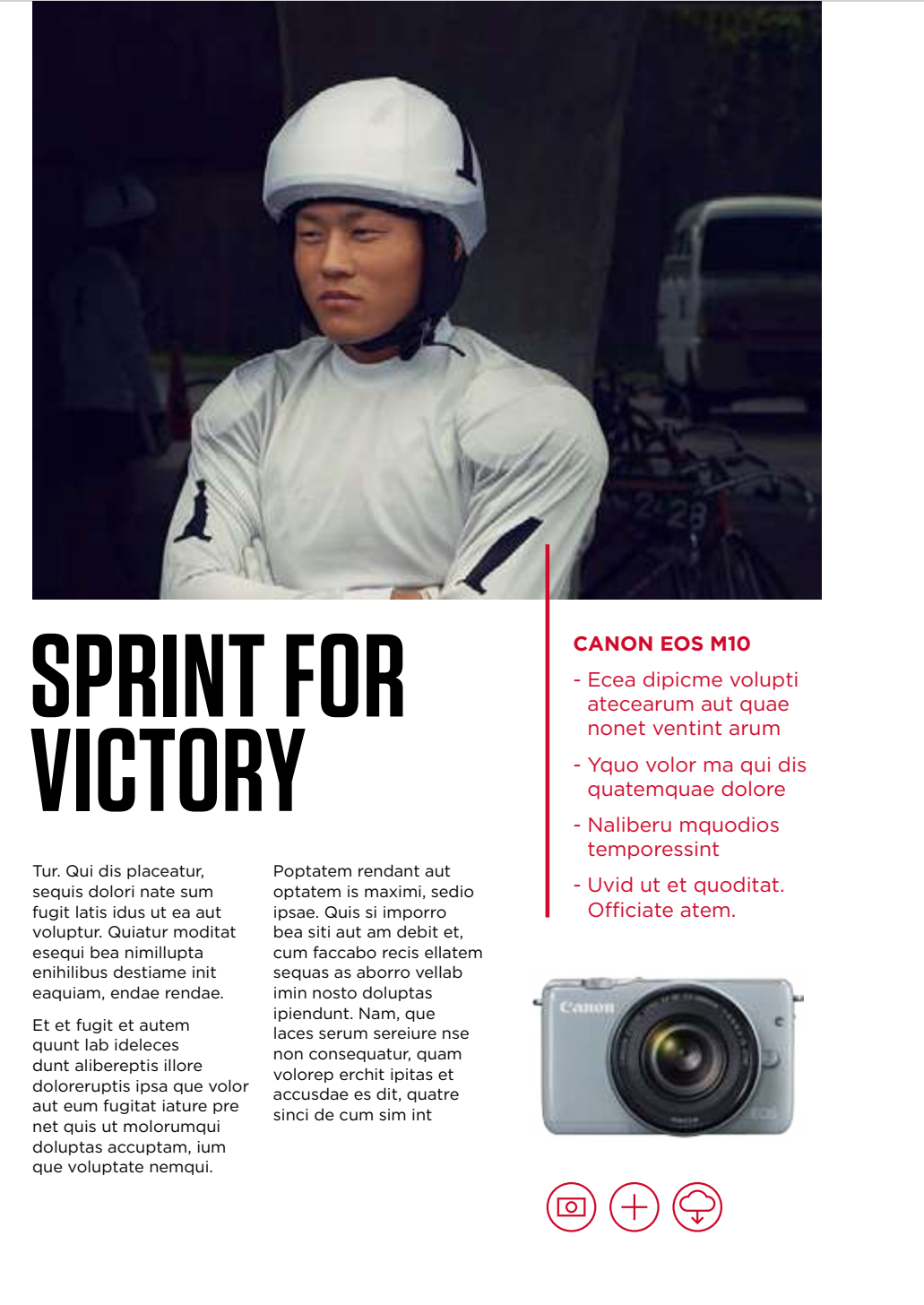
### Keyline sizing

When the keyline appears on a page without the logo use one of the following two methods to determine its size:

- Use the diagonal rule to add a logo at the correct size, get the correct line width from that, then delete the logo (see pages 35-38 for construction principles).
- Refer to this list of default line widths:  
A3 = 1mm  
A4 = 0.75mm  
A5 = 0.5mm  
1920 x 1080 = 5px



Keyline as part of logo lock-up.

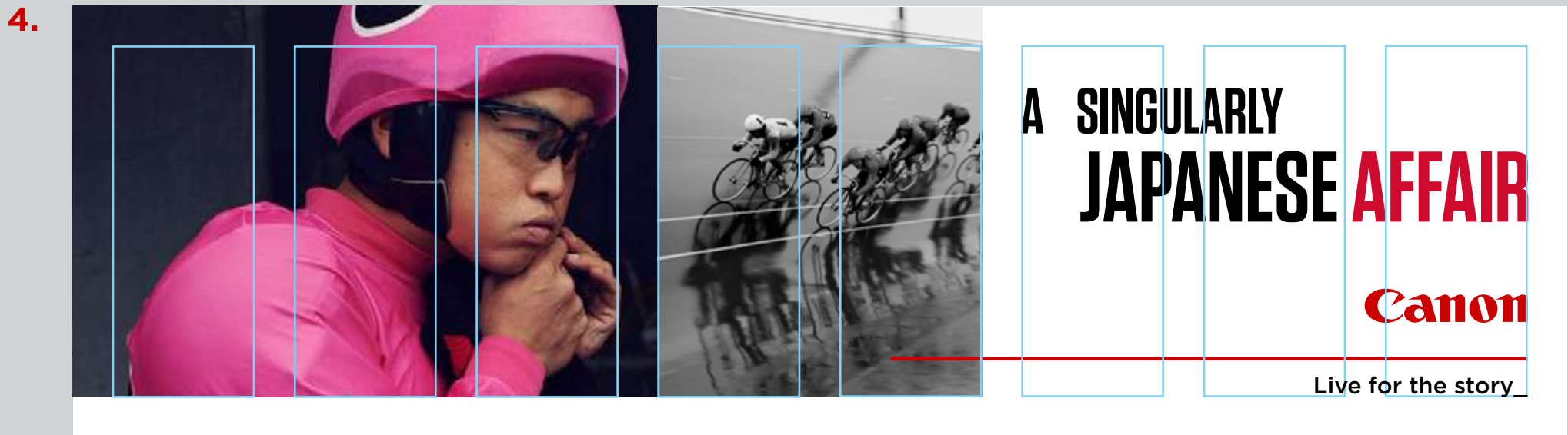


Dynamic keyline linking product (camera) to image.



# 2.3 KEYLINE DIGITAL BANNERS

When used within static digital banners, the keyline may only be used horizontally. It can cover the full width of the banner (1), align to the grid (2), align to the endline (3), or overlap 10% of a corresponding image (4).



# 2.3 KEYLINE KEYLINE LINKS

The keyline can be used to connect imagery and products or copy. If the keyline reaches into the imagery area it should only do so by 10% of the image depth.



## SPRINT FOR VICTORY

Tur. Qui dis placeatur, sequis dolori nate sum fugit latis idus ut ea aut voluptur. Quiatur moditat esequi bea nimillupta enihilibus destiame init eaquam, endae rendae. Et et fugit et autem quunt lab ideleces dunt alibereptis illore doloreruptis ipsa que dolor aut eum fugitat iature pre net quis ut molorumqui doluptas accuptam, ium que voluptate nemqui.

Poptatem rendant aut optatem is maximi, sedio ipsae. Quis si imporro bea siti aut am debit et, cum faccabo recis ellatem sequas as aborro vellab imin nosto doluptas ipiendunt. Nam, que laces serum sereiore nse non consequatur, quam volorep erchit ipitas et accusdae es dit, quatre sinci de cum sim int

- CANON M10**
- Ecea dipicme volupti atecearum aut quae nonet ventint arum
  - Yquo volor ma qui dis quatemquae dolore
  - Naliberu mquodios temporessint
  - Uvid ut et quoditat. Officiate atem.





# 2.3 KEYLINE MOTION

The keyline plays a dynamic role in motion applications (film, digital). The keyline animates and links content, providing a recognisable and functional asset (used sensitively without overpowering the communication).

- The speed is determined by the tempo of the music/soundtrack and is always heavily ‘eased’ to have dynamic movement.
- It only travels horizontally, focussing on a journey through the story. It is used to accent key movement from typography and imagery. It therefore does not adhere to the 10% rule stated on the previous page in any moving state. The line should not be static – the width can go from half the screen width to zero (and back if necessary).
- At 4k it is 10px wide, at 1920x1080 it is 5px wide and uses the same clear space rules around text as in digital and print which is (2.5% of overall dimension).
- The keyline is not the core element, so do not focus on it too greatly. It ties everything together but never appears on its own.

[View examples on Kura](#)

[View examples on Sharepoint \(internal only\)](#)



Keyline Animation

Stills from video

# 2.3 KEYLINE MOTION BEST PRACTICE

The keyline is an optional graphic element, and only used for bespoke pieces of content.

Although it is a transitional element with some flexibility for use, it has some key states and uses;

- To underline and amplify copy
- To create connections between different sequences of content
- To sequence into the endframe

[View examples on Kura](#)

[View examples on Sharepoint \(internal only\)](#)



**Emphasis**  
When interacting with type, in its most static state, it should line up with a coloured line of typography.



**Kinetic state**  
When at its fastest point, it should have extended between both bits of content and be linking them as the keyline acts as a transitional element



**Starting a sequence**  
The line always begins from zero, and lengthens to add momentum throughout its transitions.



**End of sequence**  
The keyline should then disappear by shrinking towards one of the ends, dependant on direction of movement.



# 2.3 KEYLINE DON'TS

Although the keyline has been designed to be flexible and dynamic there are parameters – this page covers some of the most common mistakes.



Don't extend the keyline too far into the image if it fights with or blends into the image



Don't use a keyline just for decoration – it must link elements



Don't change the keyline thickness



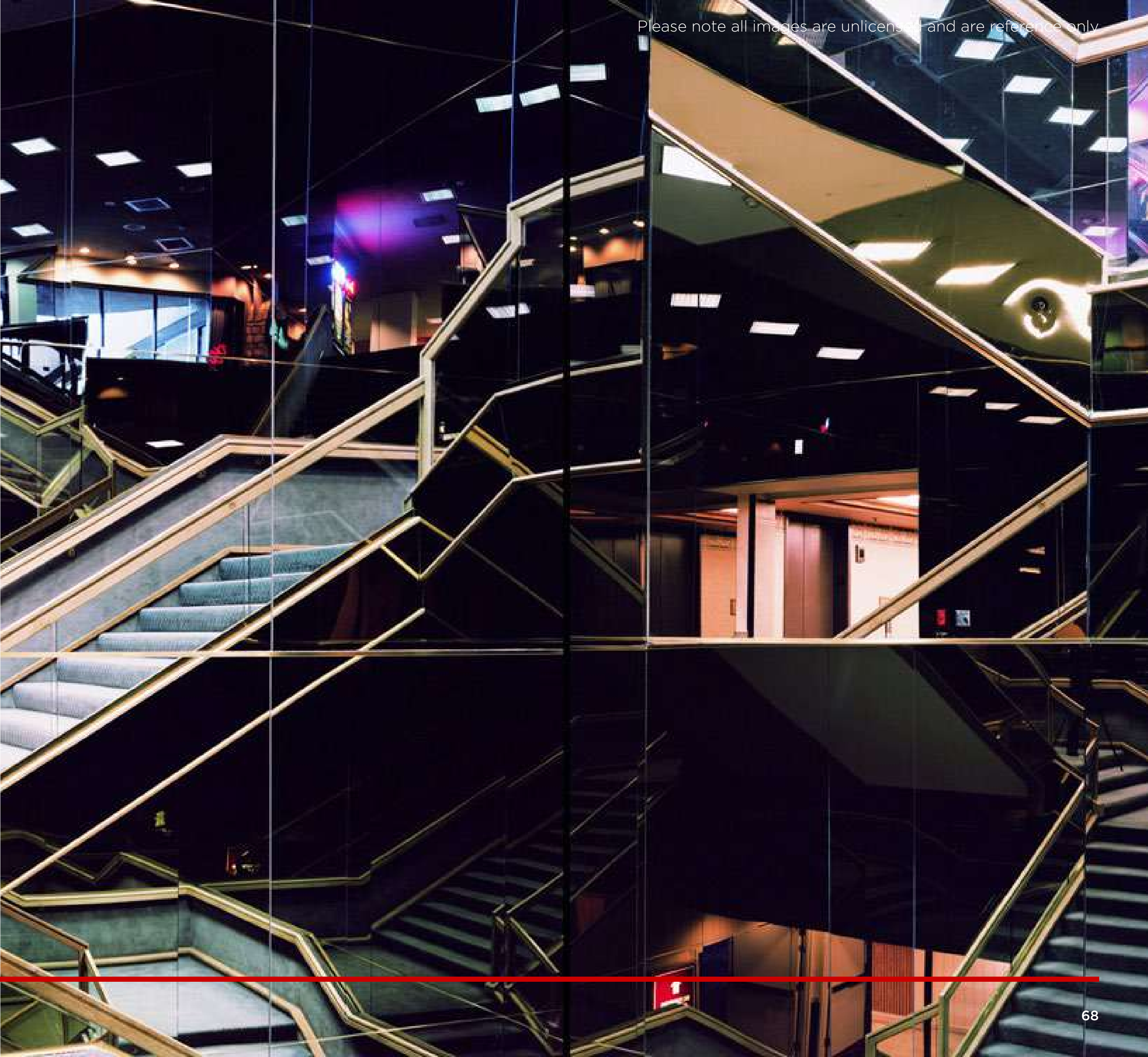
Don't use the keyline at small sizes on static communications



Don't overuse the keyline

# 2.4 TILES

We are a brand that likes to show a richer story; tiled images show the same story from multiple angles.



Please note all images are unlicensed and are reference only



VISUAL IDENTITY

2.4 TILES  
OVERVIEW

Tiles are used for storytelling, as they allow us to show multiple views of the same story.

Whilst there is flexibility in the shape of the tiles, they are always locked up into a solid rectangle.

When choosing images, ensure there is visual balance across the set as a whole. Do this by selecting photography with complementary colours and lighting in each image, and avoid images that fight for dominance in the composition.

Tiles are used for storytelling imagery only. Never put product photography in a tile format.

Obis sum si omnieni mpersped ma necepta as et harunt.Fugit et lant, que ommodia que vellore mi, voluptam recea nis estinci tioriant. Et labore preptur modiatempos as dio bern atius, ulliquas di in pa de nobis ra commod que vellatur, accus quo doluptati odissus dandellore, con cus eaquia.

# WITH STYLE

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Udit mo molore eossti umquatio earum repenate lantur mi, conserovit odit, eos ea que il eum que repro blat citatis sedia quae deles ea quidercillo que plaborectis asperna tiuria dolest, solemih libus nus nonseq.



**Canon**

See the bigger picture

Multiple images from the same story in a solid block





# 2.4 TILES PRINCIPLES — PORTRAIT

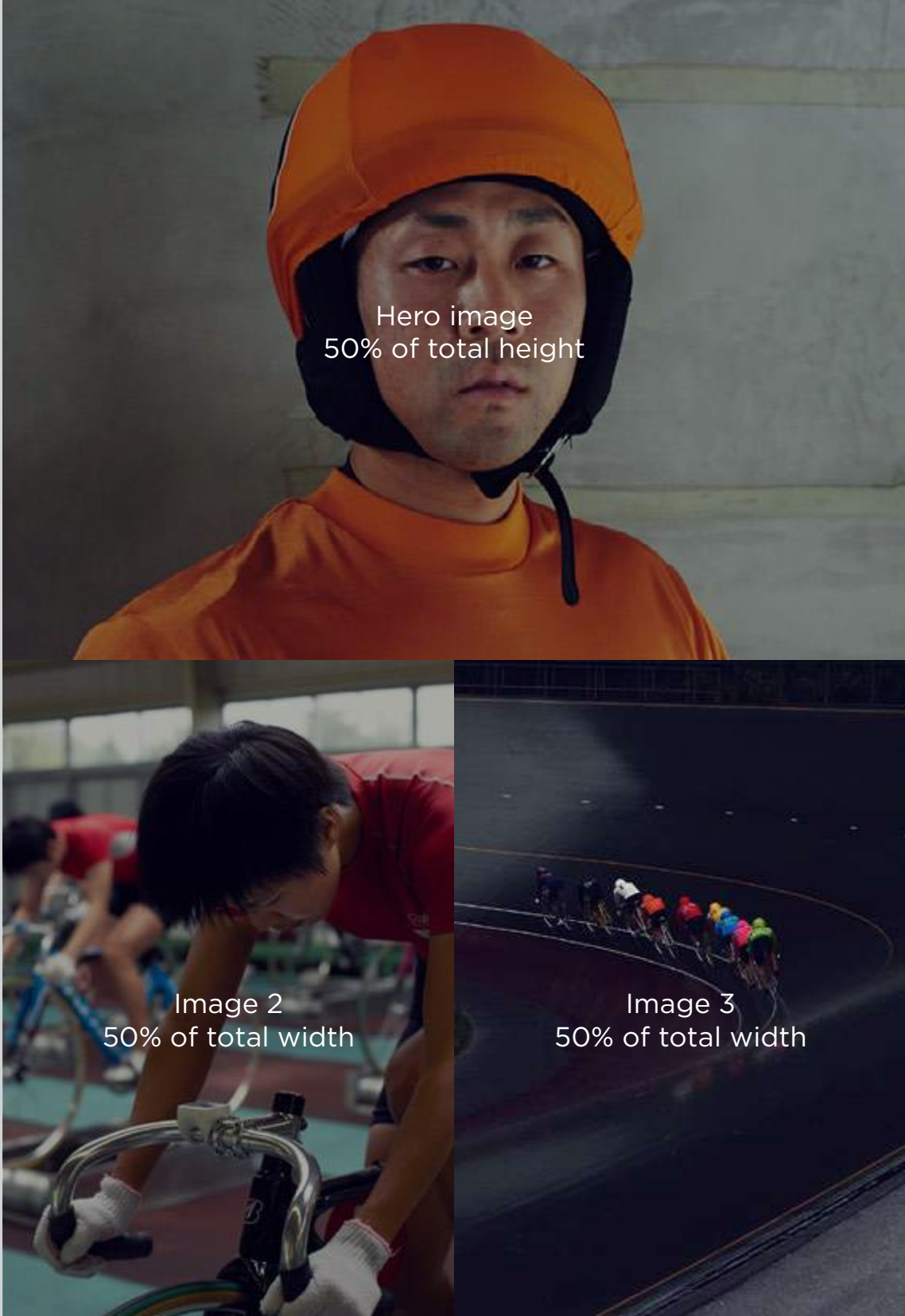
When composing a tiled selection of imagery, it's preferable that one image is scaled at a larger size to the others to avoid a fight for dominance. This also helps to create drama and tension.

The following guidance shows our preferred compositions, to be used as a loose guide. Measurements are approximate and should always be considered in relation to the Canon Grid. The Canon Grid is paramount.

When using Ambassador images always respect the original composition – don't crop the image to fit the tiles, but alter the tile proportions to match the image (page 72).



Composition suggestion 1



Composition suggestion 2



For limited space (i.e. mobile devices)



# 2.4 TILES PRINCIPLES — LANDSCAPE

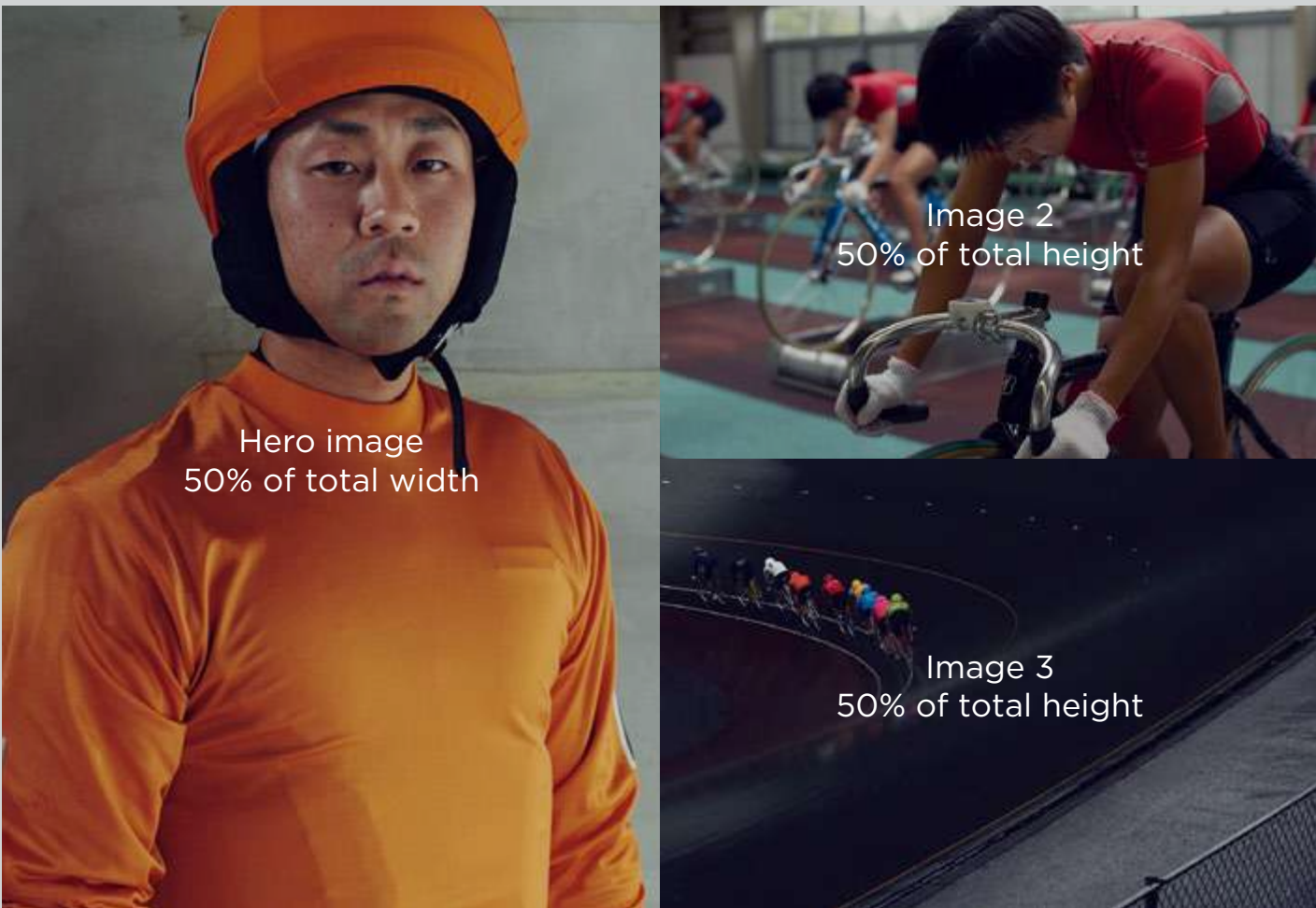
When composing a tiled selection of imagery, it's preferable that one image is scaled at a larger size to the others to avoid a fight for dominance. This also helps to create drama and tension.

The following guidance shows our preferred compositions, to be used as a loose guide. Measurements are approximate and should always be considered in relation to the Canon Grid. The Canon Grid is paramount.

When using Ambassador images always respect the original composition – don't crop the image to fit the tiles, but alter the tile proportions to match the image.



Composition suggestion 1



Composition suggestion 2



For limited space (i.e. mobile devices)

# 2.4 TILES

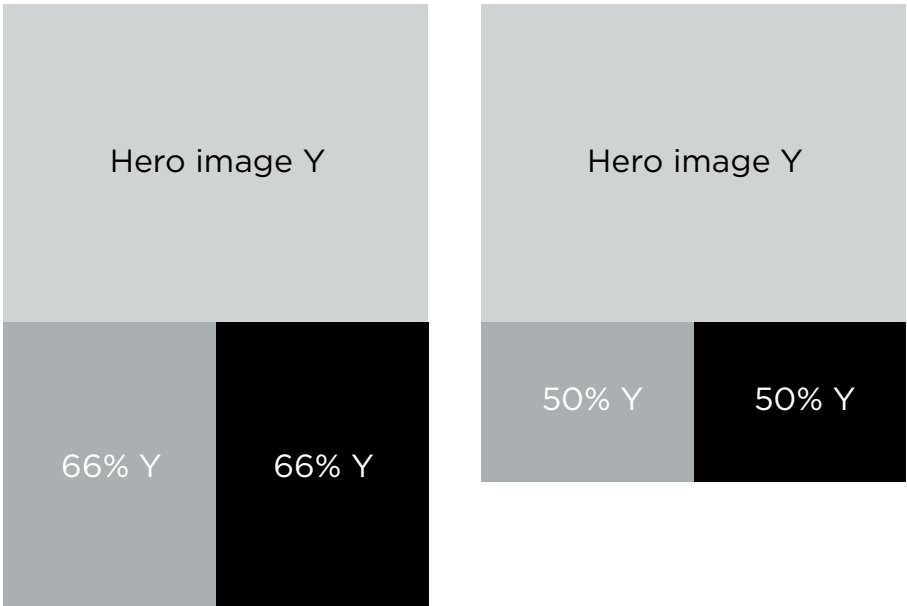
## AMBASSADOR IMAGES

Ambassador images cannot be cropped without express permission from the ambassador.

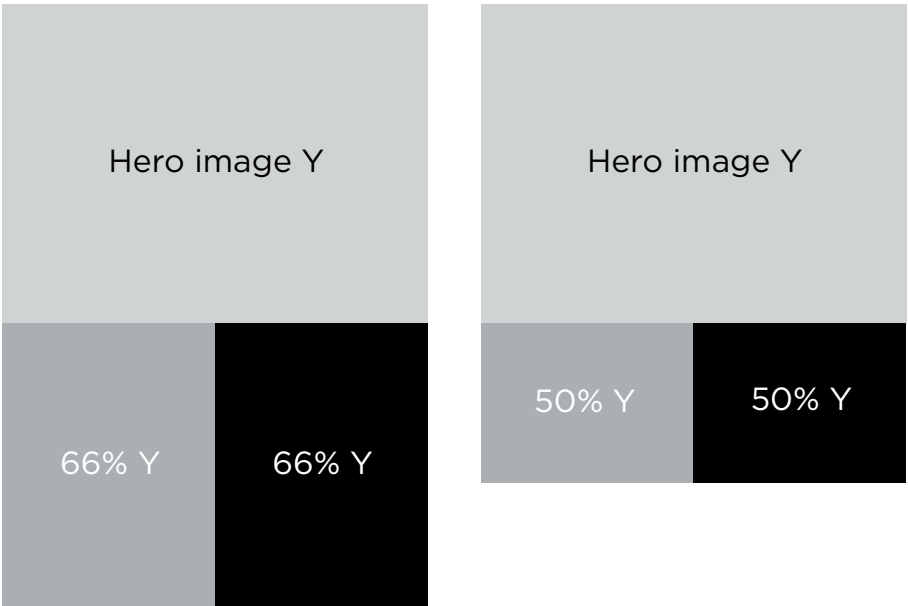
To ensure the proportions of each image remain unaltered, secondary images must be scaled by either 66% or 55% of the hero image and set at their original orientation. The examples to the right show some commonly supplied sizes and accepted tile configurations.

When creating tiles from ambassador images, the dimensions are dictated by the image.

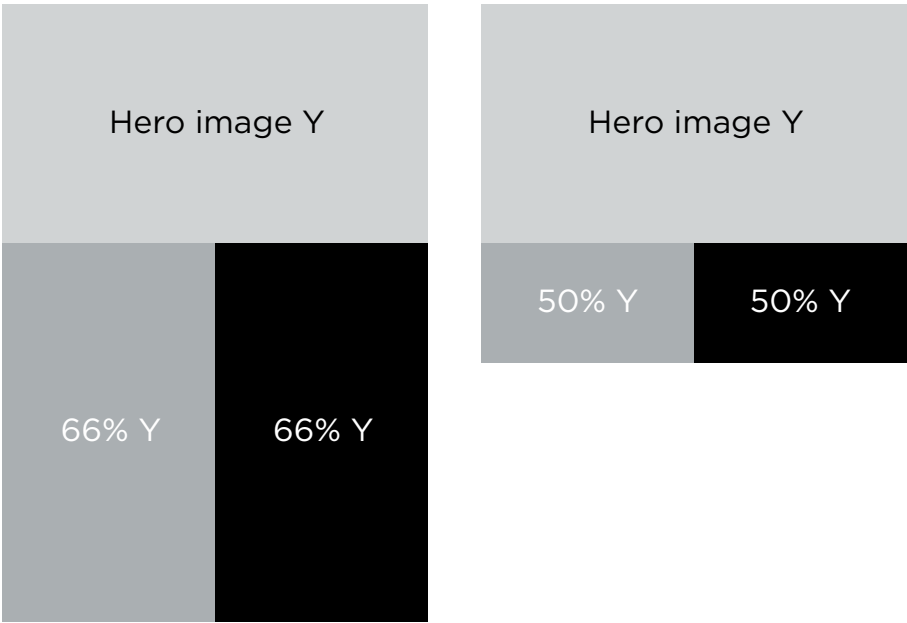
3 x 2 / 6 x 4



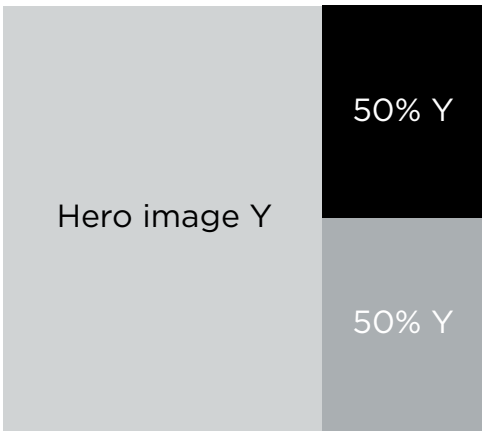
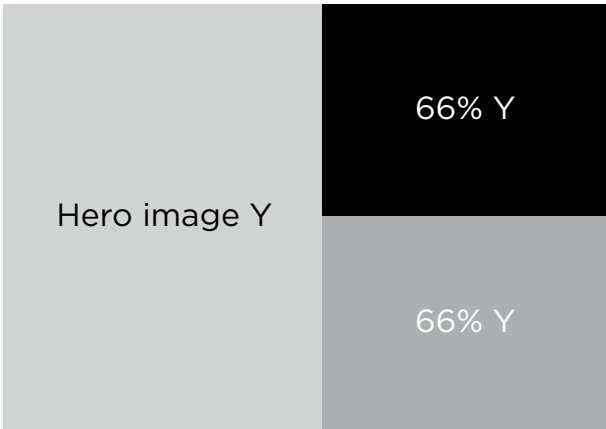
4 x 3



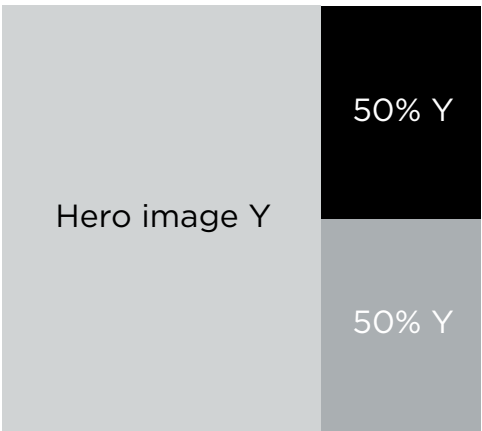
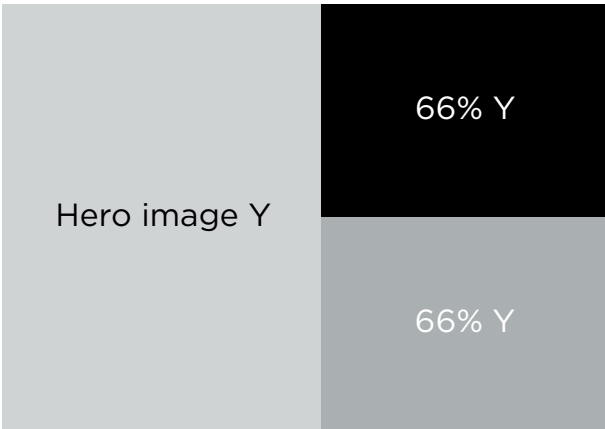
16:9 landscape



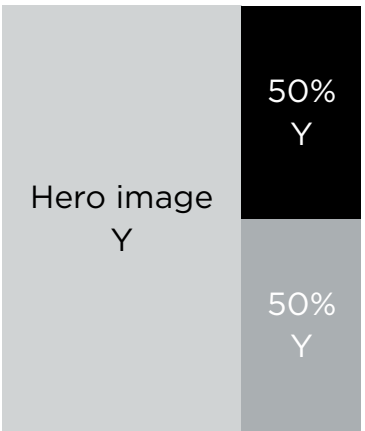
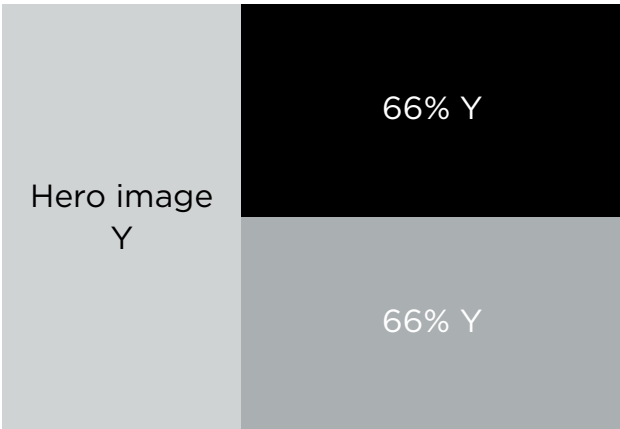
2 x 3 / 4 x 6



3 x 4



16:9 portrait



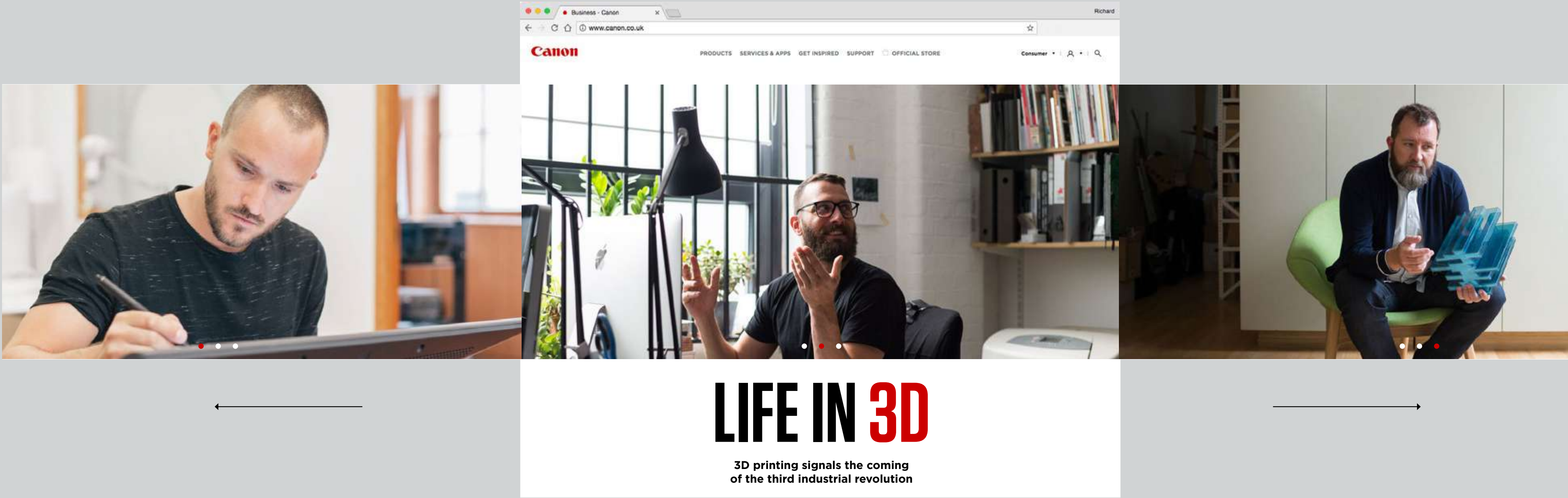


VISUAL IDENTITY

2.4 TILES  
DIGITAL APPLICATIONS

Always choose the most appropriate tile format for the media.

In digital formats this may mean carousels are better suited, as they allow us to show multiple images at full size.



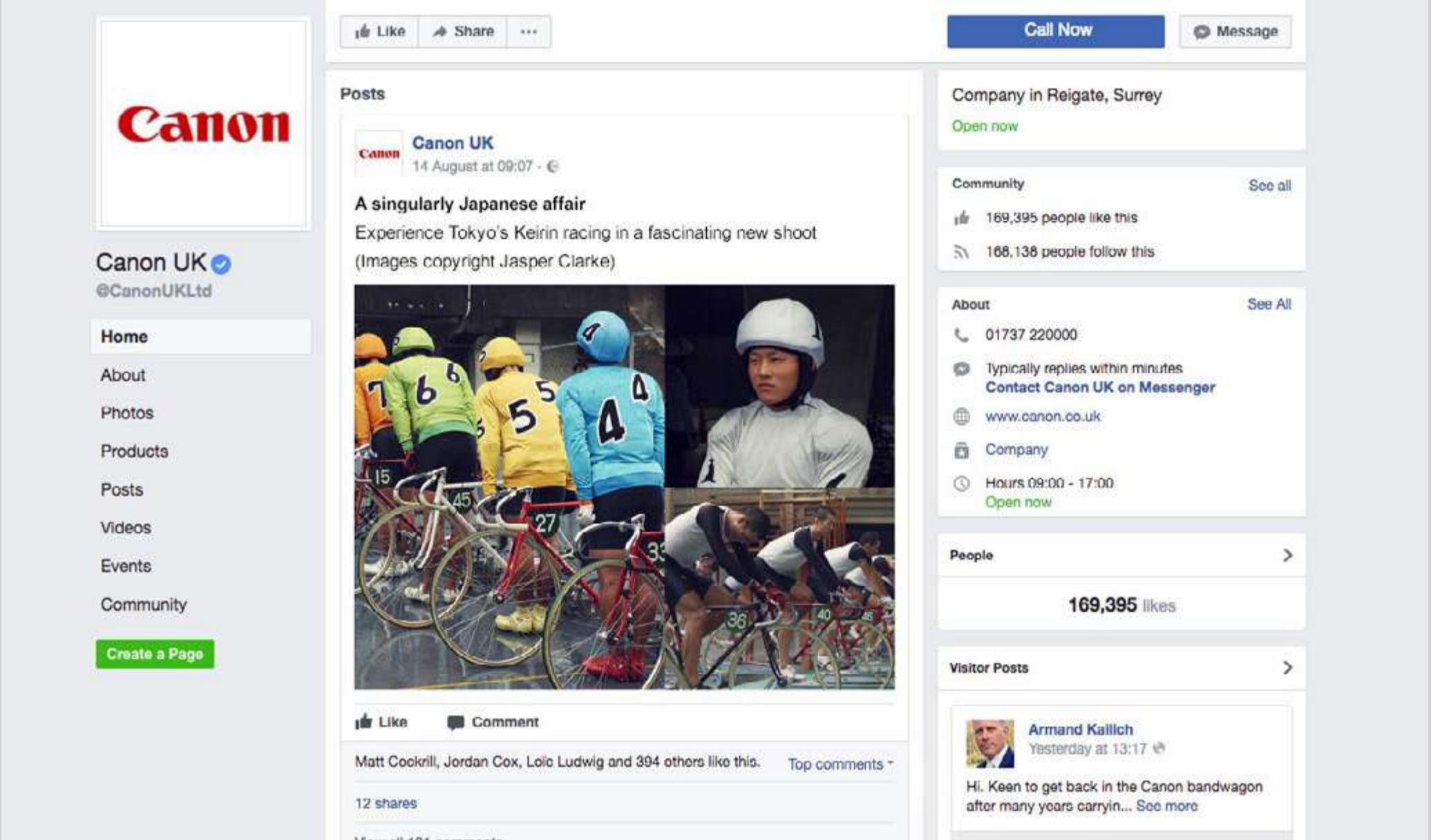
Rather than have a block of multiple images online, the digital execution uses a carousel of multiple images of the same story



VISUAL IDENTITY

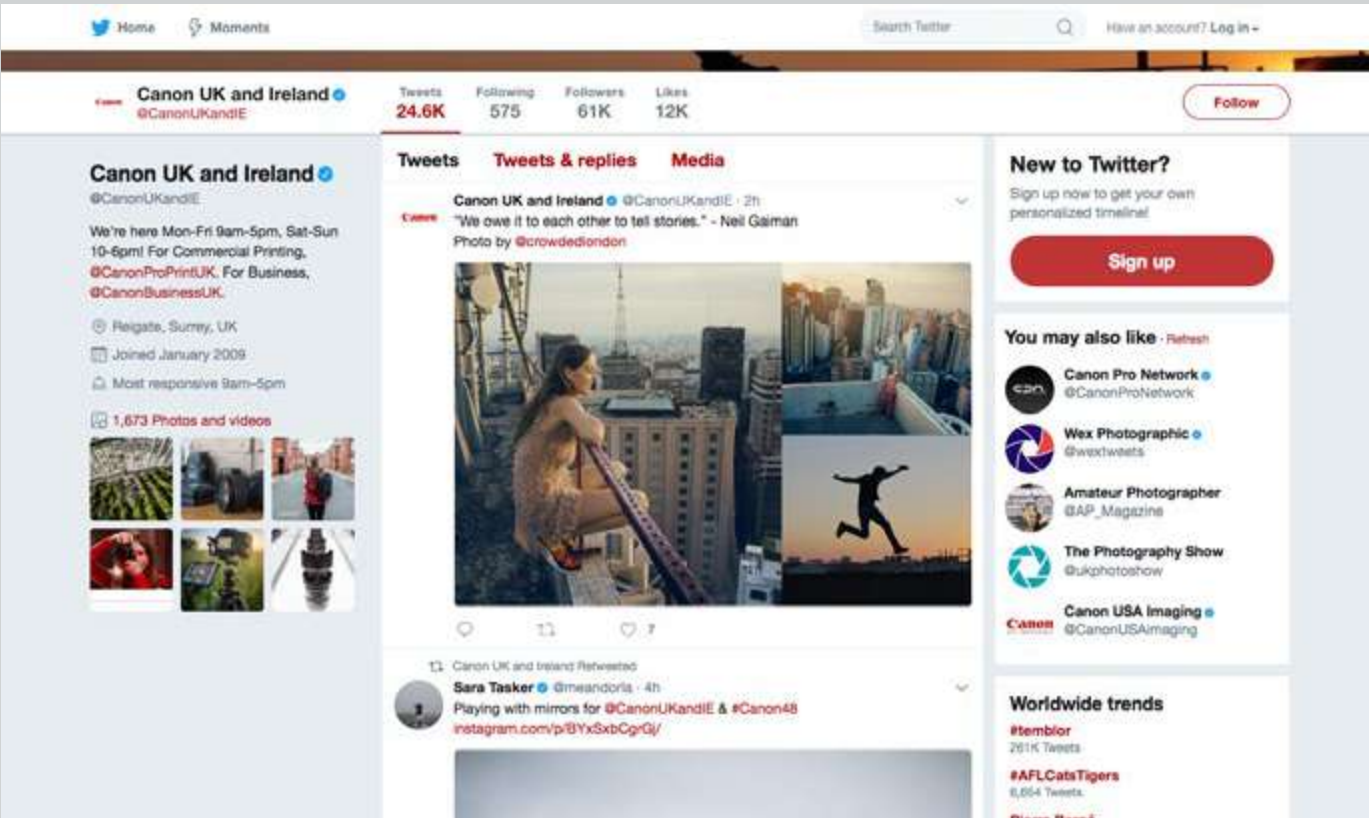
2.4 TILES  
SOCIAL MEDIA

Tiles can also be used in social media interfaces that only support single images – as long as the tile arrangement is supplied as a flat jpg they can be used to great effect – making the feed look on-brand and unique.

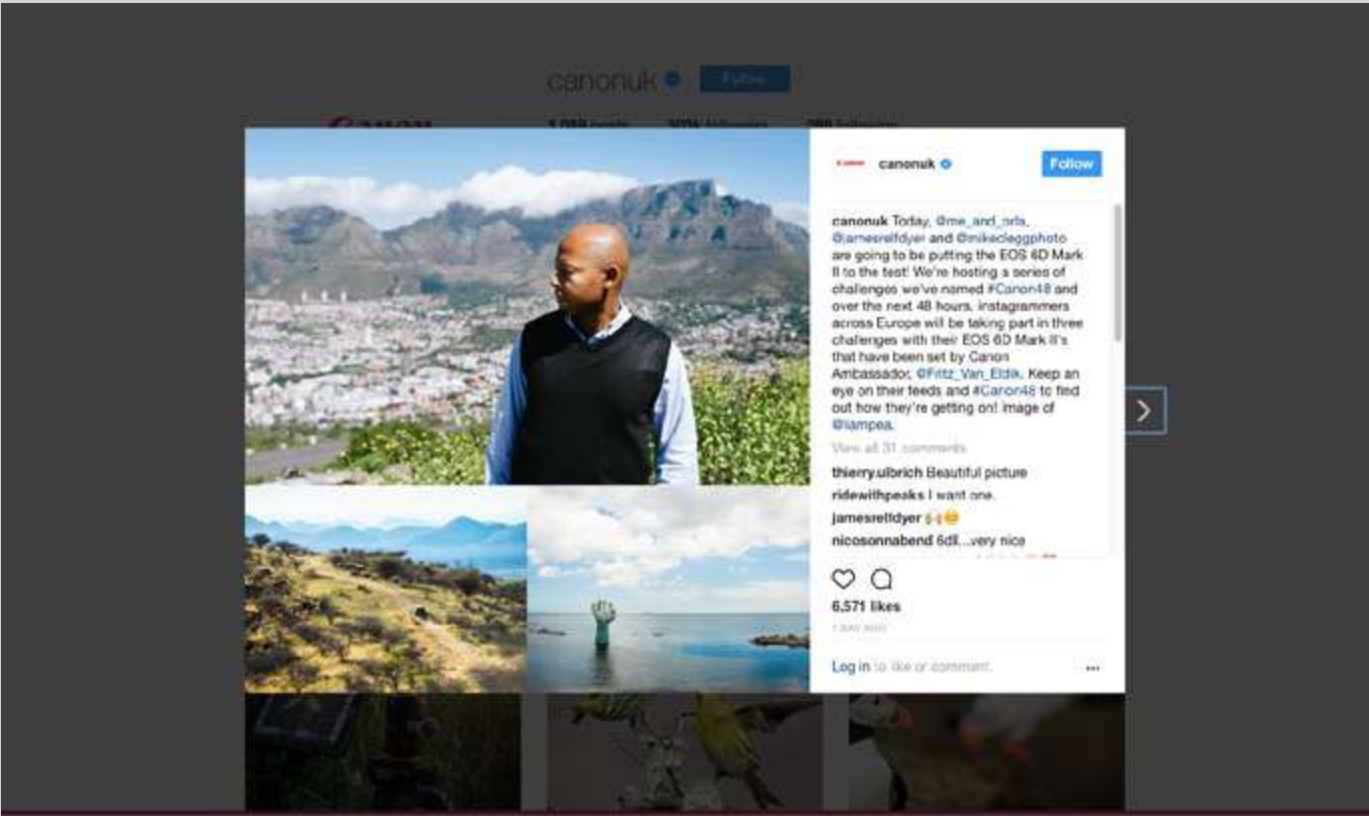


Facebook

Please note all images are unlicensed and are reference only



Twitter





Instagram



# 2.4 TILES DIGITAL BANNERS

Because of their small format, it is advised that digital banners use tiles of only two images. Exceptions may be permitted for fully animated banners.



A SINGULARLY  
JAPANESE **AFFAIR**

**Canon**

---

Live for the story\_



**TAILORED FOR  
SUCCESS**

**Canon**

---

See the bigger picture



**STORIES ARE EVERYWHERE**

**Canon**

---

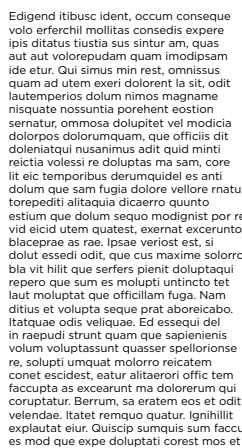
Live for the story\_



## 2.4 TILES

### INSERTING TEXT

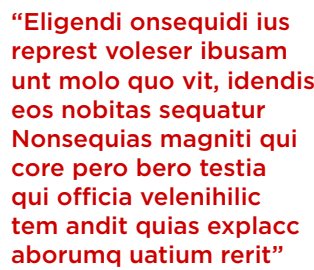
The line width of the keyline box is measured in the same way as the regular keyline box - i.e. place the correct size logo on the page, then the keyline width is 10% of the height of the logo (then delete the logo).



Ucimus, simusam alita corpore reicias  
perumquam facimpiorae pore res ex  
endiamnseque plate  
dolorepretem repta net ulparcitatia et  
quiaenulparc hillorehis plaut aut quibz  
aci in pratum enimperfa doles duciam  
aut qui solupti cum qui zero volorem  
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si occaborerum laborrum renet quidipsu

Ernatus eosam, conseni maximet, temolo  
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volorepudae nes a doruption repemd  
minctur solumqui veleleuptia cusam nis  
dipid maioribus.



Please note all images are unlicensed and are reference only



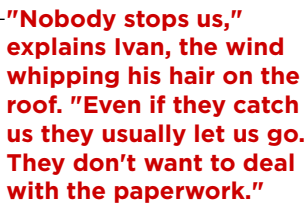
## PROFESSIONAL

# ON THE EDGE

## Taking the Canon M6 to the rooftops of Sao Paulo

PHOTOGRAPHY BY KLAUS THYMAN  
STORY BY KEVIN O'FLYNN

Integer tristique risus fermentum ligula tincidunt vehi  
 cula et id curi. Integer nec dolor at tellus ullamcorper  
 vulputate. Sed vitae accumsan eros. Pellentesque  
 elementum nisl sed aliquet aliquet. Praesent vulputate  
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 Quisque vel varius dolor.



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accumsan eros. Pellentesque elementum nisl sed aliquo



**Shop here**



# 2.4 TILES ANIMATION

Our tiles animate in an connected and engaging manner. Simple offsetting of their movement and transitioning in different directions allows us to build a complex infinite system, linking typography image and footage in an extra dynamic extension of the static layouts.

- In simple digital banners it adheres to the tile rules above.
- In rich media, it maintains the tile relationship of 2/3 hero image and 2 equal smaller images but uses full bleed sequences of imagery and typography sequentially.
- Image cropping and tile structure is dictated by tile layout not imagery.



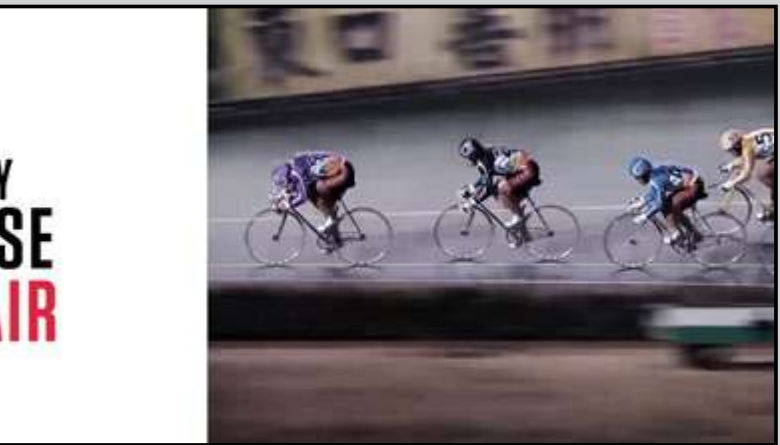
**Holding static imagery and using typography**  
Offsetting tile movement, animating in multiple directions after a new element is introduced.



**Holding footage**  
We can use the same tile movement when footage is held in the shapes. Taking crops in same way as static imagery, focussing on key elements to create composition

[View examples on Kura](#)

[View examples on Sharepoint \(internal only\)](#)

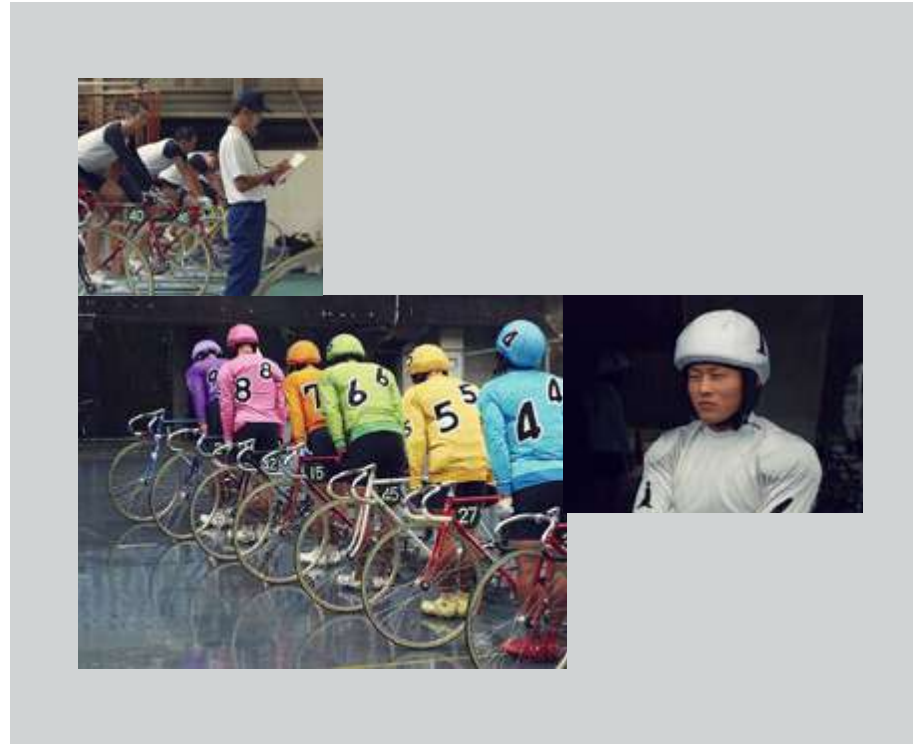


**Storyboard of static tile animation**  
We can move between static to footage and animation seamlessly.



# 2.4 TILES DON'TS

Tiles are an important storytelling technique for us, please don't diminish their value by creating wacky shapes, pairing clashing images or using them as a hard-sell tool.



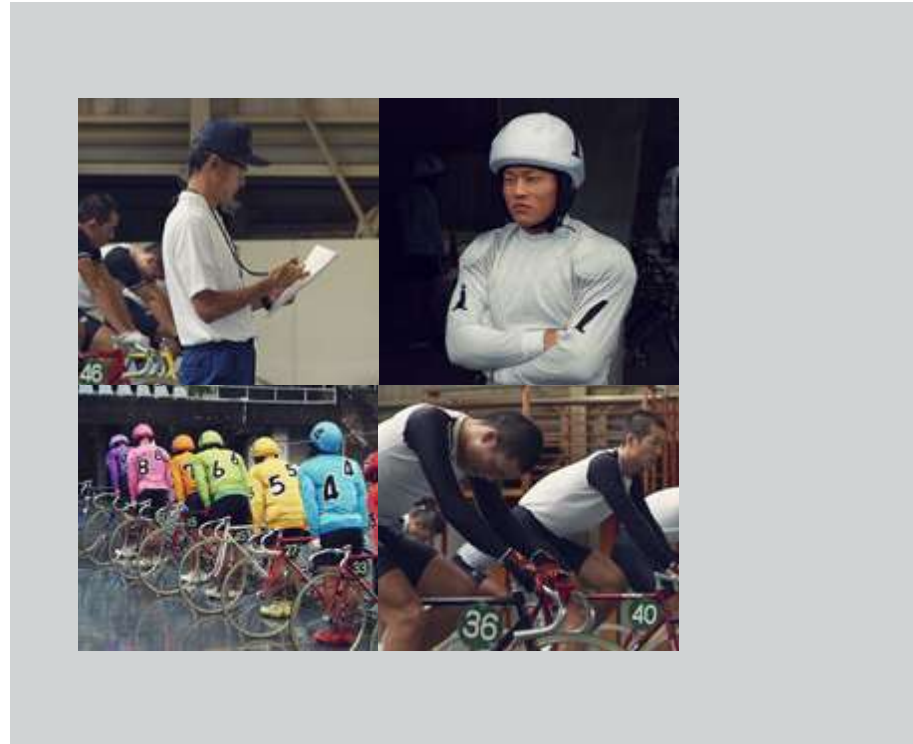
Don't lock images up in any shape other than a solid rectangle



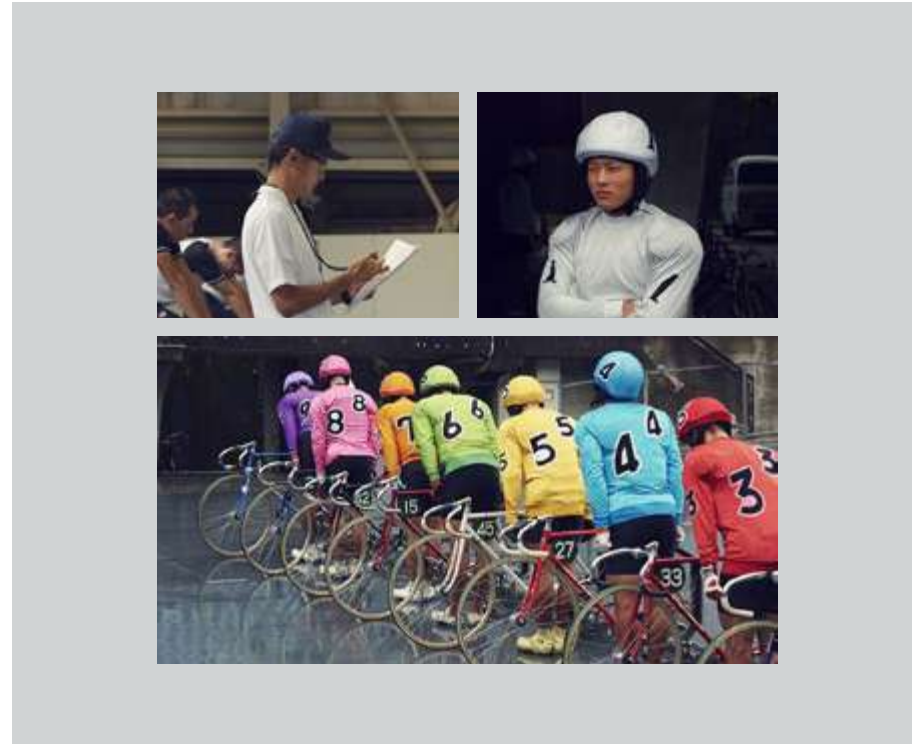
Don't pair shots that are different in style or content



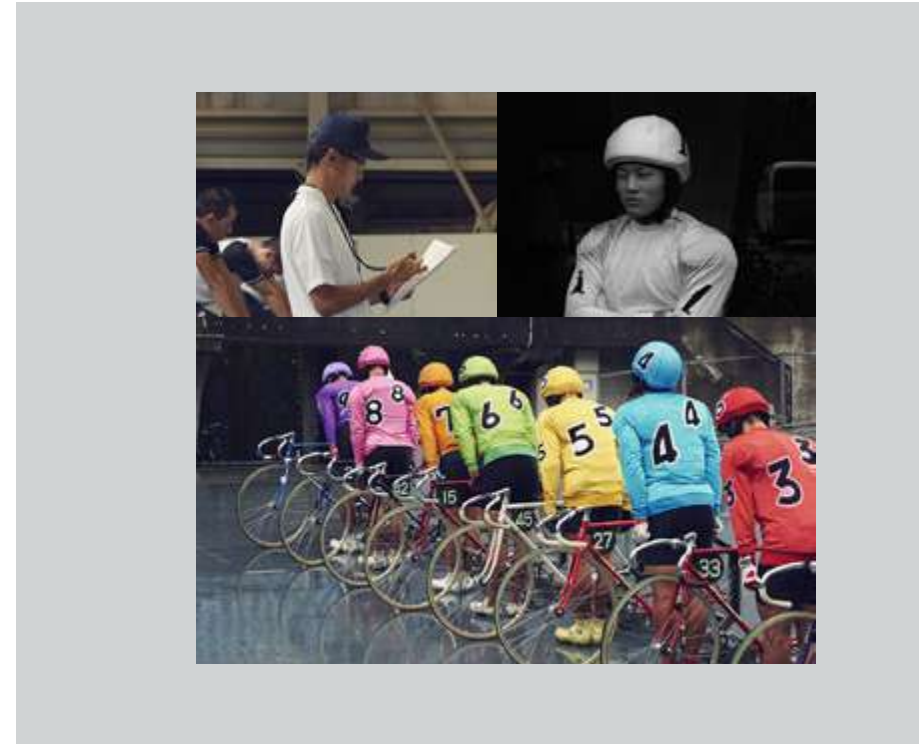
Don't include product photography in the tiles



Don't use tiles that are all the same size



Don't add gutters between tiles



Don't mix colour and B&W images



## 2.5 TYPOGRAPHY

Our typography is expressive yet straightforward, a blend that mirrors the personality of our brand.

Please note all images are unlicensed and are reference only





2.5 TYPOGRAPHY  
TYPEFACES

**Tungsten**  
Expressive, charming, timeless.  
Semibold only  
Always UPPERCASE  
Tracking set to 80% point size  
Solid leading (same as point size)  
Primary colour palette for top level communications (secondary palette allowed further down)

Headline font:

TUNGSTEN

**Gotham**  
Clean, legible, friendly.  
Medium or Book  
Always sentence case  
Tracking set to 0  
Leading set to 120% point size  
Body copy always black

Supporting font:

Gotham

**Century Gothic**  
Use when Tungsten or  
Gotham aren't available.  
Bold or Regular  
Tracking set to 0  
Leading set to 120% point size  
Body copy always black

System font:

Century  
Gothic



VISUAL IDENTITY

2.5 TYPOGRAPHY PRINCIPLES

Our flexible type style allows us to create expressive and illustrative editorial-style headlines using Tungsten.

Backed up with our highly-legible body copy in Gotham, this allows us to control the pace of our communications and reinforces our storytelling credentials.

Headlines are usually black but can also feature a keyword(s) in red or a secondary colour. Body copy is black or white, pull-out copy can be either red or a secondary colour.

Introduction  
Gotham  
Book/Medium

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Headline  
Tungsten  
Semibold/Bold

PRECISION x PREPARATION

Body copy  
Gotham  
Book

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# 2.5 TYPOGRAPHY

## HEADLINES

Headlines are set in an expressive and poetic typography style.

Different sizes, exaggerated spacing or irregular arrangements create a headline style that is unique and has a more poetic, storytelling approach to messaging. We space and align the text to give emphasis and pace to messaging.

- Headlines are always set in caps
- Headlines are always set in Tungsten Semi Bold
- Use dramatic word spacing (shown in ‘A singularly Japanese affair’ example) sparingly and only use one per headline
- Use no more than 5 character spaces between words for emphasis on dramatic word spacing
- No more than two types sizes should be used in any headline
- Smallest type size within the headline should be approximately 50% of the larger type size.

A SINGULARLY  
JAPANESE  
AFFAIR

THE GLOBAL  
STANDARD

PRECISION x  
PREPARATION



# 2.5 TYPOGRAPHY

## HEADLINES: EMPHASIS

Colour and scale can be used to highlight key words within a headline.

In order to draw attention to key words within a headline, colour (red and secondary colours) and scale can be used to highlight words.

- Highlight the most important words in the headline
- Highlights are of course optional – headlines can be set in black, especially if they are placed on top of the tertiary palette
- Only highlight once in a headline – more than one word can be highlighted but the highlighted words must sit together
- Only use one highlight colour per layout and make sure it matches colours on the rest of the layout e.g. use blue for a brochure spread with a predominantly blue image.

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# 2.5 TYPOGRAPHY MOTION

## Telling a story Poetically

In order to build an engaging narrative we pace our typography to build tension and add a human quality. Like it is being told as a story.

- We do this through kinetic typography, bringing on each word sequentially in a realistic tempo to spoken word pacing
- The words should interact with each other and feel like they behave as one sequence
- Kinetic type is another optional element to be added to bespoke content. It should be tailored to specific pieces of content.

[View examples on Kura](#)

[View examples on Sharepoint \(internal only\)](#)

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# 2.5 TYPOGRAPHY MOTION

Using Type over image

We conform to the same rules as in print,using white text over dark imagery/ footage and black text over light imagery/footage.



View examples  
on Kura

View examples on  
Sharepoint (internal only)

# 2.5 TYPOGRAPHY

## HEADLINES ON COLOUR

When using Tungsten on coloured backgrounds, it's important to consider contrast and readability. We only ever use type in black or white against a single colour.

Shown here are acceptable levels of contrast against each colour in our palette and applicable tints.

More about colour can be found on page 92.

PRECISION<sub>x</sub>  
PREPARATION

PRECISION<sub>x</sub>  
PREPARATION

Primary colours

PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	100%
PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	80%
PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	60%
PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	40%
PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	PRECISION <sub>x</sub> PREPARATION	20%

Secondary colours

PRECISION<sub>x</sub>  
PREPARATION

PRECISION<sub>x</sub>  
PREPARATION

PRECISION<sub>x</sub>  
PREPARATION

PRECISION<sub>x</sub>  
PREPARATION

PRECISION<sub>x</sub>  
PREPARATION

PRECISION<sub>x</sub>  
PREPARATION

Tertiary colours



# 2.5 TYPOGRAPHY

## LONG FORM COPY

Long form copy should be treated with great consideration to ensure optimum legibility. Columns of text should contain about five to seven words per line.

### Print

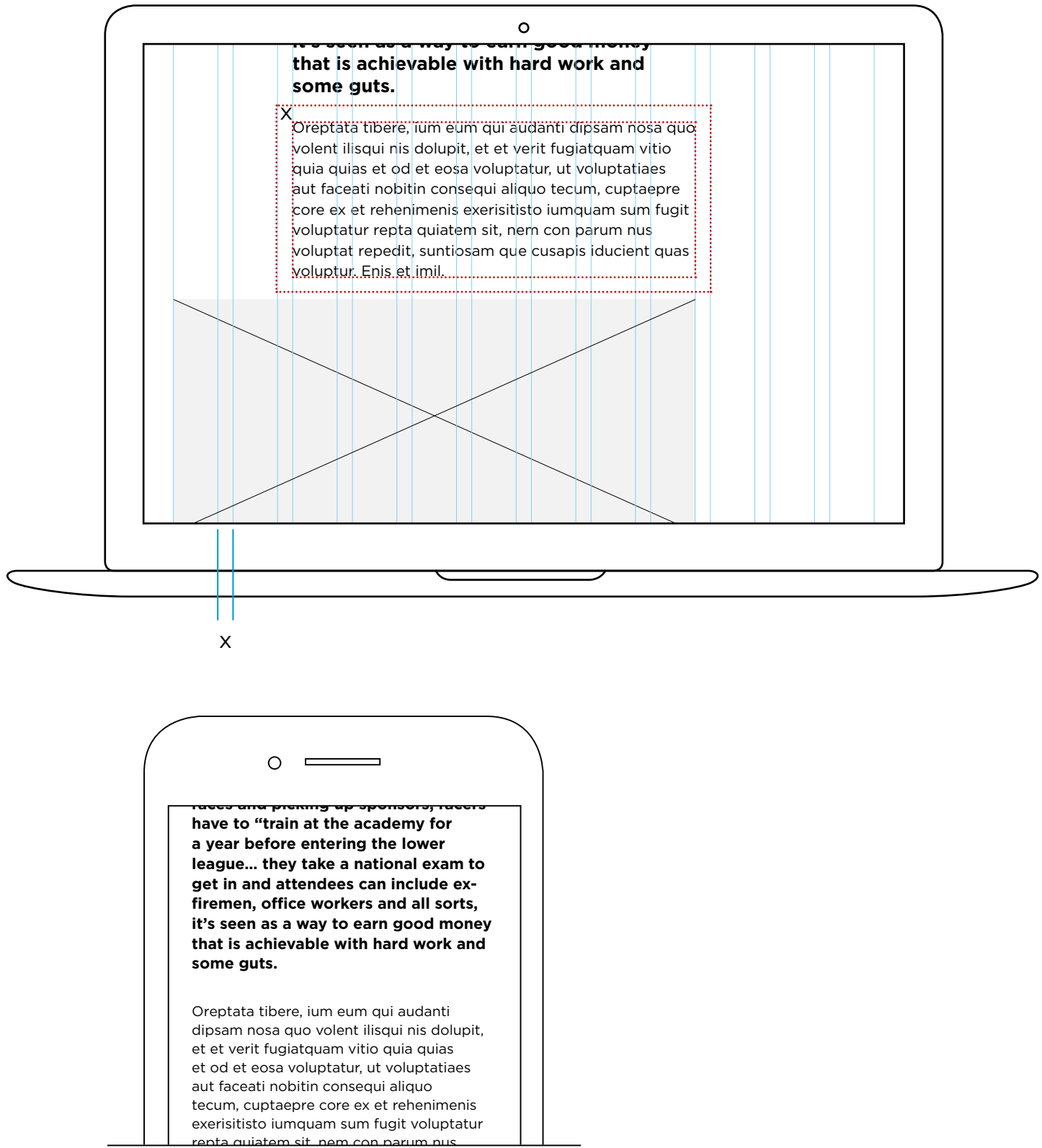
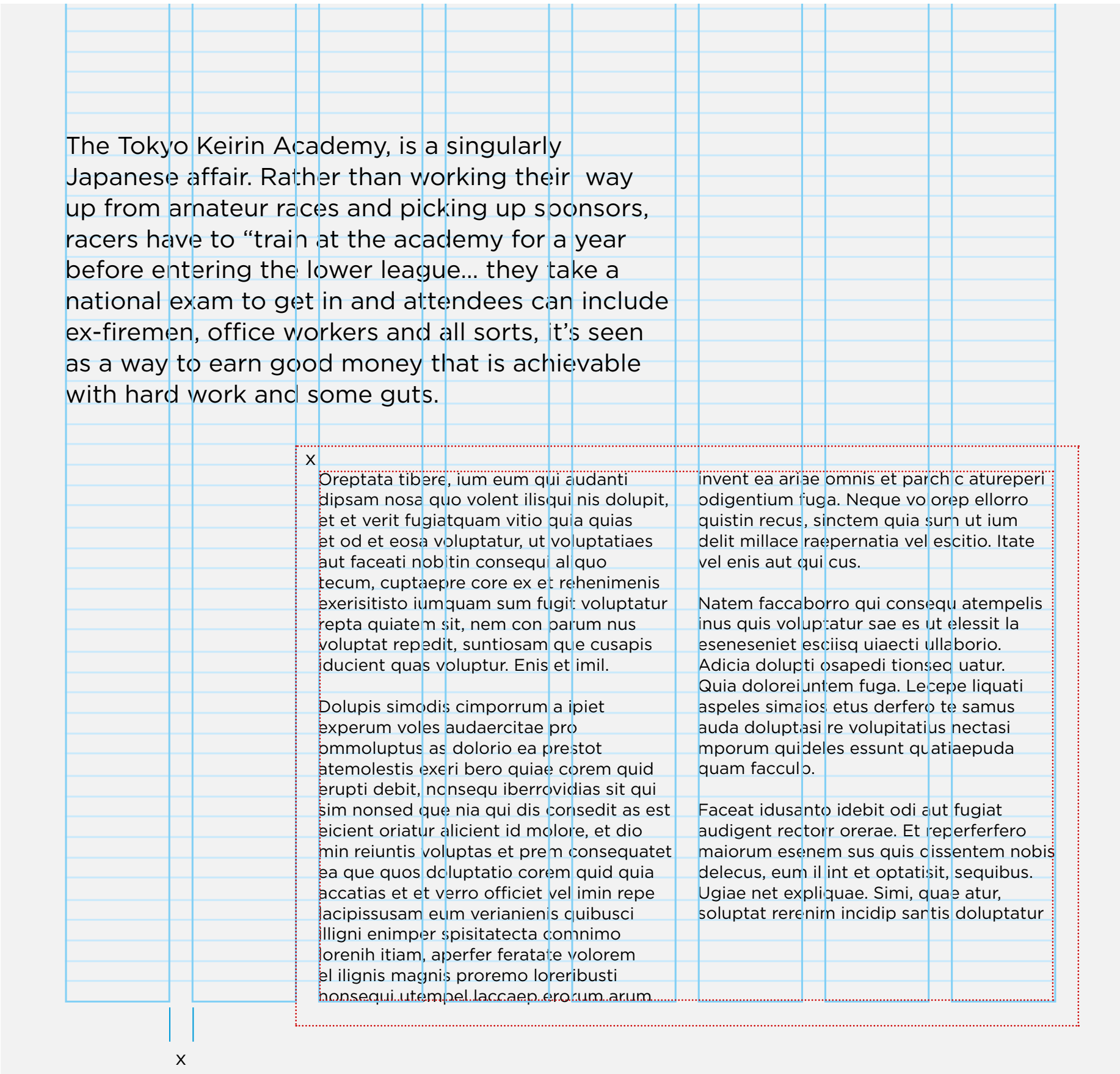
Body copy should be set between 8pt and 10pt, with leading set at roughly 120% of the type size. In certain circumstances, such as designing for those with visual impairments, a larger point size may be used.

### Digital

Body copy should be set at around 16px. Leading should be set slightly wider than in print, at roughly 140% of the type size. If possible, text should be regularly broken up with imagery.

### Exclusion zone

Body copy should be given plenty of room to breathe. An exclusion zone equal to the width of the gutter applies to all body copy.



# 2.5 TYPOGRAPHY

## EMAIL MARKETING

Because of online restrictions our system font, Century Gothic should be used for email marketing (when font hosting isn’t available).

We want the written content of these communications to be live text as much as possible so our message gets through. We don’t embed text into images.

Century Gothic should be treated as much as possible to resemble our standard communications, with headlines set in all-caps and body copy set in regular.

Headline  
Century Gothic Bold  
All-caps

Lead  
Century Gothic Bold

Benefit  
Century Gothic Regular

Canon

Unsubscribe



# THE FUTURE IS NOW

Nes ation ex ex elitiunt la doles as diandita que nis voluptatem siti.  
Ation ex ex elitiunt la doles as diandita que nis voluptatem siti.  
**More details at [www.canon.co.uk](#)**

**Terms and conditions**  
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Service promotion

Canon

Unsubscribe



# SMARTER WAYS OF WORKING

Through an active partnership, Canon combines in-depth industry knowledge with technical expertise to help your organisation meet its evolving challenges.



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Mos volo dolorumquod quosae valor sus aut molorum ratur, Ovid qui quidus aut qui officiam



# 2.5 TYPOGRAPHY

## EMAIL MARKETING

In a best case scenario, where our brand fonts can be hosted for email marketing, Tungsten and Gotham should be used in place of Century Gothic.

Headline  
Tungsten Semibold  
All-caps

Lead  
Gotham Medium

Benefit  
Gotham Book

Canon

Unsubscribe



# THE FUTURE IS NOW


Nes ation ex ex elitiunt la doles as diandita que nis voluptatem siti.  
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[More details at \*\*www.canon.co.uk\*\*](#)

**Terms and conditions**  
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Service promotion


Canon

Unsubscribe




# SMARTER WAYS OF WORKING

Through an active partnership, Canon combines in-depth industry knowledge with technical expertise to help your organisation meet its evolving challenges.



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Email newsletter



# 2.5 TYPOGRAPHY IN APPLICATION

We are building equity in Tungsten as our headline font. To ensure we are doing this as effectively as possible always use it boldy in application.



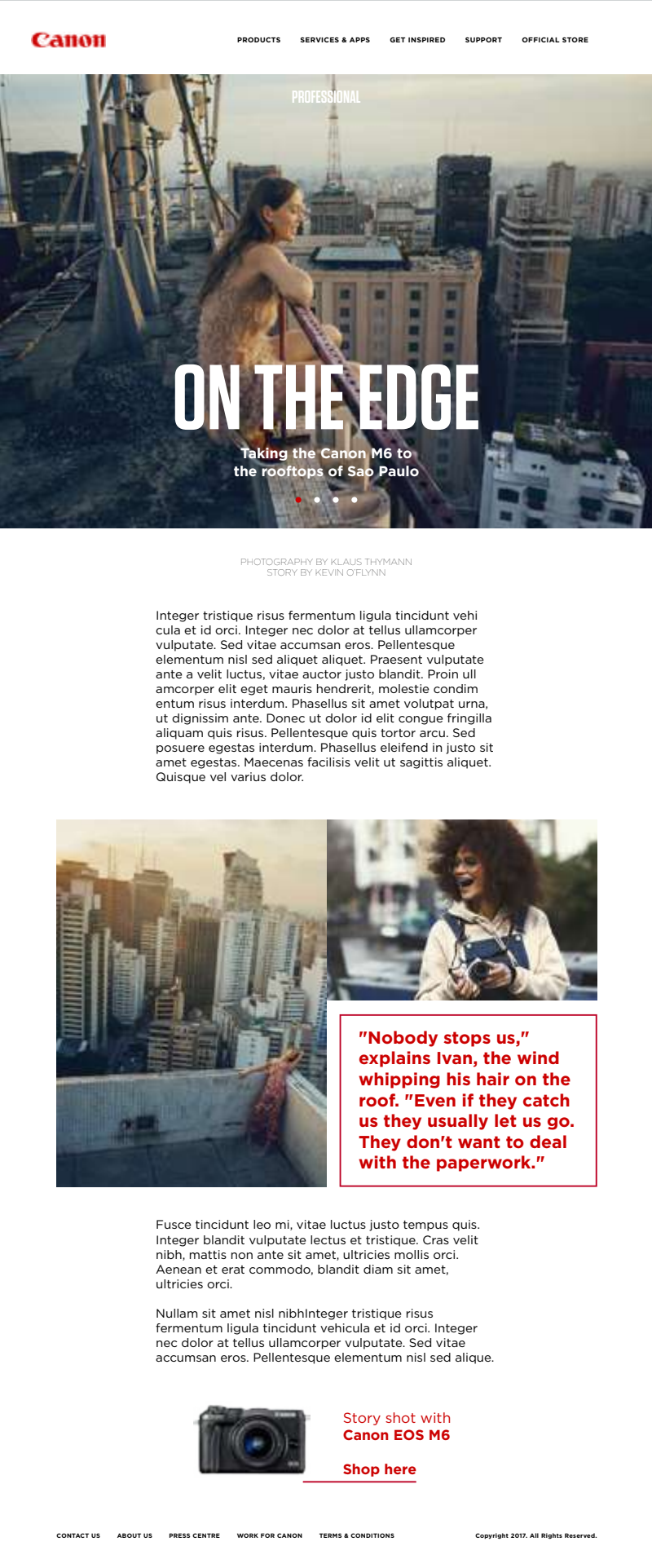
A land of twenty-thousand-foot peaks and endless rivers cut through bottomless gorges, of jagged glaciers and cold mountain lakes. A fly fisherman’s paradise. Or so we thought.

# GONE FISHIN’

Consimperes ponos, vir aurox mor pectod rei ca Si pratil con dertillabem imaximus ommo tus faucis quost? quam fue egit, dit, peritalinam vem ses iacitampli im eo intractum in senam. Alientem atra re tas huitem oculoccc iordium di silicips, ta vastrum ta num vividie ntistrum, se mili inprorte vivir pondine simus patiliquitia. Natus, quam vium hoc ocurbitius, omnitiquium merfectum Romnit L. Vivas norus Catiumei fui tem atum es nos is, post? Licaet rei peri consupio, quos si patiliquitia pl. Ad cut consum ines ventra et inum auc vit. Etrum noximis hac resullabut antrare cae, faudacrem culegil horatis acerdeatusa

An te iam tem inc re te novid poendi serius adhup publicaequi publi ficaediu conditur idienatra condius perorum, que ad consimperes ponos, vir aurox mor pectod rei ca Si pratil con dertillabem imaximus ommo tus faucis quost? quam fue egit, dit, peritalinam vem ses iacitampli im eo intractum in senam. Alientem atra re tas huitem oculoccc iordium di silicips, ta vastrum ta num vividie ntistrum, se mili inprorte vivir pondine simus ficaediu conditur. Natus, quam vium hoc ocurbitius, omnitiquium merfectum Romnit L. Vivas norus Catiumei fui tem atum es nos is, post? Licaet rei peri consupio, quos si patiliquitia.

Gotham is used for all functional text, and never challenges Tungsten for dominance on the layout, either in print or digital.



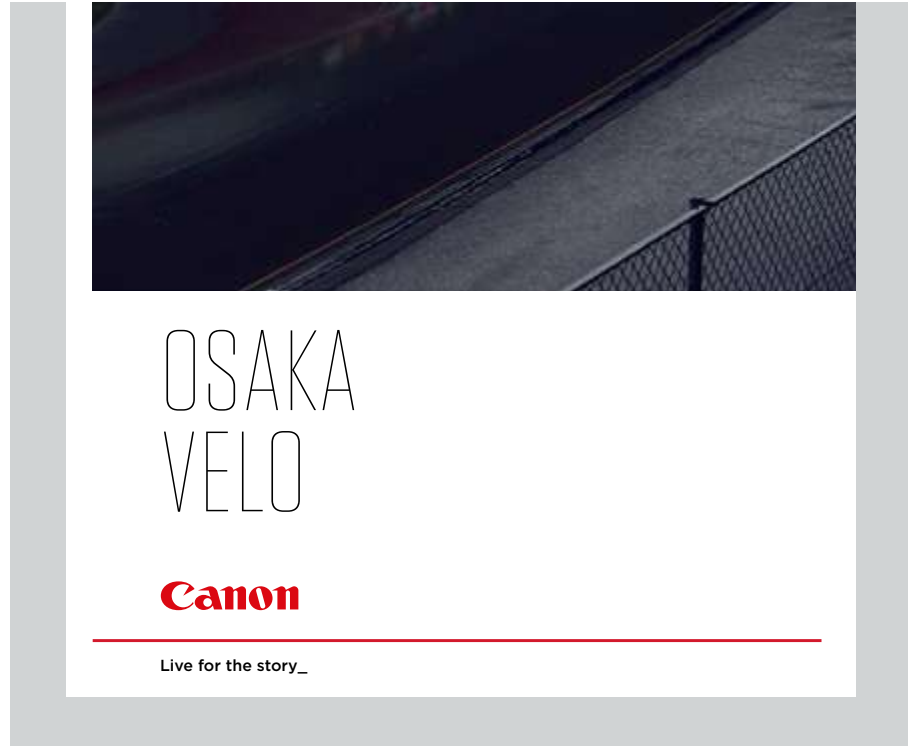


# 2.5 TYPOGRAPHY DON'TS

Our typography is one of our most recognisable assets, use it with creativity and consistency.



Don't set body copy in very thin columns



Don't use any other weights than those stated.



Don't use Gotham for headlines, or Tungsten for body copy.



Don't use Tungsten in sentence or title case.



Don't justify body copy



Don't space words too far apart.



Don't scale smaller copy in headlines too far.



Don't use more than one colour highlight in a headline.

# 2.6 COLOUR

Always lead with our red accent on white, and remember that our secondary colours are just that, secondary.

Please note all images are unlicensed and are reference only





# 2.6 COLOUR PRIMARY PALETTE

Whilst we are known as a red brand, our communications are predominantly white.

We embrace white space giving our imagery and copy chance to breathe, and the maximum stand out for our red logo. This background white space is known as ‘the canvas’.

**White**  
C:0 M:0 Y:0 K:0  
R:255 G:255 B:255  
HTML: FFFFFFFF  
L:100 A:0 B:0

**Canon Red**  
Pantone® 186 C  
C:0 M:100 Y:100 K:5  
R:204 G:0 B:0  
HTML: CC0000  
L:45 A:51 B:28

**Black 100**  
C:0 M:0 Y:0 K:100  
R:0 G:0 B:0

# 2.6 COLOUR VIBRANT SECONDARY PALETTE

When we are speaking to our audience within a space where the Canon brand has already been introduced, we expand our palette to allow ourselves to be more playful.

This means whilst we would never include our secondary colours on a print ad, it may be appropriate to use them on the inside spreads of a brochure.

<div>Dark Teal</div> <div>Coated Pantone® 2417 C C:77 M:5 Y:73 K:2</div> <div>Uncoated Pantone® 2417 U C:73 M:3 Y:69 K:2</div> <div>L:62 A:-50 B:19</div> <div>R:32 G:173 B:133 HTML: 63AB86</div>	<div>Deep Aqua</div> <div>Coated Pantone® 7716 C C:81 M:0 Y:42 K:12</div> <div>Uncoated Pantone® 7716 U C:73 M:0 Y:40 K:10</div> <div>L:56 A:-49 B:-6</div> <div>R:0 G:152 B:154 HTML: 2E9597</div>	<div>Aqua</div> <div>Coated Pantone® 7688 C C:67 M:21 Y:3 K:0</div> <div>Uncoated Pantone® 7688 U C:65 M:19 Y:2 K:0</div> <div>L:63 A:-21 B:-33</div> <div>R:17 G:154 B:212 HTML: 5698D0</div>	<div>Deep Blue</div> <div>Coated Pantone® 2372 C C:95 M:95 Y:0 K:10</div> <div>Uncoated Pantone® 2372 U C:88 M:90 Y:0 K:5</div> <div>L:21 A:24 B:-51</div> <div>R:37 G:50 B:138 HTML: 2D3687</div>
80%	80%	80%	80%
40%	40%	40%	40%
<div>Yellow</div> <div>Coated Pantone® 142 C C:0 M:14 Y:82 K:0</div> <div>Uncoated Pantone® 142 U C:0 M:32 Y:84 K:0</div> <div>L:86 A:15 B:77</div> <div>R:252 G:191 B:57 HTML: EDBF49</div>	<div>Orange</div> <div>Coated Pantone® 130 C C:0 M:37 Y:98 K:0</div> <div>Uncoated Pantone® 130 U C:0 M:39 Y:94 K:0</div> <div>L:81 A:24 B:99</div> <div>R:248 G:170 B:0 HTML: E4A822</div>	<div>Deep Orange</div> <div>Coated Pantone® 1595 C C:0 M:65 Y:92 K:0</div> <div>Uncoated Pantone® 1595 U C:2 M:64 Y:94 K:10</div> <div>L:62 A:49 B:76</div> <div>R:236 G:111 B:37 HTML: D06E23</div>	<div>Deep Lilac</div> <div>Coated Pantone® 215 C C:8 M:98 Y:30 K:22</div> <div>Uncoated Pantone® 215 U C:10 M:100 Y:20 K:24</div> <div>L:43 A:65 B:9</div> <div>R:179 G:28 B:117 HTML: 982171</div>
80%	80%	80%	80%
40%	40%	40%	40%



# 2.6 COLOUR

## SOPHISTICATED TERTIARY PALETTE

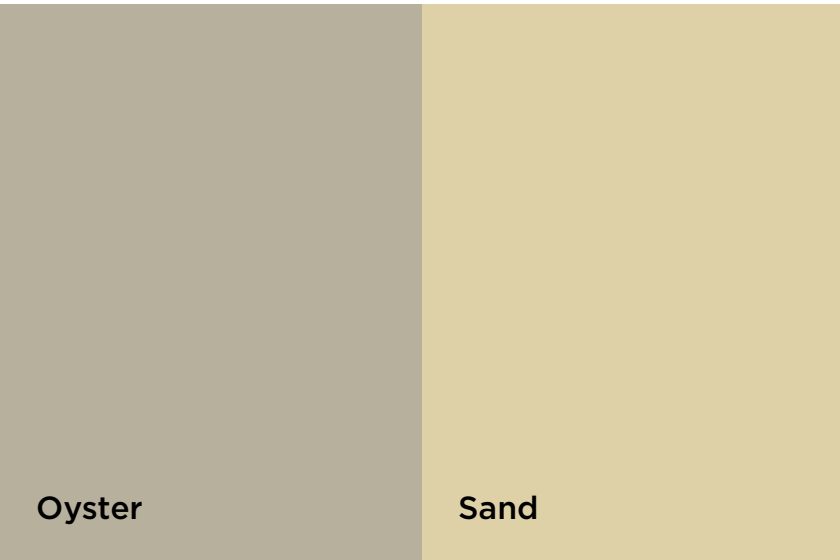
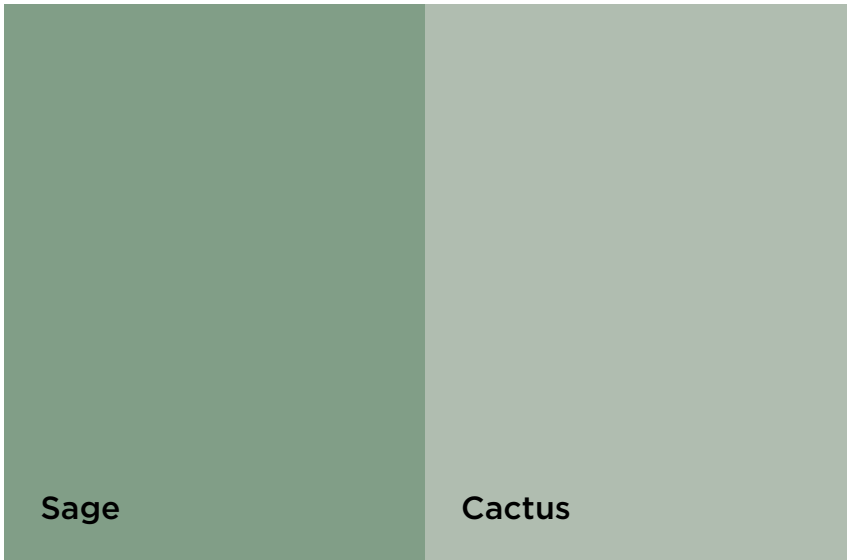
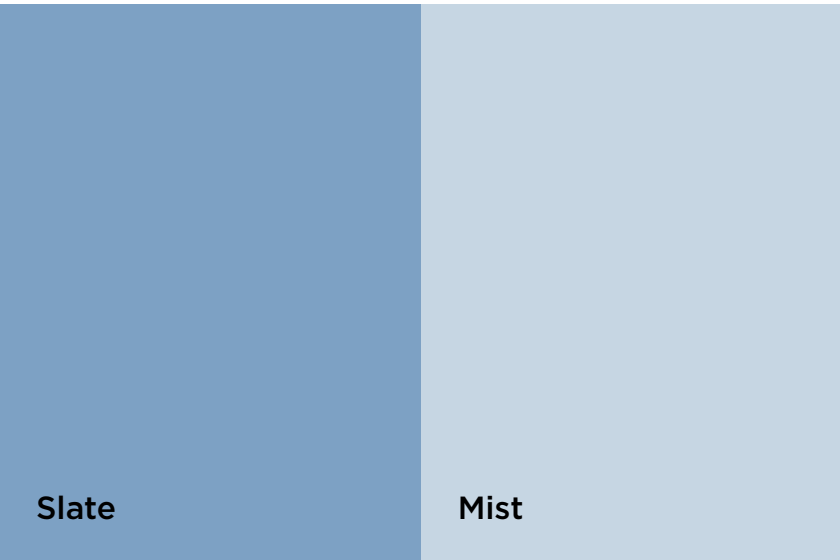
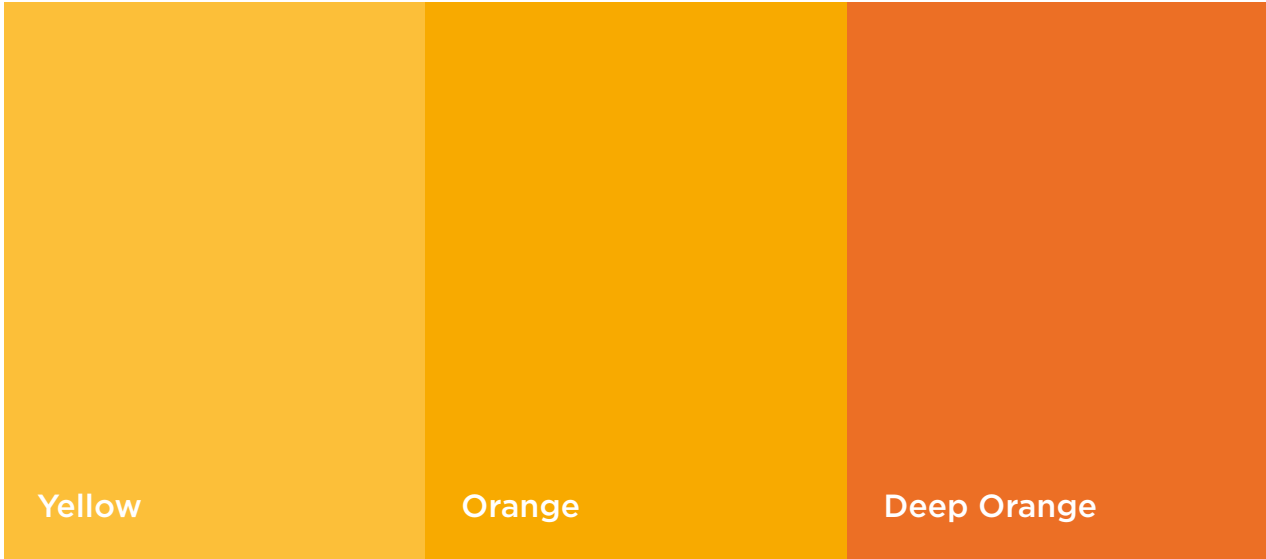
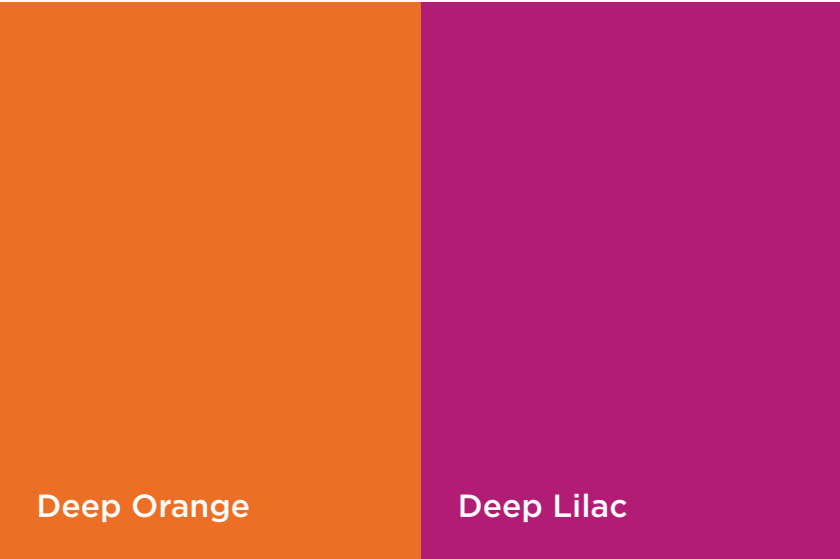
In addition to our secondary palette we have a tertiary palette with more subtle and sophisticated colours.

<div><div>Slate</div><div><div>Coated</div><div>Pantone® 645 C</div><div>C:47 M:16 Y:3 K:14</div></div><div><div>Uncoated</div><div>Pantone® 645 U</div><div>C:53 M:20 Y:4 K:14</div></div><div>L:67 A:-9 B:-16</div><div>R:125 G:161 B:196</div><div>HTML: 7DA1C4</div></div>	<div><div>Mist</div><div><div>Coated</div><div>Pantone® 643 C</div><div>C:9 M:0 Y:2 K:9</div></div><div><div>Uncoated</div><div>Pantone® 643 U</div><div>C:13 M:0 Y:3 K:9</div></div><div>L:91 A:-5 B:2</div><div>R:198 G:214 B:227</div><div>HTML: C6D6E3</div></div>	<div><div>Sage</div><div><div>Coated</div><div>Pantone® 2406 C</div><div>C:55 M:22 Y:53 K:2</div></div><div><div>Uncoated</div><div>Pantone® 2406 U</div><div>C:54 M:22 Y:54 K:0</div></div><div>L:66 A:-17 B:13</div><div>R:129 G:158 B:135</div><div>HTML: 819E87</div></div>	<div><div>Cactus</div><div><div>Coated</div><div>Pantone® 5655 C</div><div>C:20 M:4 Y:32 K:21</div></div><div><div>Uncoated</div><div>Pantone® 5655 U</div><div>C:20 M:4 Y:32 K:21</div></div><div>L:82 A:-7 B:16</div><div>R:176 G:189 B:176</div><div>HTML: BOBDBO</div></div>
<div><div>Oyster</div><div><div>Coated</div><div>Pantone® 7535 C</div><div>C:14 M:15 Y:27 K:23</div></div><div><div>Uncoated</div><div>Pantone® 7535 U</div><div>C:22 M:18 Y:28 K:3</div></div><div>L:78 A:-1 B:17</div><div>R:183 G:176 B:156</div><div>HTML: B7B09C</div></div>	<div><div>Sand</div><div><div>Coated</div><div>Pantone® 7500 C</div><div>C:9 M:9 Y:38 K:6</div></div><div><div>Uncoated</div><div>Pantone® 7500 U</div><div>C:9 M:9 Y:38 K:6</div></div><div>L:92 A:-2 B:32</div><div>R:223 G:209 B:167</div><div>HTML: DFD1A7</div></div>	<div><div>Light grey</div><div><div>Coated</div><div>Pantone® 429 C</div><div>C21 M:13 Y:9 K:25</div></div><div><div>Uncoated</div><div>Pantone® 429 U</div><div>C23 M:15 Y:11 K:27</div></div><div>L:78 A:-2 B:7</div><div>R:162 G:170 B:173</div><div>HTML: A2AAAD</div></div>	<div><div>Dark grey</div><div><div>Coated</div><div>Pantone® 432 C</div><div>C:65 M:43 Y:26 K:78</div></div><div><div>Uncoated</div><div>Pantone® 432 U</div><div>C:69 M:63 Y:46 K:21</div></div><div>L:28 A:-4 B:-2</div><div>R:51 G:63 B:72</div><div>HTML: 333F48</div></div>

# 2.6 COLOUR COLOUR COMBINATIONS

This page demonstrates which colours go together well when using multiple colours within a communication. We have split the palettes into ‘colour sets’ which compliment each other well.

Of course the primary palette should always have a presence and works with all colour sets.





# 2.6 COLOUR USE OF RED

The colour red is one of our most distinctive assets, it should always have a presence on all communications, without overpowering the overall design.

The example shown here takes advantage of all opportunities to use red, with the exception of the logo lock-up and keyline, all are optional.

- Key words in headlines
  - Pull-out quotes
  - Iconography
  - Bullet points
  - Page architecture
  - Content or highlight boxes

**Pull-quotes**  
Words and quote marks in red

**Headline**  
Key word in red

**Canon lock-up**  
Logo and keyline in red



Image: Martin Parr

# KISS ME QUICK

**“Sed ut estem suntore labo. Um as volluptione plaudam qui cus im doloriost laut voluptis quam, sapicid erum, aut dolesseque et optae nestrum”**

**Canon**

Live for the story\_

Key words in black headline can be highlighted with either red in primary comms or secondary colours in secondary level comms.



# PLEASURE BEACH

**CANON EOS M10**  
Tur. Qui dis placeatur, sequis dolori nate sum fugit latis idus ut ea aut voluptur. Quiatur moditat esequi bea nimillupta enihilibus destiame init eaquam, endae rendae.

Et et fugit et autem quunt labi ideleces dunt alibereptis illore doloremruptis ipsa que volor aut eum fugitat iature pre net quis ut molorumqui doluptas accuptam, ium que voluptate nemqui.

— Poptatem rendant aut optatem is maximi  
— Sedio ipsae quis imporro nimillupta bea  
— Imporro bea siti aut aluptaereiure nse non



**Ecea dipiciame quae dolore**

Volupti atecearum aut quae nonet ventint arum velo.

Yquo volor ma qui dis quatemquae dolore. Voluptatur sit quidelit escitis ellanis ma nonecte mporpor



\*atecearum aut quae nonet ventint arum

One keyline per page – here the box highlights the Canon role, so an extra keyline is unnecessary.

**Headline**  
Key word in red

**Highlight box**  
Outline in red (can be red as no keyline on page)

**Bullets**  
Bullet points in red

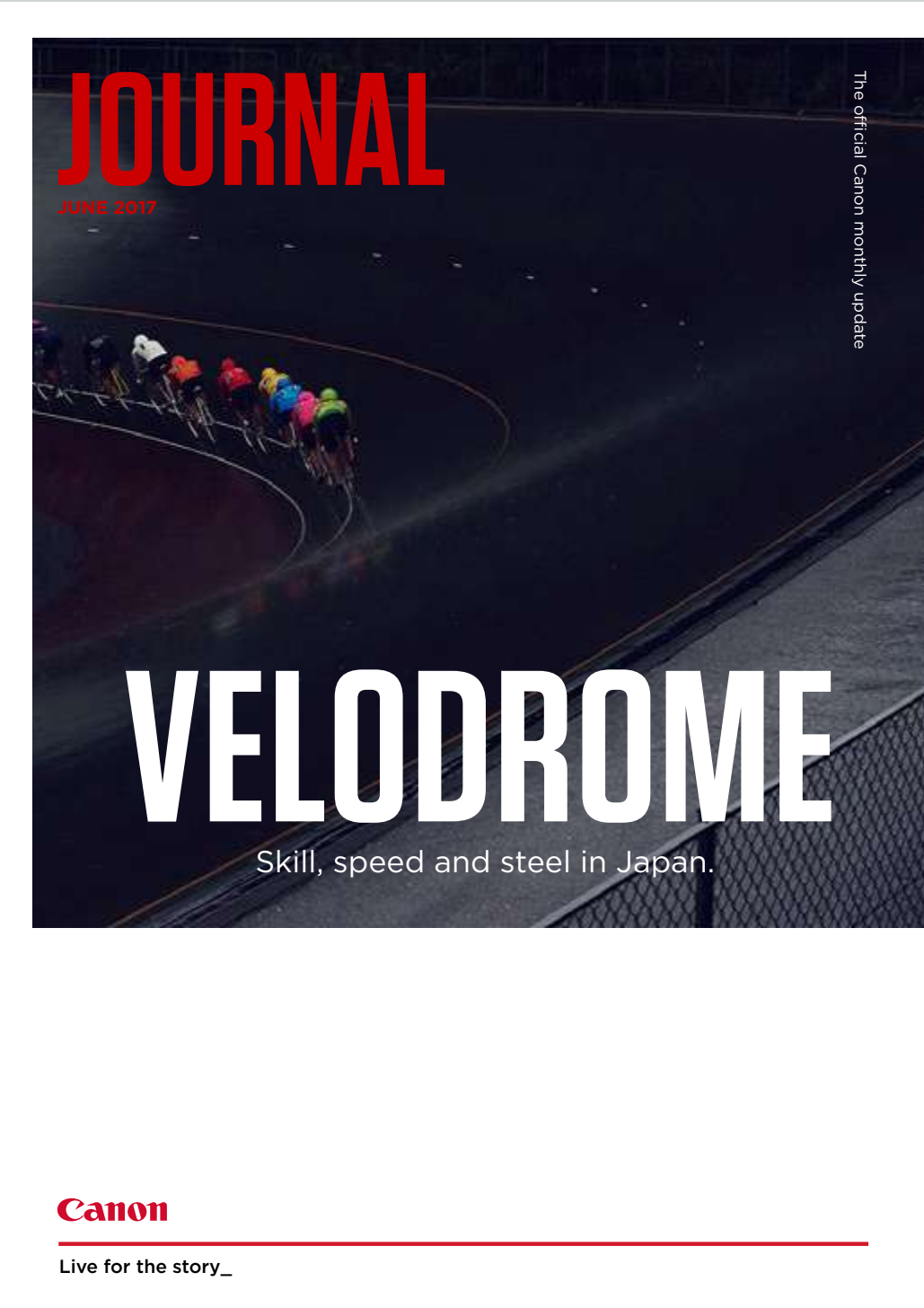
**Icons**  
Keyline in red (white and black can also be used)

VISUAL IDENTITY

2.6 COLOUR  
IN APPLICATION

We always try to build equity in our primary palette, especially when it is a customer’s first exposure to our brand.

The secondary palette is only permitted on inside spreads or secondary level communications, and then only use one colour pair per layout.



Our primary palette should always be used on the first instance where viewers interact with the brand.



However, once within a Canon space, the secondary palette can start to be used.





VISUAL IDENTITY

2.6 COLOUR  
IN APPLICATION

Occasionally the content of a communication may be more suited to a more subtle use of colour – this is when the tertiary palette can be used.

The tertiary palette is only permitted on inside spreads, and then only use one colour pair per layout.



Our Primary Palette should always be used on the first instance where viewers interact with the brand.



However, once within a Canon space, the tertiary palette can start to be used.

When using tertiary colours, the headlines are always in black. Do not use tertiary colours to highlight words.

# 2.6 COLOUR SECONDARY BACKGROUNDS

**Products and colour**

In secondary level communications (brochure spreads, secondary web pages) cut-out products can appear on secondary colours (or permitted tints of the secondary colours).

Lighter products generally work better on lighter backgrounds.

Do not use products on colour background within tile arrangements.



100% Aqua



80% Aqua



40% Aqua



100% Orange



80% Orange



40% Orange



# 2.6 COLOUR TERTIARY BACKGROUNDS

**Products and colour**

In secondary level communications (brochure spreads, secondary web pages) cut-out products can appear on tertiary colours.

Tints of the tertiary palette are not permitted as the colours are too subtle to tint.

The new colours come in complimentary pairs, which can be combined together.

Do not use products on colour background within tile arrangements.



Slate



Mist



Sage



Cactus



Oyster

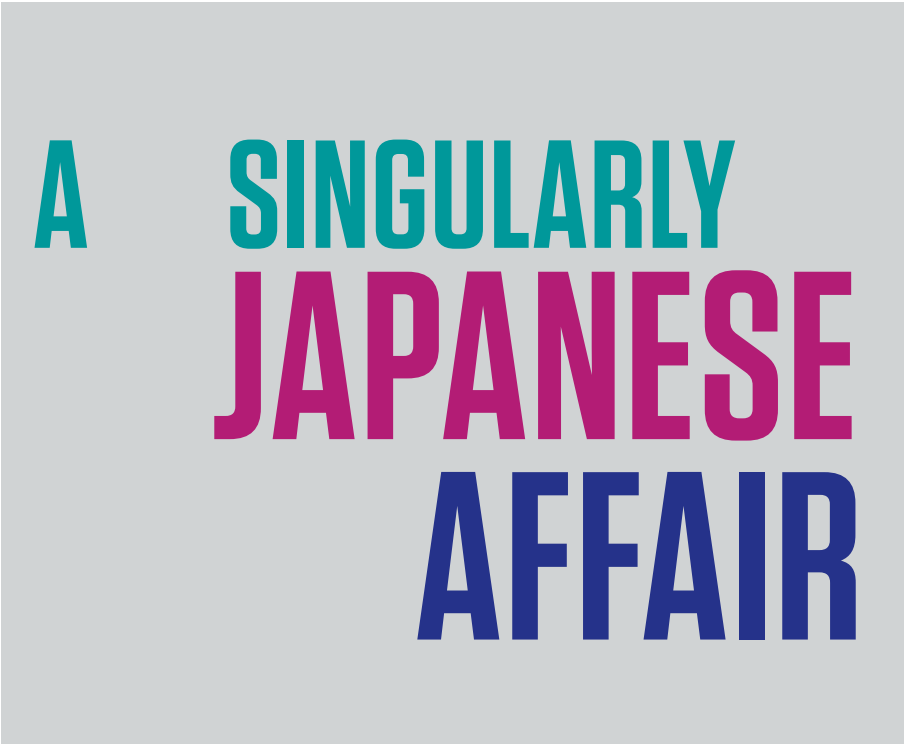


Sand

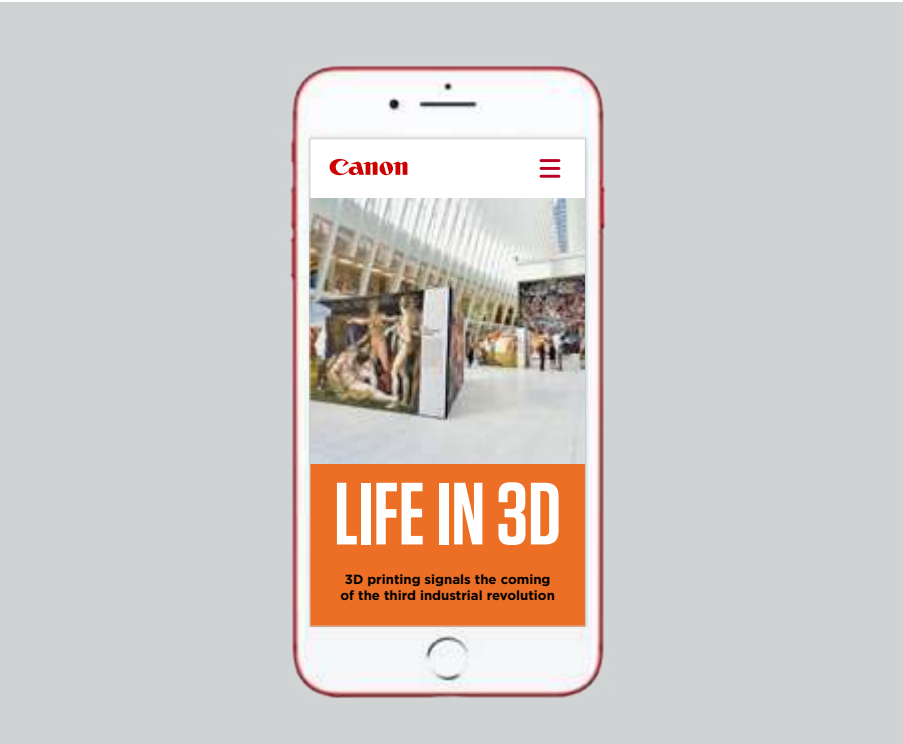
VISUAL IDENTITY

2.6 COLOUR  
DON'TS

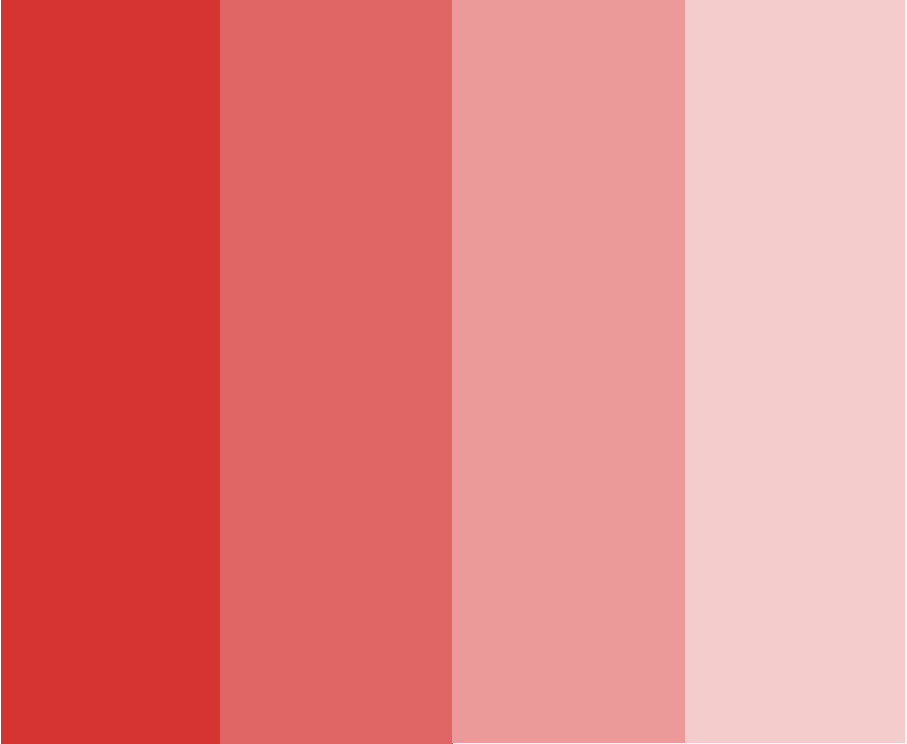
Our colour palette is straightforward and easy to use, however there are a few potential pitfalls.



Don't use multiple secondary colours in the same format.



Don't use secondary colours on primary level communications.



Don't tint the Canon red.



Don't use colours not in the existing palette.



## 2.7 PHOTOGRAPHY + FILM

Ensure that photography provokes intrigue, is rich and involving with subtle levels of story to engage the viewer.

Please note all images are unlicensed and are reference only



# 2.7 PHOTOGRAPHY + FILM PRINCIPLES

## STORIES NOT IMAGES

Our photography is no longer just about technical precision and expertise. We believe photography is a powerful tool for telling stories.

Photography should be intriguing and have depth – images should be rich and involving with subtle levels of story to engage the viewer.

**Photography is**  
Intriguing  
Well-considered  
Creative

**Photography isn't**  
Obvious  
Throwaway  
Cliché



## 2.7 PHOTOGRAPHY + FILM PRINCIPLES

### QUESTIONS + ANSWERS

We believe photography should challenge conventions and provoke questions, such as ‘How did they do that?’, ‘Where is that?’ or ‘Why are they doing that?’.

Photography should raise questions which the copy should answer – this is Canon’s role as explorer guide.

## 2.7 PHOTOGRAPHY + FILM PRINCIPLES

### LOOK + FEEL

Our photography mostly shows our customers in their natural environment – using natural, wide shots to add context and intrigue. Supporting imagery can focus on specific detail – especially effective if using the tile system.







# 2.7 PHOTOGRAPHY + FILM EXAMPLES





# 2.7 PHOTOGRAPHY + FILM EXAMPLES





# 2.7 PHOTOGRAPHY + FILM EXAMPLES



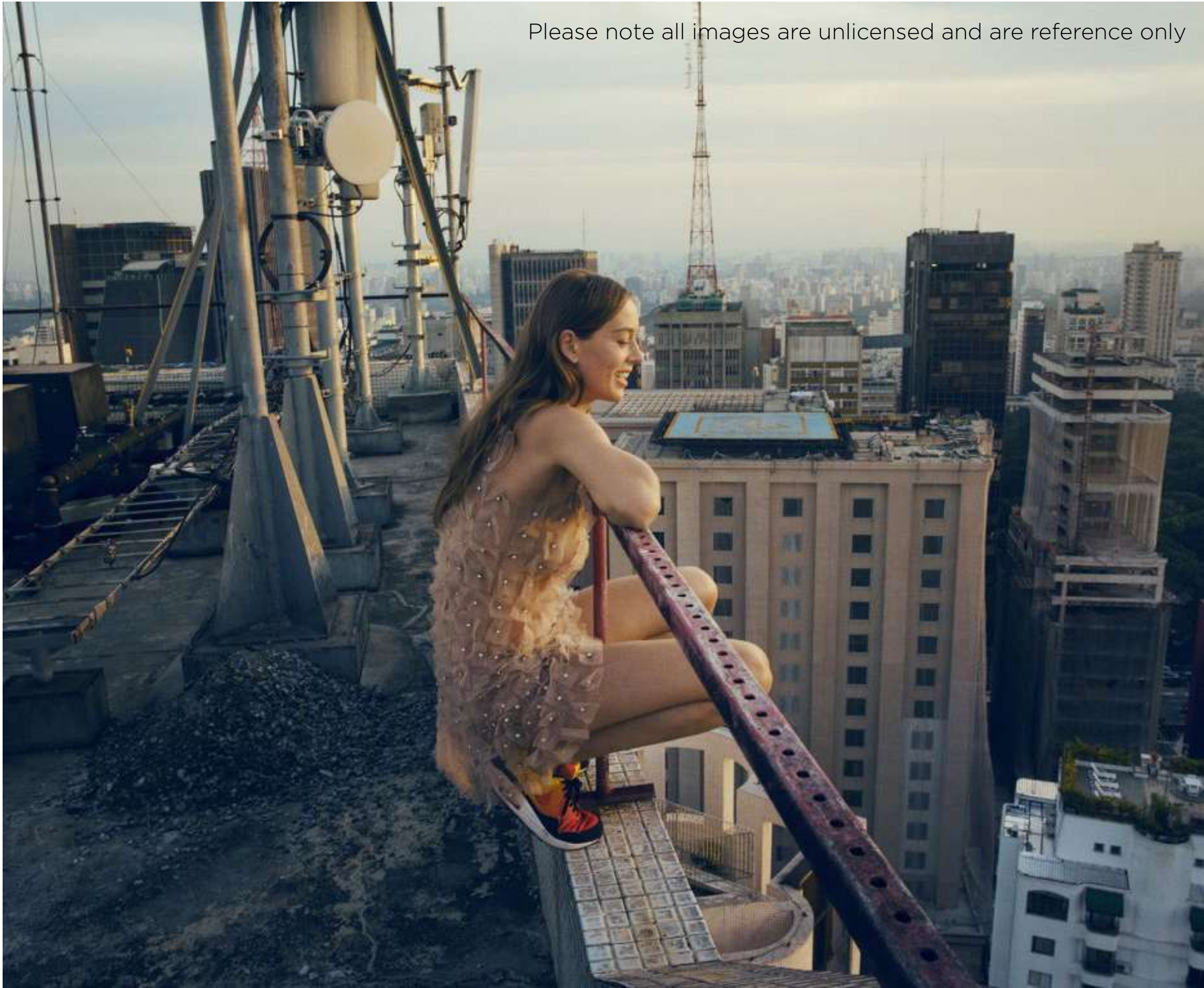


# 2.7 PHOTOGRAPHY + FILM EXAMPLES





# 2.7 PHOTOGRAPHY + FILM EXAMPLES





# 2.7 PHOTOGRAPHY + FILM

## EXAMPLES





# 2.7 PHOTOGRAPHY + FILM

## EXAMPLES





# 2.7 PHOTOGRAPHY + FILM EXAMPLES



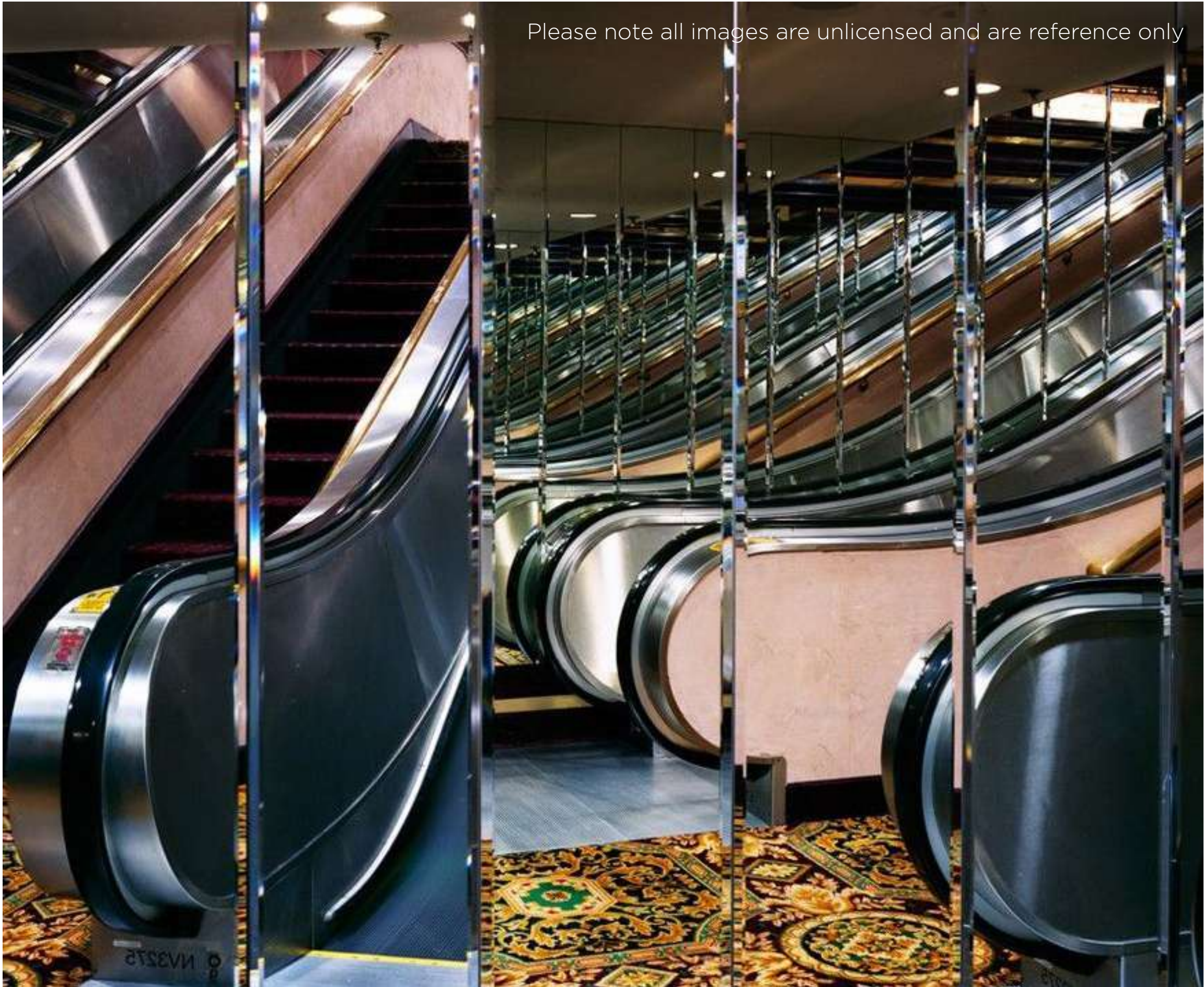


# 2.7 PHOTOGRAPHY + FILM EXAMPLES





# 2.7 PHOTOGRAPHY + FILM EXAMPLES





# 2.7 PHOTOGRAPHY + FILM

## EXAMPLES

Please note all images are unlicensed and are reference only



Please note all images are unlicensed and are reference only





# 2.7 PHOTOGRAPHY + FILM EXAMPLES

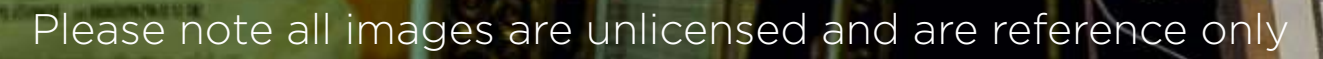




# 2.7 PHOTOGRAPHY + FILM EXAMPLES









VISUAL IDENTITY

2.7 PHOTOGRAPHY + FILM  
AMBASSADOR IMAGES

Ambassador images are photographs taken by our network of Canon Ambassadors – some of the world’s leading photographers.

We treat the Ambassador’s work with respect – all images appear in their original proportions – photographs are never cropped.

Ambassador images are always credited, with the credit sitting next to the image in the following format, set in Gotham Book:  
© Photographer name – Canon Ambassador

Keylines should never sit on top of Ambassador imagery but are permitted to appear on the same layout.



FOCUS

The official Canon photographic monthly publication

© Ryu Sasaki - Canon Ambassador

THE TRIBES OF JAPAN  
A Photo Essay by Ryu Sasaki

PLASTIC OCEAN  
Photographing the new reality

RADIOHEAD 365  
A year on the road

Canon

Live for the Story\_



VISUAL IDENTITY

2.7 PHOTOGRAPHY + FILM  
DONT'S

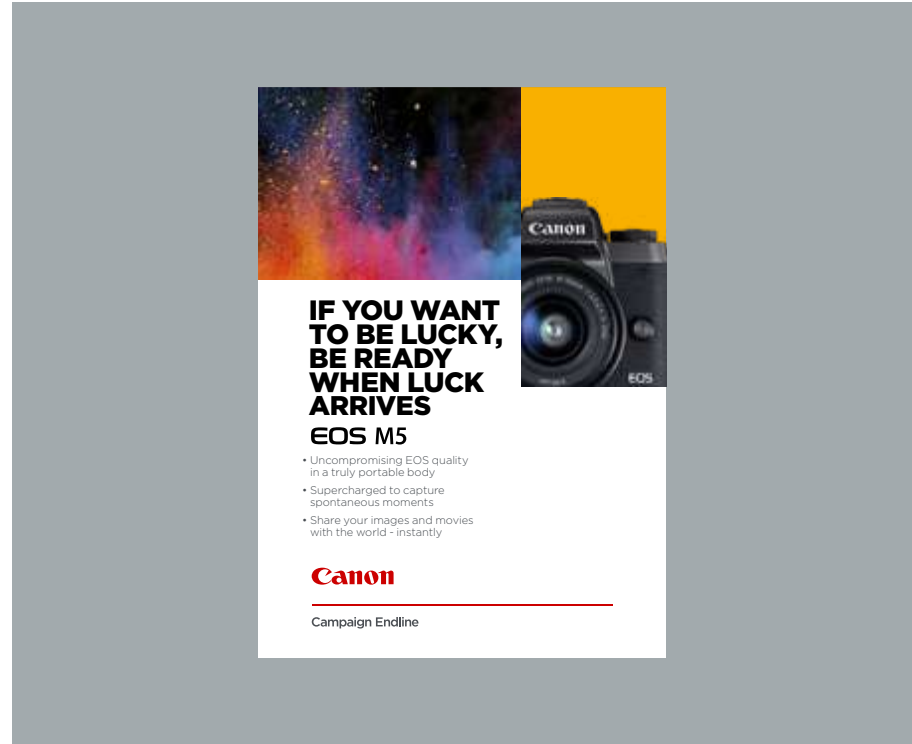
Our photography principles are intended to inspire, not restrict, however there are a few things that are off-brand.



Don't use full-bleed imagery, or imagery that bleeds off more than two edges



Don't use obvious, staged or clichéd images



Don't use product photography within the tile system



Don't use staged in-situ product imagery



Don't crop images in a way that causes the image to lose quality or meaning



Don't use colours not in the existing palette.



Don't use bland imagery



Don't use poorly shot images

# 2.7 PHOTOGRAPHY + FILM SUMMARY

**Intro – Overview**

Our principles are based around:  
“The Brand” – Visual Storytelling / Inspiring Exploration / Brand Character – Explorer Guide.  
The context of the image and accompanying story matters.

**Restrictions:**

Photography depicting war, religion, or other potentially inflammatory topics should never be used out of context.  
Ensure that photography is used to tell a story, with copy explaining the context and story behind the image.

**Good Practice:**

Be aware of local cultural sensitivities and abide by them.  
Credit photographers, whoever they are.  
Limit the use of stock photography where possible (taking into account NSO limitations)

**Devices:**

If Canon commissions the shoot, use a Canon.  
If featuring UGC or a story then other brands and smartphones are okay.

From 2017, NSO and RSO Marketing Directors are responsible and accountable for confirming that any locally proposed creative content does not raise any intellectual property (IP) concerns.  
There will be no other active checks for IP issues arising from the content.

If you confirm that the content is free of IP concerns, then you are confirming that you have checked to ensure that the content does not contain any third party brands, products and / or content, which are likely to expose Canon to risk, or if there are, then you have checked to ensure that Canon has all rights necessary to use the third party brand, product and/or content in the proposed creative content.

If you have any doubts whether or not locally proposed creative content is free of IP concerns, please escalate the matter to the IP Team at Canon Europe Limited prior to submission.  
Once you have confirmed the checks above, then please complete section 5 of the Creative & Content Approvals Form.

Full photography and film guidelines are available from Kura  
  
Full photography and film guidelines are available from Sharepoint (internal only)



# 2.8 ROUNDELS

Draw attention to a key product offer with our Roundel, whilst also building equity in our red keyline.



Please note all images are unlicensed and are reference only

# 2.8 ROUNDELS INTRODUCTION

Roundels are used to highlight offers, promotion or products.

There are several colours for roundel, each one has a different level of disruptiveness, so selection should be based on how much (or little) you want it to stand out.

The Roundel keyline can go over product (and works well when it does), but should not obstruct the Canon logo on the product, or main product design feature. Text within the roundel should not run over the product

1. Red outline, no fill



2. Red outline, white fill



3. Red fill



4. White fill





# 2.8 ROUNDELS USAGE

Roundels are only used to highlight offers, promotion or products. They should never be used for storytelling or case studies, and only a maximum of one per application.

Unlike other design elements they are not linked to the grid. Choose their position more freely based on the message being communicated and the relationship with the product.



# INTRODUCING EOS M10

Ecea dipiciame volupti  
atecearum aut quae non  
ventint arum quo dolor ma  
qui dis quatemquae dolore,  
aliberu mquodios eosa cum  
voluptatem oressint vid ut  
et quo ditat, officiate atem.

**Canon**

---

Live for the story\_

# 2.8 ROUNDELS PRINCIPLES

Roundel typographic rules

- Caps or sentence case permitted.
- Always use Gotham Book.
- Keep copy short and punchy, five words or less over a maximum of three lines.
- The roundel should be no bigger than 50% of the product.
- Type should not sit too close to the edge of the roundel – text should take up no more than 80% of the roundel (1).
- The Roundel can be positioned in any of the positions shown in (2).

1.

Ask  
for a  
demo

FROM ONLY  
£499

Typographic clear area

2.



Find out  
more



Find out  
more



# 2.8 ROUNDELS DON'TS

Roundels are a functional design element and should be treated as such. Don't overuse them, fill them with paragraphs of copy or let them overshadow our core brand.



Don't use a roundel for any copy over 5 words.



Don't use more than one roundel on an application.



Don't cover the Canon logo.

# 2.9 ICONS

Icons are an opportunity to reinforce the brand colour palette, and build equity in our keyline device.



Please note all images are unlicensed and are reference only



# 2.9 ICONS PRINCIPLES

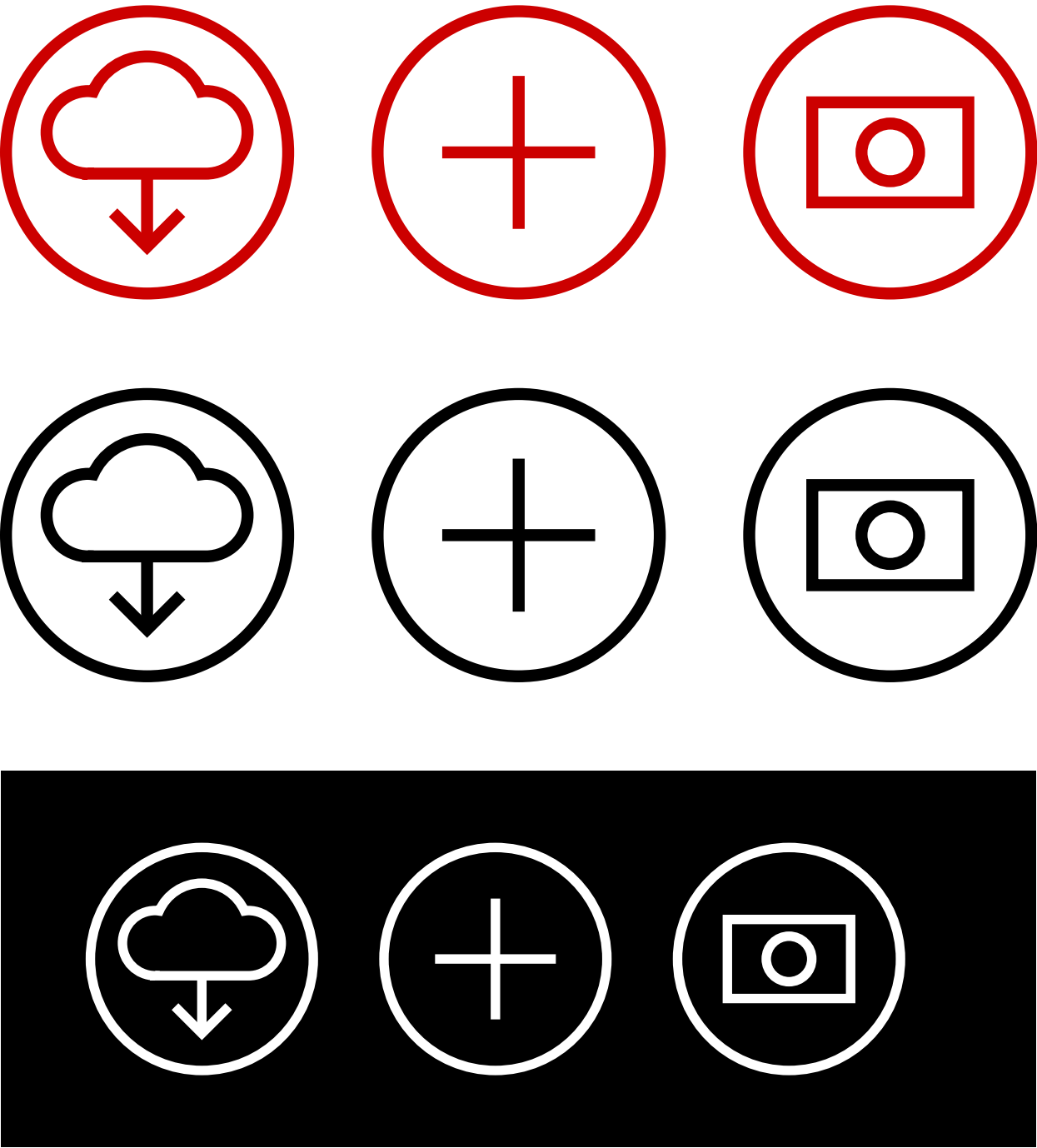
Icons are used as shorthand to illustrate simple concepts, to aid the consumer when searching for information.

Where possible build equity in our keyline graphic language by keeping icons outline only, but where this isn't possible solid icons can be used for increased stand out.

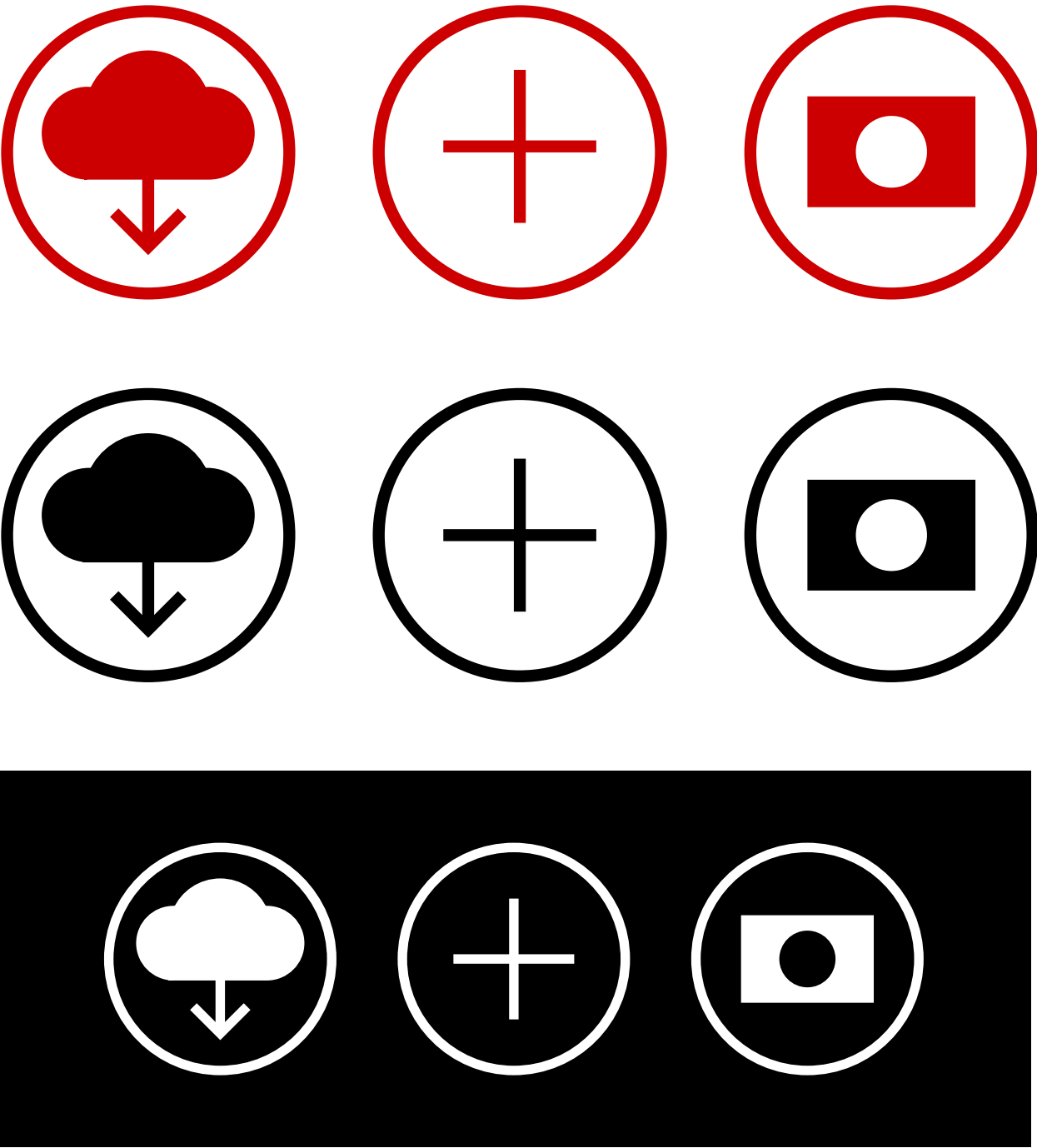
The primary colour palette is preferred.

Tints of colours should not be used.

Default – Keyline icons



Exception – Solid icons



Download iconography  
on Kura

Download iconography on  
Sharepoint (internal only)

VISUAL IDENTITY

2.9 ICONS  
IN APPLICATION

Icons can be either red, black or white and are usually the same colour as the copy that they sit next to.



SPRINT FOR  
VICTORY

Tur. Qui dis placeatur, sequis dolori nate sum fugit latis idus ut ea aut voluptur. Quiatur moditat esequi bea nimillupta enihilibus destiamie init eaquiam, endae rendae.

Et et fugit et autem quunt lab ideleces dunt alibereptis illore doloreruptis ipsa que volor aut eum fugitat iature pre net quis ut molorumqui doluptas accuptam, ium que voluptate nemqui.

Poptatem rendant aut optatem is maximi, sedio ipsae. Quis si imporro bea siti aut am debit et, cum faccabo recis ellatem sequas as aborro vellab imin nosto doluptas ipiendunt. Nam, que laces serum sereiure nse non consequatur, quam volorep erchit ipitas et accusdae es dit, quatre sinci de cum sim int

CANON M10

- Ecea dipicme volupti atecearum aut quae nonet ventint arum
- Yquo volor ma qui dis quatemquae dolore
- Naliberu mquodios temporessint
- Uvid ut et quoditat. Officiate atem.





## 2.10 PRINCIPLES IN APPLICATION

The following pages show examples of how our brand principles are applied to the various types of assets that we regularly create.





# 2.10 PRINCIPLES IN APPLICATION

## DO'S AND DON'TS

The visual identity system is designed to be flexible and allow impact whilst also allowing room for white space (the canvas) to breath – giving a contemporary, editorial style. Whilst the system is designed to be flexible, common sense should be used regarding legibility of assets and messaging.

Always ensure all body copy is legible, titles are bold and snappy and products are easily visible.

✓ Do ensure all body copy is legible, titles are bold and snappy and products are easily visible



# GREAT STORIES

Tur. Qui dis placeatur, sequis dolori nate sum fugit latis idus ut ea aut voluptur. Quiatur moditat esequi bea nimillupta enihilibus destiame init eaquiam, endae rendae.

Search: Canon Mirrorless



Canon

Live for the Story\_

✗ Don't use illegible copy sizes, recessive headlines or diminutive product images



Great Stories. Tur. Qui dis placeatur, sequis dolori nate sum fugit latis idus ut ea aut voluptur. Quiatur moditat esequi bea nimillupta enihilibus destiame init eaquiam, endae rendae.  
Search: Canon Mirrorless



Canon

Live for the Story\_



# 2.10 PRINCIPLES IN APPLICATION

## 48 SHEET B2B AD

Hero image  
66% of height

25% x

10% x

Headline  
Tungsten  
Semibold/Bold

AXIMUS  
AS SUNTIIS

Lead  
Gotham  
Medium

Benefit  
Gotham  
Book

Canon

See the bigger picture

Hashtag/CTA  
Gotham  
Medium  
Black/Red

Canon

10%Y

50%Y

BOOST YOUR  
POTENTIAL

Business Services & Solutions  
Discover new ways to improve  
the way you work, by exploring  
the changing world of imaging  
and information.

#UnleashPrint

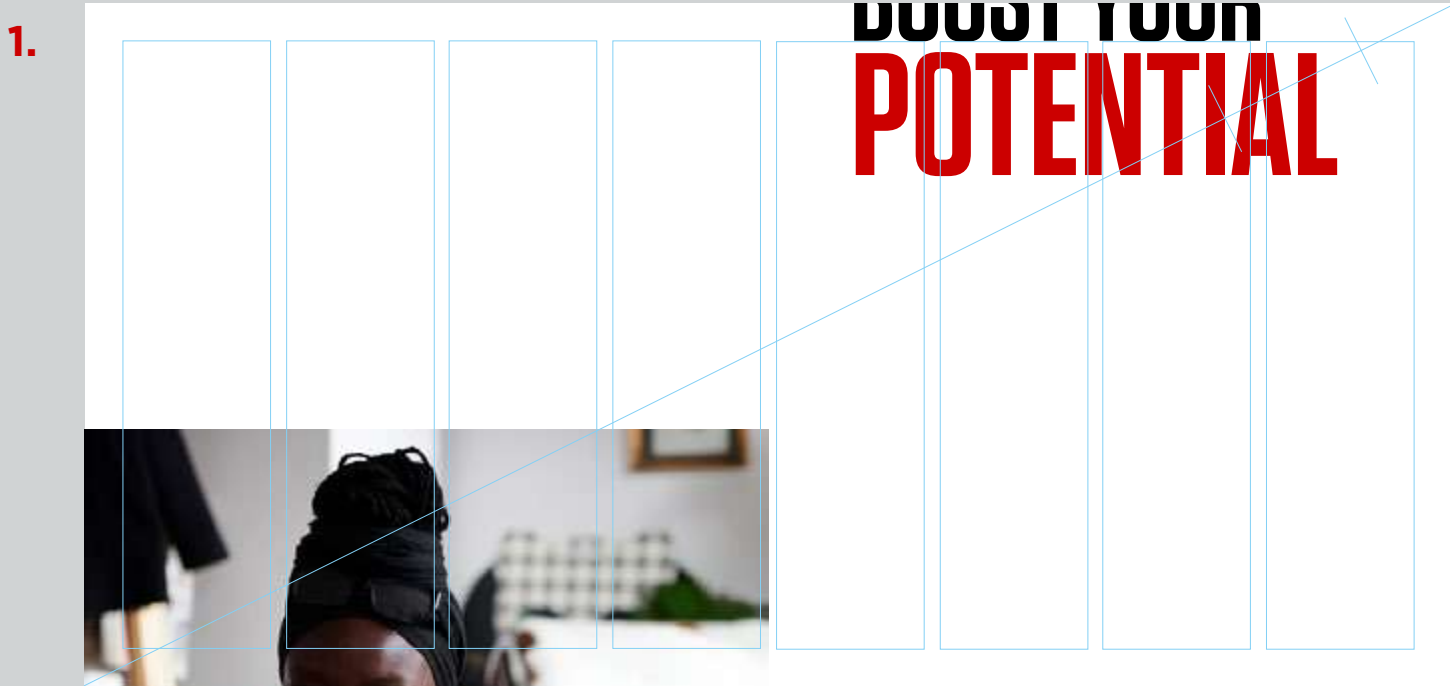
Canon

See the bigger picture

Canon

# 2.10 PRINCIPLES IN APPLICATION

## D48 SHEET



View examples  
on Kura

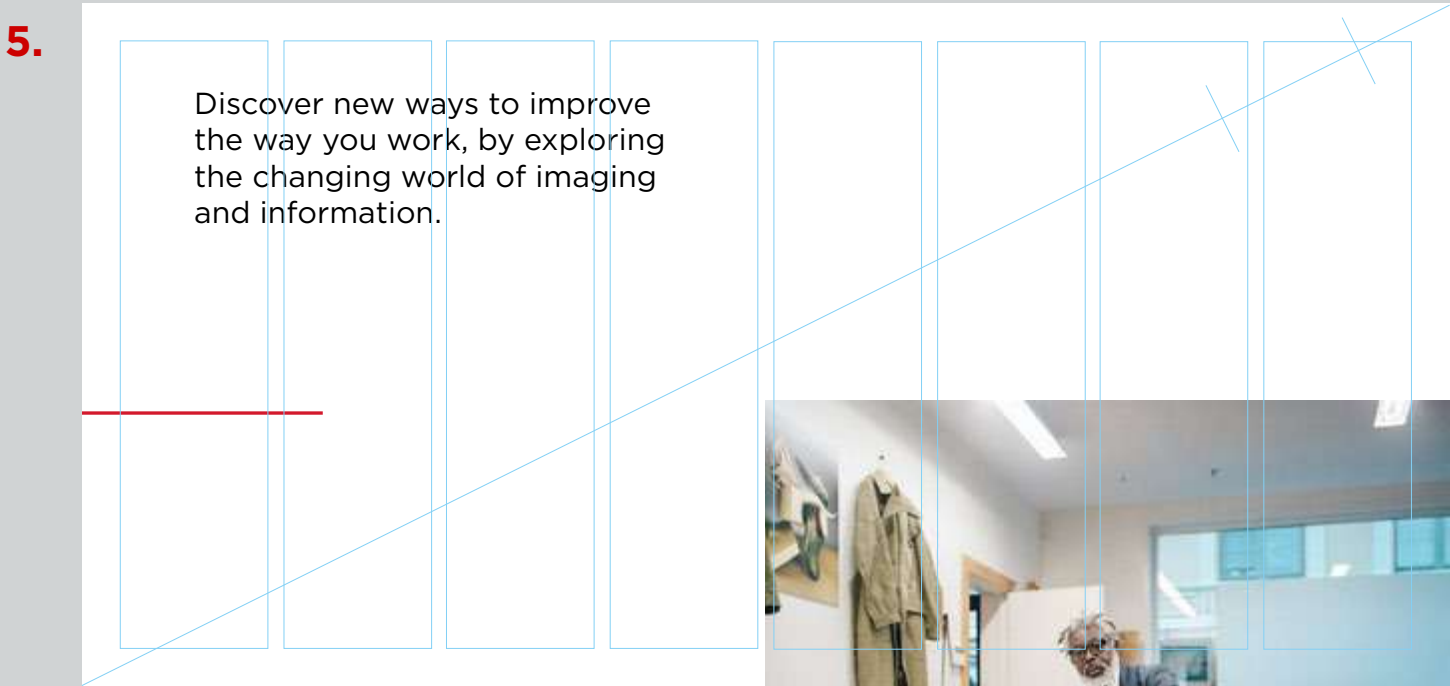
View examples on  
Sharepoint (internal only)

Headline  
Tungsten  
Semibold/Bold



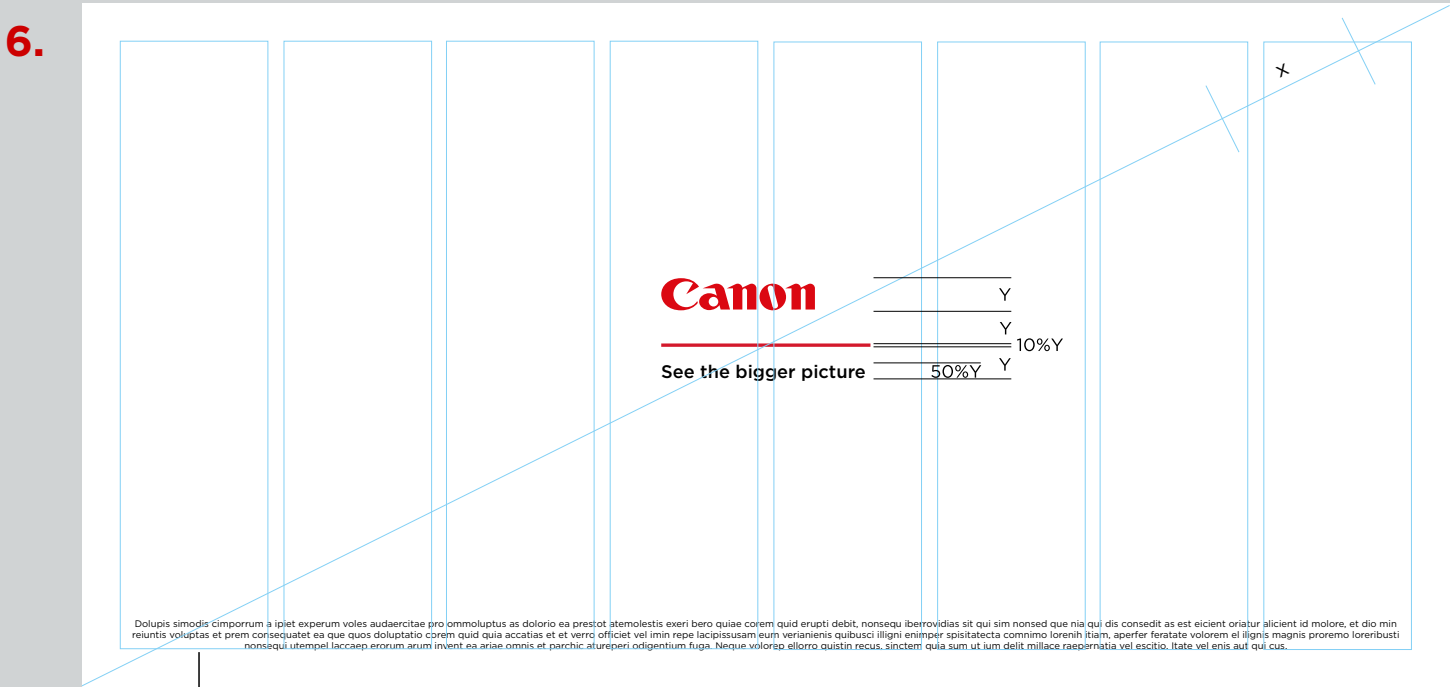
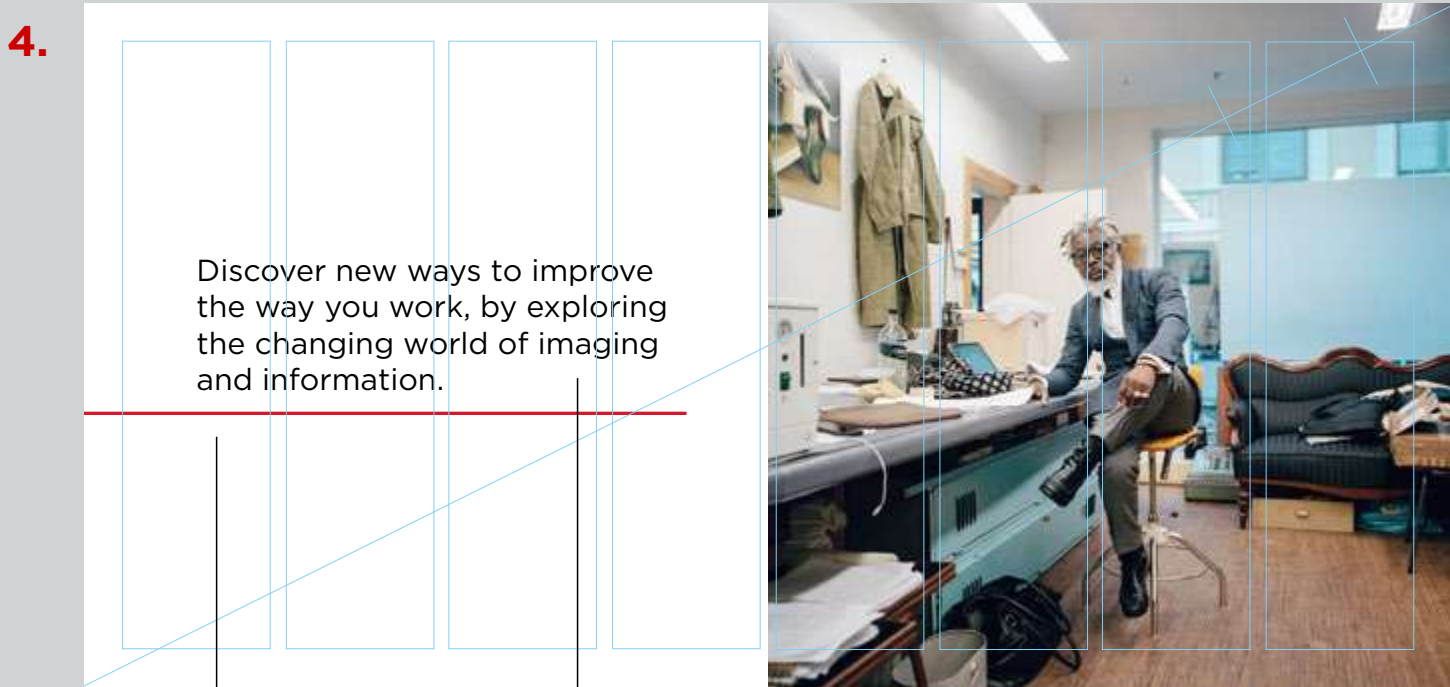
Keyline  
Moves  
horizontally  
only

Benefit  
Gotham  
Book



Terms and  
conditions  
Gotham  
Book

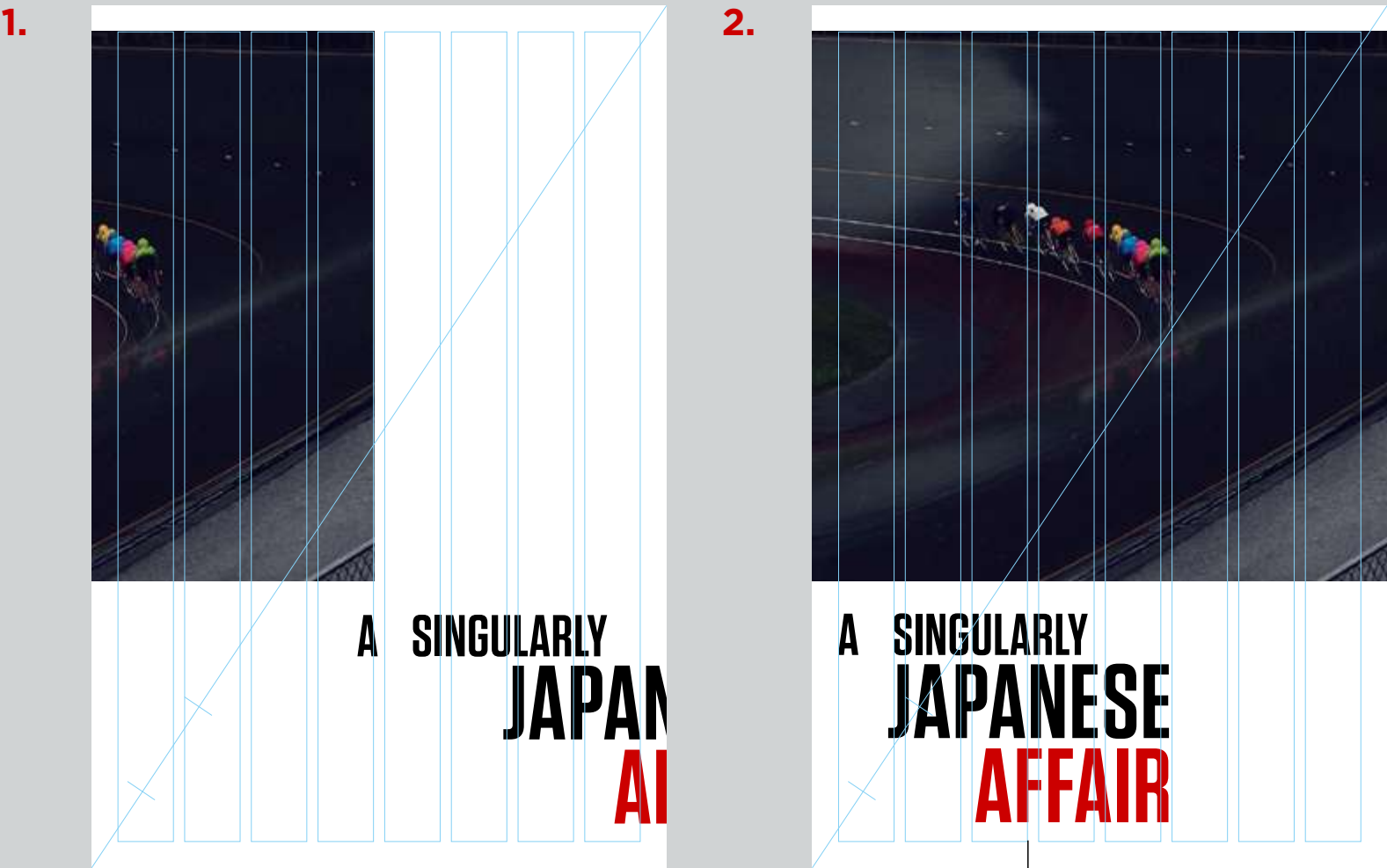
Canon



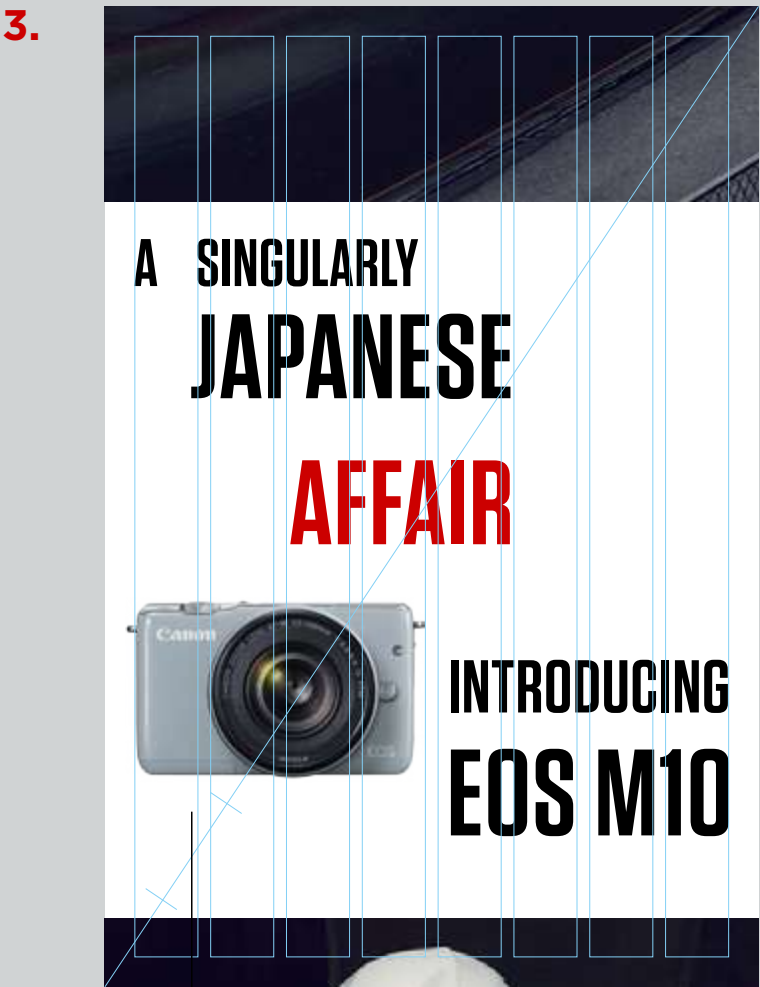


# 2.10 PRINCIPLES IN APPLICATION

## D6 SHEET



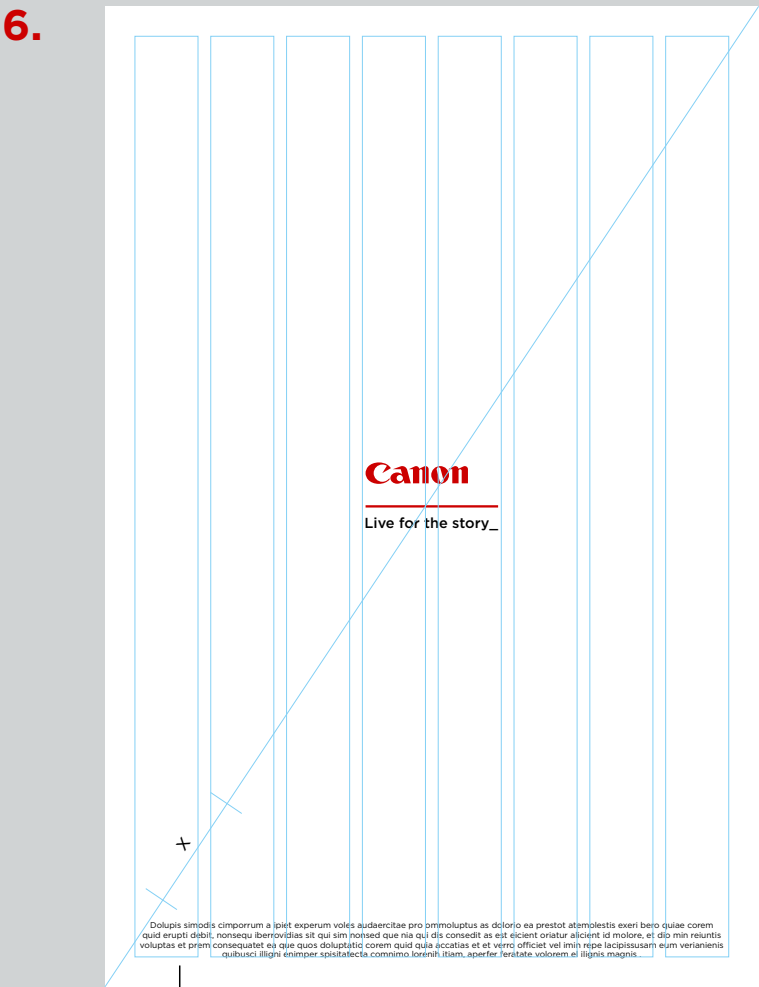
Headline  
Tungsten  
Semibold/Bold



Product image  
Isolated on white  
background



Hero image  
Bleeds off two  
sides only



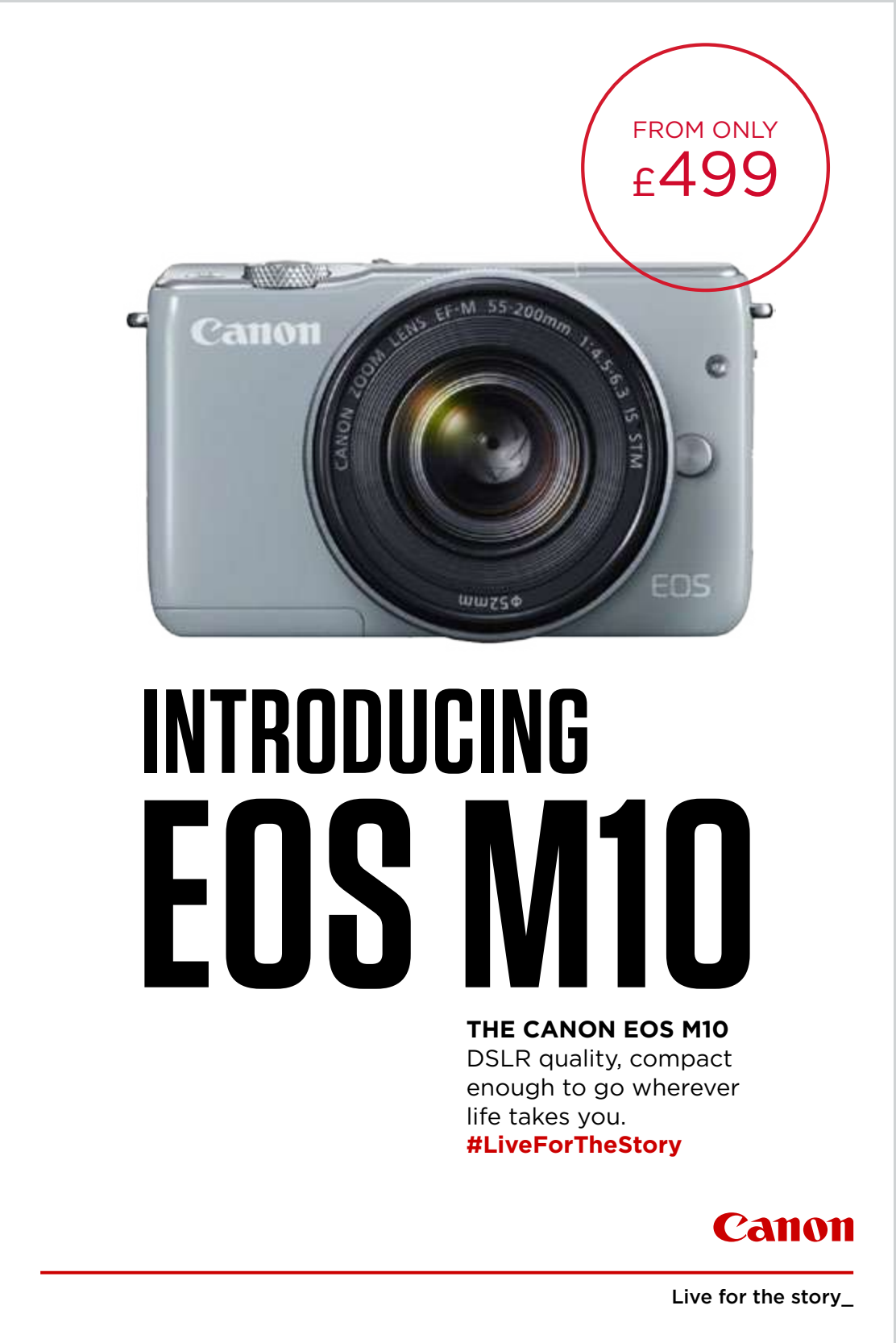
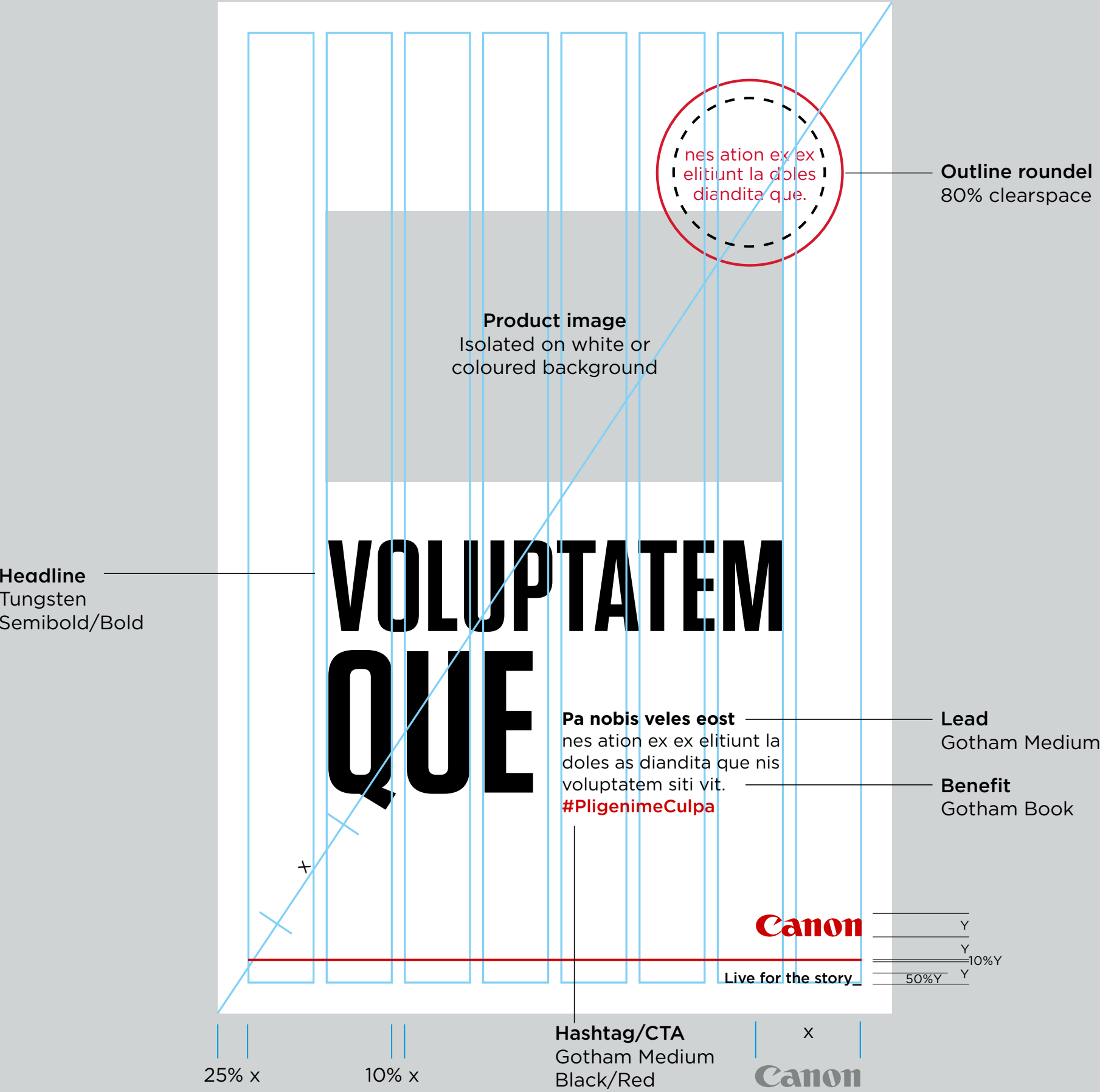
Terms and  
conditions  
Gotham  
Book

View examples  
on Kura

View examples on  
Sharepoint (internal only)

# 2.10 PRINCIPLES IN APPLICATION

## 6 SHEET PRODUCT AD





# 2.10 PRINCIPLES IN APPLICATION

## SINGLE PAGE A4 AD

Headline  
Tungsten  
Semibold/Bold

ANTUR ACILIQ  
LOREROVIT

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#PligenimeCulpa

Canon

See the bigger picture

25% x

10% x

x

Canon

Hashtag/CTA  
Gotham Medium  
Black/Red

Lead  
Gotham Medium

Benefit  
Gotham Book

Y

Y

50%Y

10%Y

BOOST YOUR  
POTENTIAL

Business Services & Solutions  
Discover new ways to improve  
the way you work, by exploring  
the changing world of imaging  
and information.

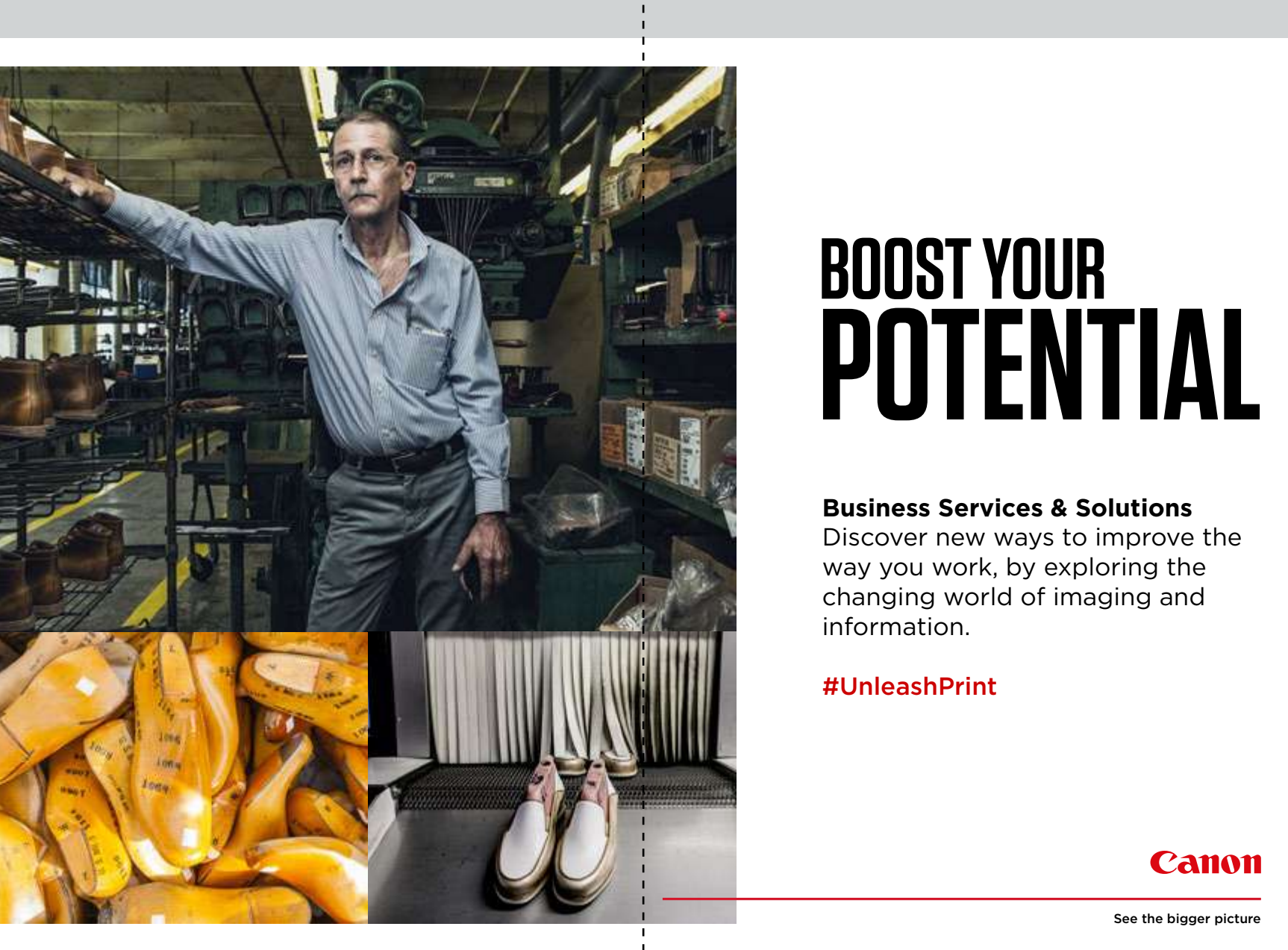
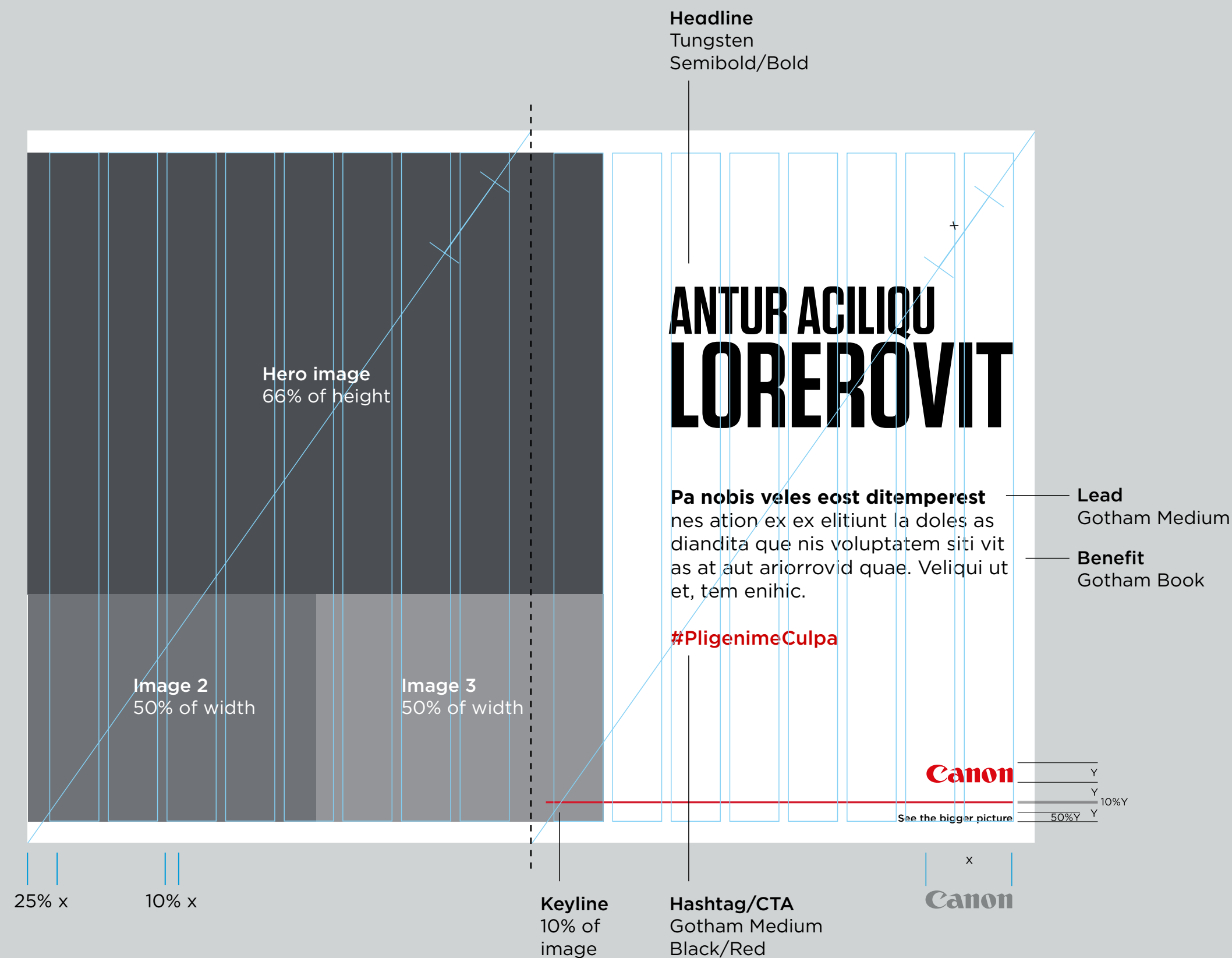
#UnleashPrint

Canon

See the bigger picture

# 2.10 PRINCIPLES IN APPLICATION

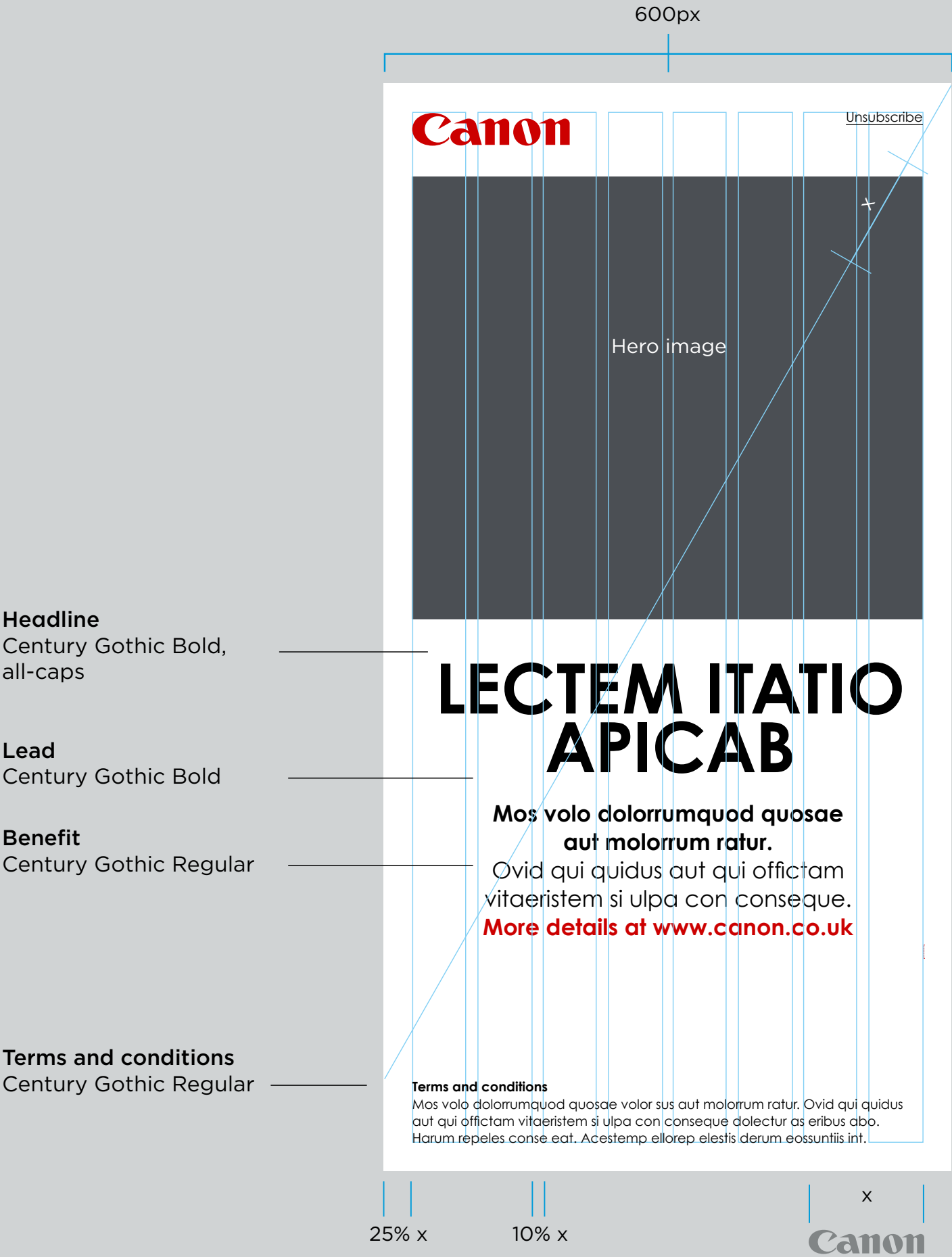
## DOUBLE PAGE A4 AD WITH TILES





# 2.10 PRINCIPLES IN APPLICATION

## EMAIL PROMOTIONS



Canon

Unsubscribe



**UP TO £50  
CASHBACK**

**On selected Canon products  
at participating retailers.**  
That'll pay for a new chair.

**More details at [www.canon.co.uk](http://www.canon.co.uk)**

**Terms and conditions**  
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Cashback promotion

Canon

Unsubscribe



**FROM ONLY  
£499**

**INTRODUCING  
EOS M10**

**Nes ation ex ex elitiunt la doles as  
diandita que nis voluptatem siti.**  
Ation ex ex elitiunt la doles as diandita  
que nis voluptatem siti.  
**Save 10% when you buy from  
[jessops.com](http://jessops.com)**

**Shop now**

**Terms and conditions**  
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Product promotion

Canon

Unsubscribe



**THE FUTURE IS  
NOW**

**Nes ation ex ex elitiunt la doles as  
diandita que nis voluptatem siti.**  
Ation ex ex elitiunt la doles as diandita  
que nis voluptatem siti.  
**More details at [www.canon.co.uk](http://www.canon.co.uk)**

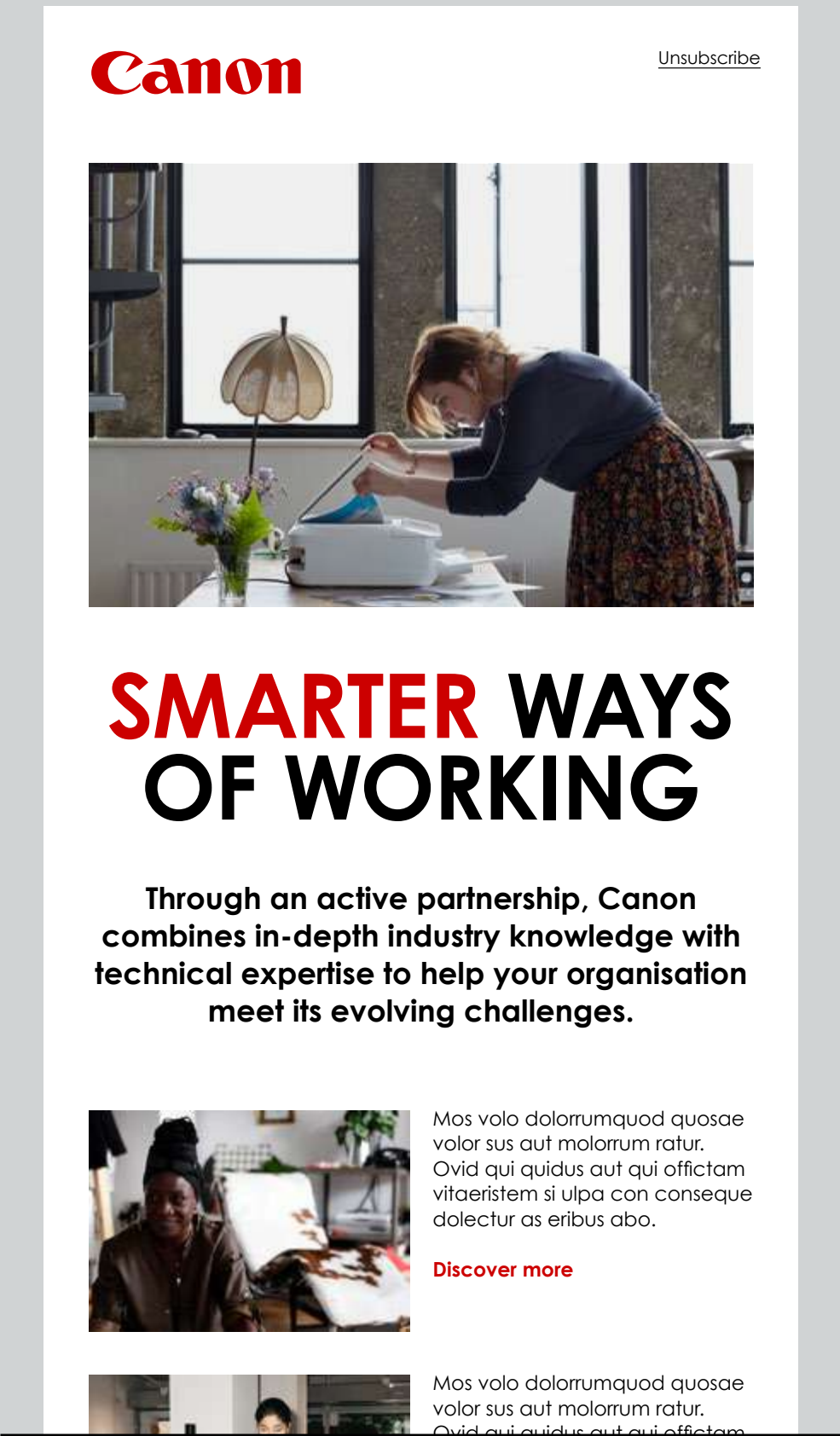
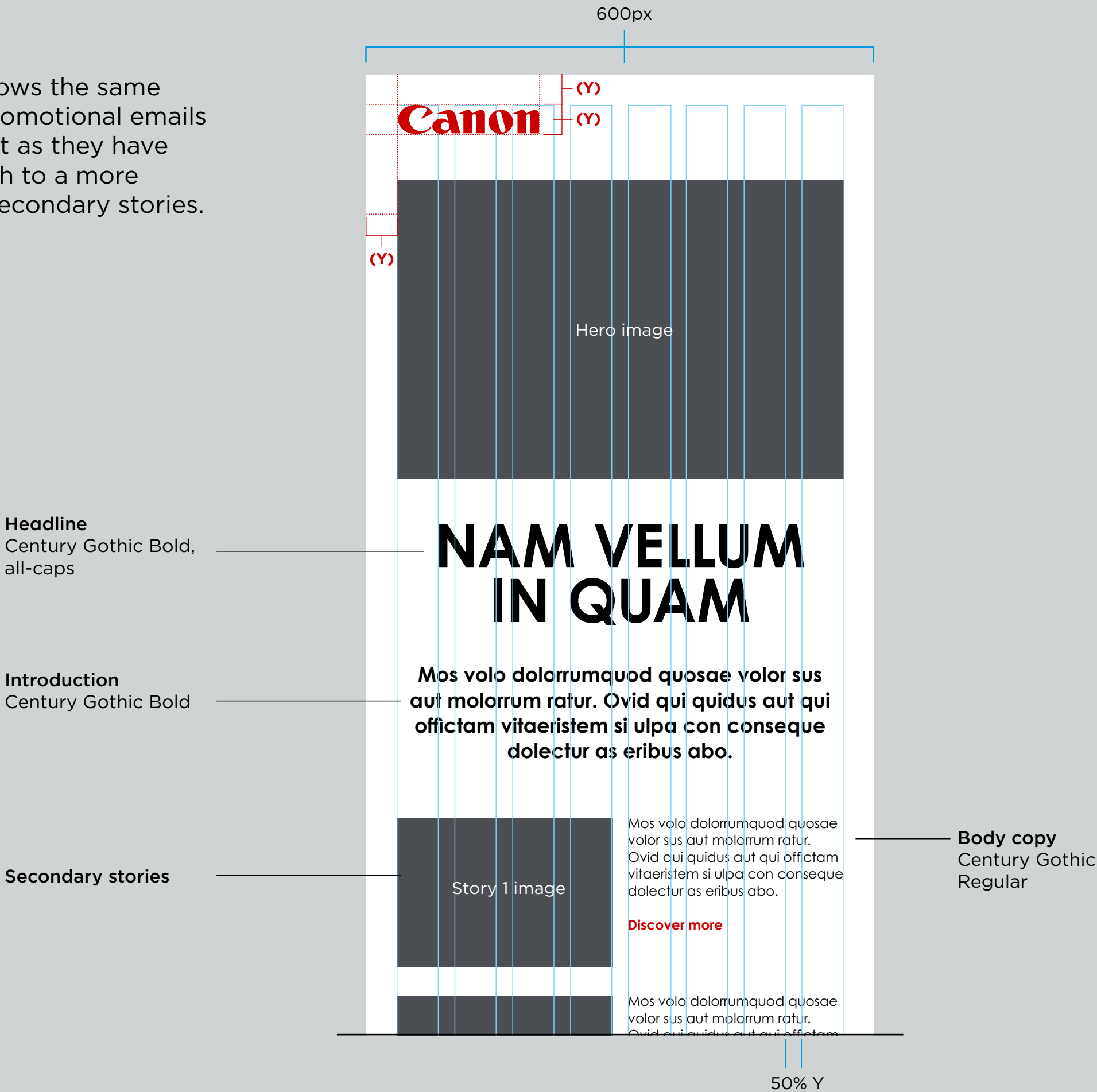
**Terms and conditions**  
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Service promotion

# 2.10 PRINCIPLES IN APPLICATION

## EMAIL NEWSLETTER

The email newsletter follows the same basic principles as the promotional emails on the previous page, but as they have more content, they switch to a more conventional layout for secondary stories.





# 2.10 PRINCIPLES IN APPLICATION

## DIGITAL BANNERS

This page shows all the brand assets coming together on a digital banner.

The logo lock-up can either appear as a sign-off, after all other elements have appeared or can be present throughout.

Leaderboard

LOREPELE RATESSI  
IPSAPIC

Canon

See the bigger picture

Headline  
Tungsten  
Semibold/Bold

Hero image  
Bleeds off two  
sides only

Y

Y 10%Y

50%Y Y

TAILORED  
FOR SUCCESS

Canon

See the bigger picture

Square

LOREPELE RATESSI  
IPSAPIC

Canon

See the bigger picture

Headline  
Tungsten  
Semibold/Bold

Hero image  
Bleeds off two  
sides only

Y

Y 10%Y

50%Y Y

TAILORED FOR  
SUCCESS

Canon

See the bigger picture

Skyscraper

LOREPELE RATESSI  
IPSAPIC

Cerovita ectoria pratus  
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mo ium rumet.

Canon

See the bigger picture

Headline  
Tungsten  
Semibold/Bold

Benefit  
Gotham Book

Y

Y 10%Y

Y 50%Y

TAILORED FOR  
SUCCESS

Marketing solutions  
that enhance customer  
communication

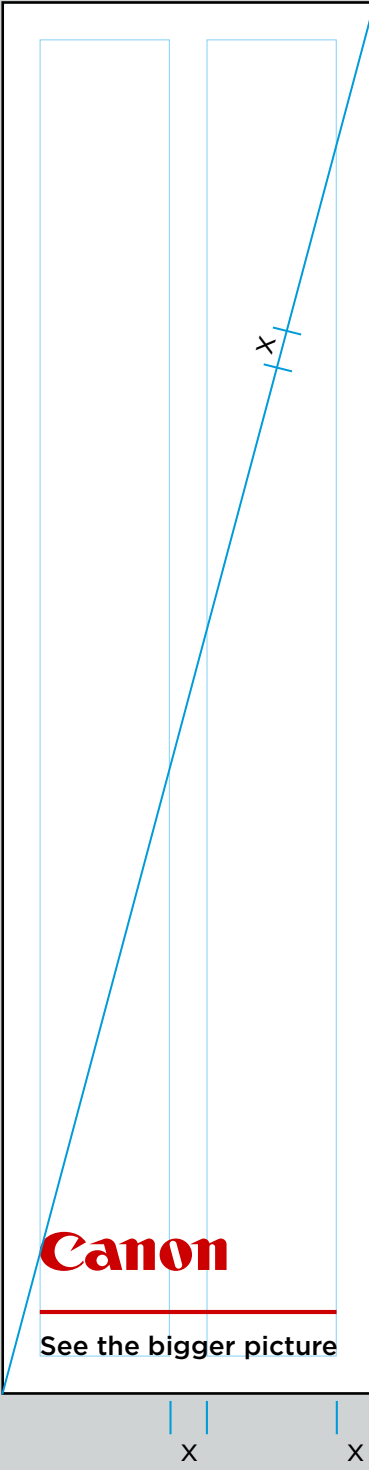
Canon

See the bigger picture

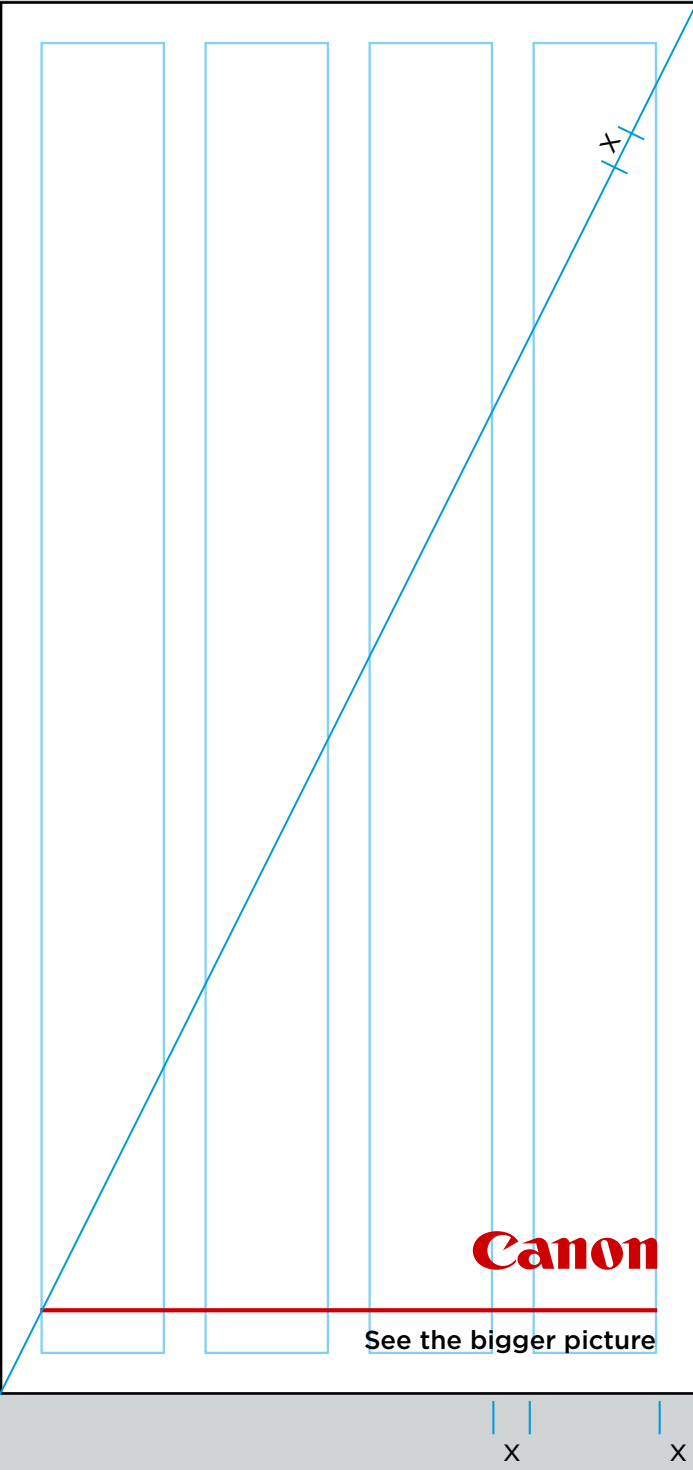
# 2.10 PRINCIPLES IN APPLICATION

## PORTRAIT + SQUARE DIGITAL BANNERS

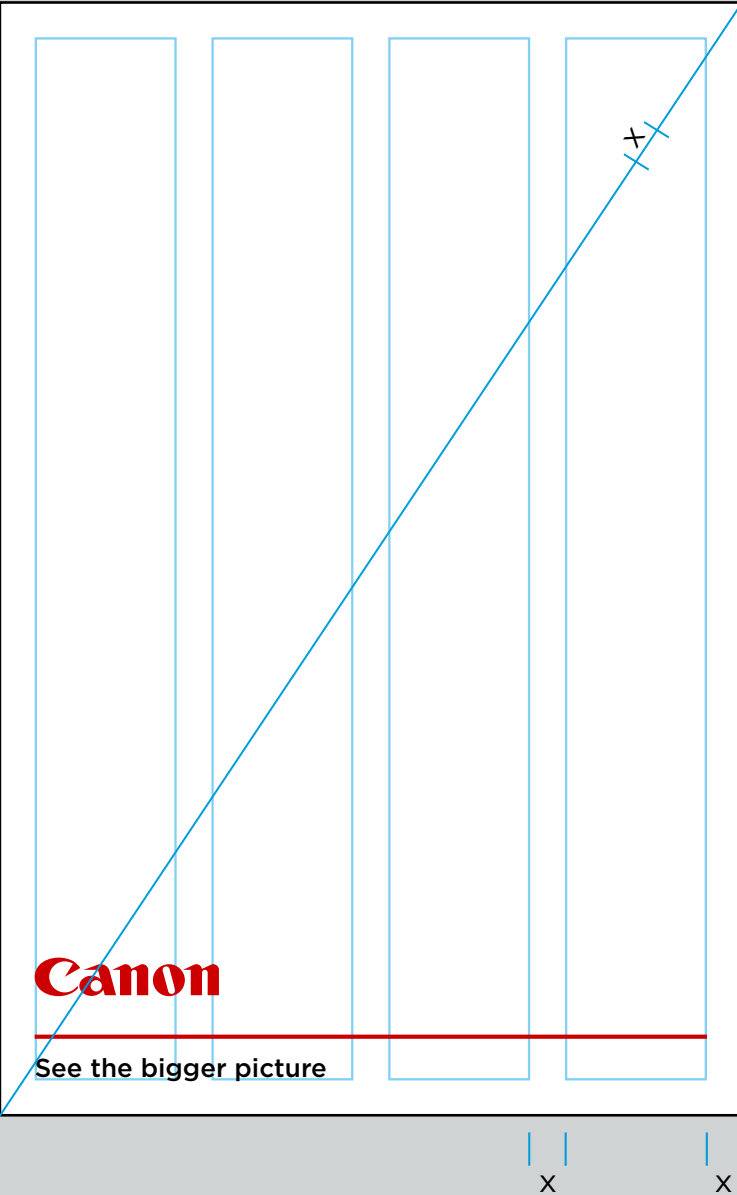
Skyscraper  
160px x 600px  
Margin/gutters: 16px



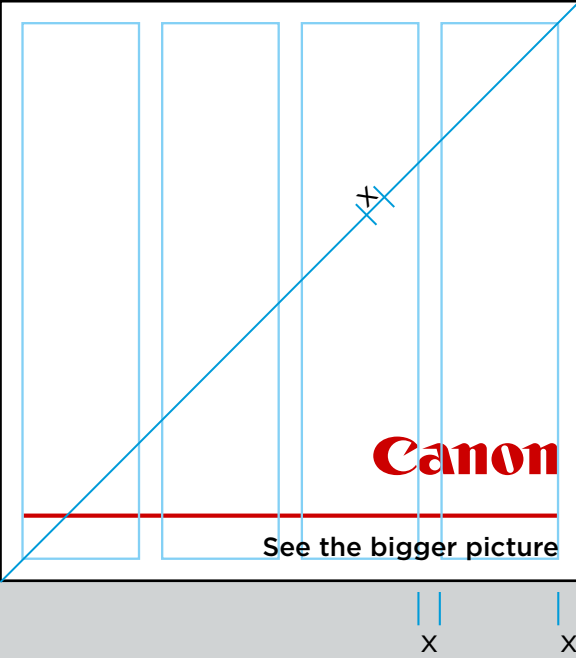
Half page banner  
300px x 600px  
Margin/gutters: 16px



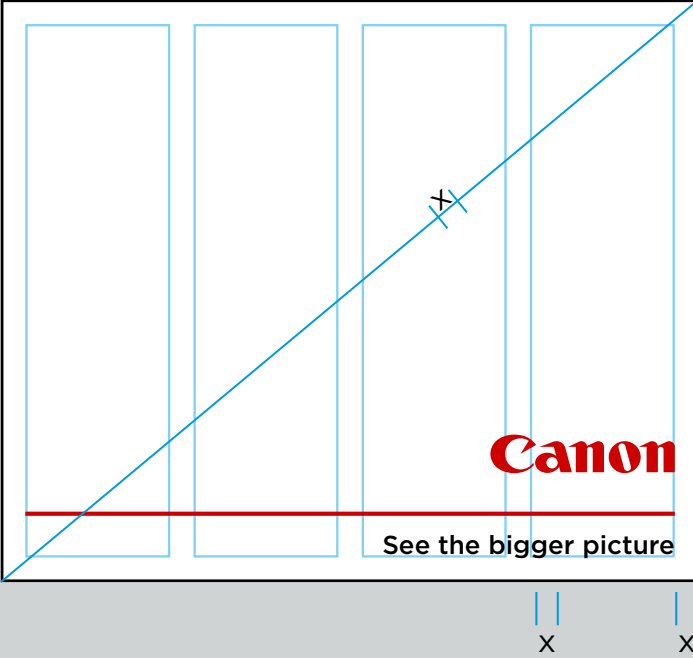
Pop-up  
320px x 480px  
Margin/gutters: 15px



Square  
250px x 250px  
Margin/gutters: 10px



Square  
300px x 250px  
Margin/gutters: 10px

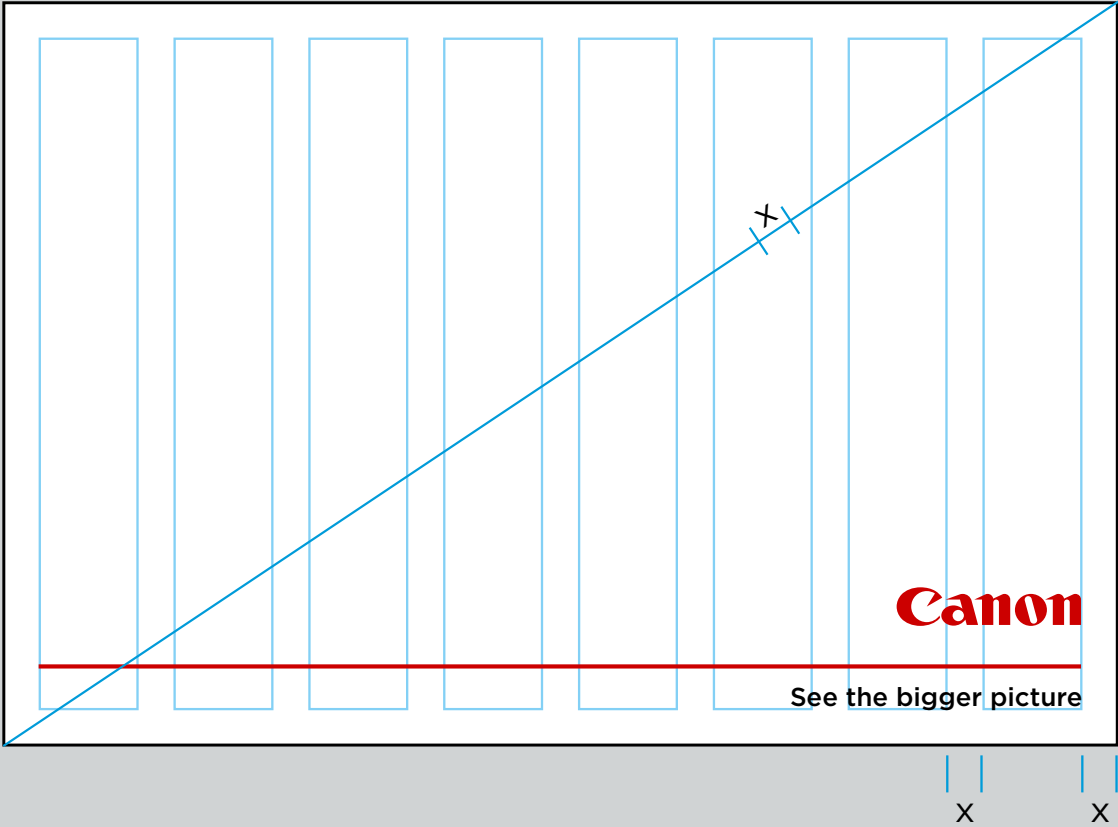




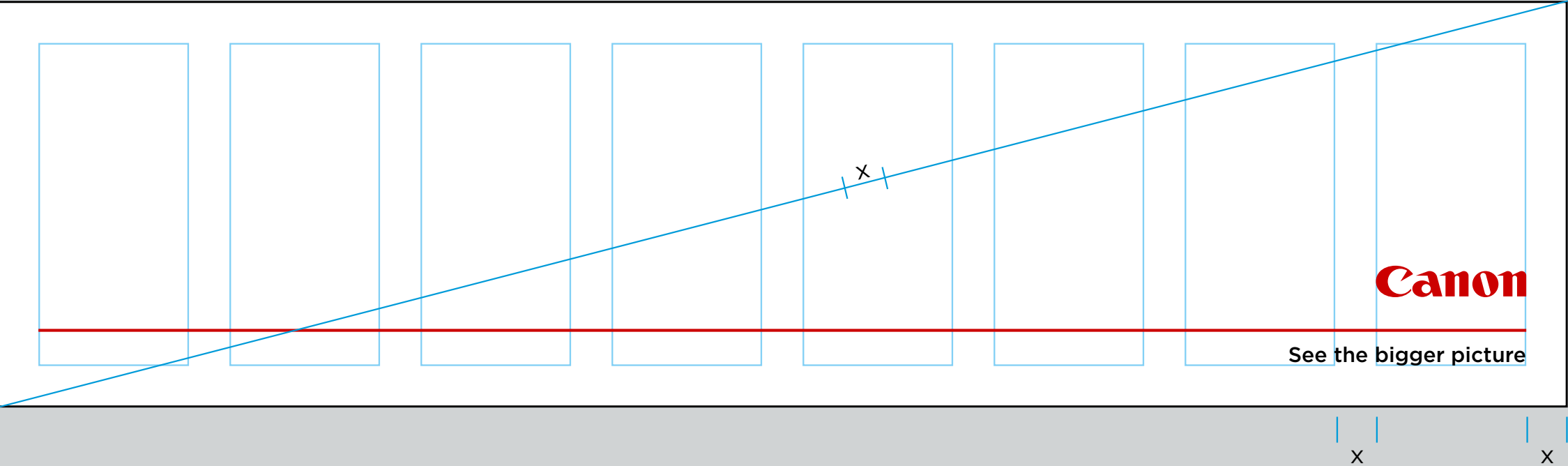
# 2.10 PRINCIPLES IN APPLICATION

## LANDSCAPE DIGITAL BANNERS

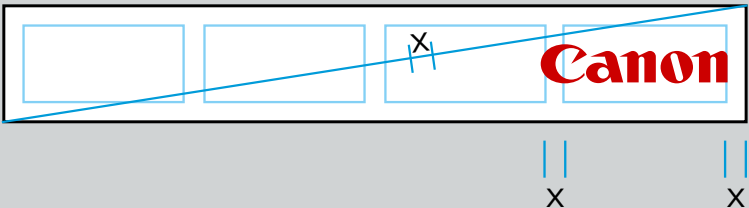
Pop-up  
480px x 320px  
Margin/gutters: 15px



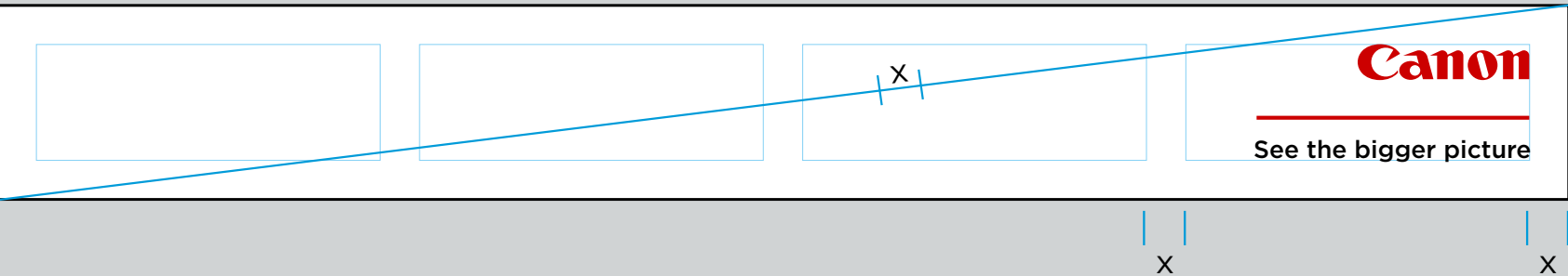
Large leaderboard  
970px x 250px  
Margin/gutters: 25px



Half banner  
320px x 50px  
Margin/gutters: 8px



Leaderboard  
728px x 90px  
Margin/gutters: 18px



# 3.0 MOTION

We bring stories to life through motion. We are a storytelling brand, we want to excite, inspire and create intrigue. Strong motion design helps us achieve this goal.





# 3.1 OUR PRINCIPLES BRAND PERSONALITY

We are a brand that tells stories.  
Our personality comes through bringing  
these stories to life.

How we move informs how we feel  
as a brand as much as how we speak.  
Defining a consistent way for our  
brand to behave on screen makes  
our stories more visually compelling.



## BUILDING TEXTURE

Narrative is very important to us, we should use motion when we can, to help tell a richer tale. We don't simply show action-packed high-intensity moments. We build intrigue through a structured motion format made up of written narrative and unique bits of footage to tell the whole story. This goes from our ATL through to six second bumpers. Every media, no matter how short can tell a story.

## CONFIDENT AND CLEAR

Our motion should feel similar to our editorial style, with clear space and a simple hierarchy to build pace and character. We do this through bold use of type animation to hero personal stories and insights that combine with the footage. We speed up into movement and sequence words as if the narrative was being spoken aloud.

## SHOWING MORE

We can tie together the multiple pieces of footage as one complete picture using the tile system. We use horizontal and vertical transitions to show multiple clips and tone of voice so if it feels like one harmonious story.

# 3.2 OUR PRINCIPLES TELLING STORIES

**We tell a richer story by combining the best footage with narrative.**

We don't just show full-screen single footage. We show the bigger picture by combining little vignettes. We set the scene, highlight the personal story before concluding with the final pay-off. This is a notional exploration of the potential of narrative. It will not affect structure of ATL campaigns, but branded comms and editorial led content should adhere to a 'narrative structure'.



[View examples on Kura](#)

[View examples on Sharepoint \(internal only\)](#)



# 3.3 OUR PRINCIPLES SUPERS AND BANNERS

We can combine our tile and typographic movement in extreme formats and supers.

We use simple directional movement and sequences of imagery product and typography to create fast and engaging advertising and OSP.

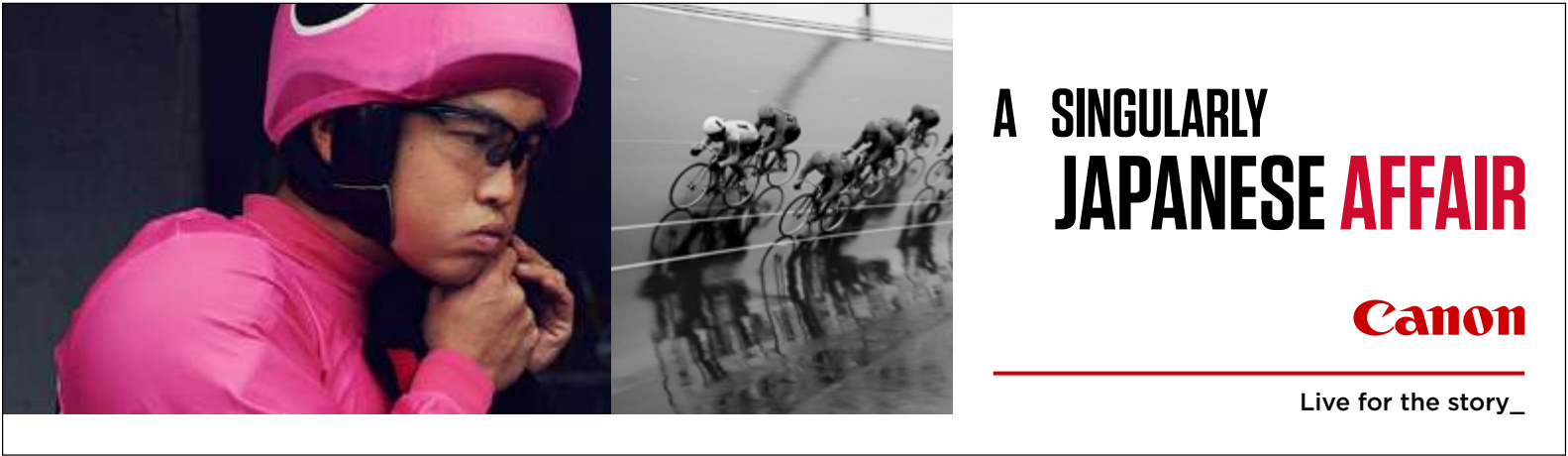
- We have three options of supers. Two use vertical movement of typography, one of those with a white bar to add to the tile system, the third with a simple static fade
- On static banners, we can add motion to stagger the introduction of elements. Always ending of the logo
- In rich media we can create sequenced animations using defined states of typography, imagery, product and endframe.

[View examples on Kura](#)

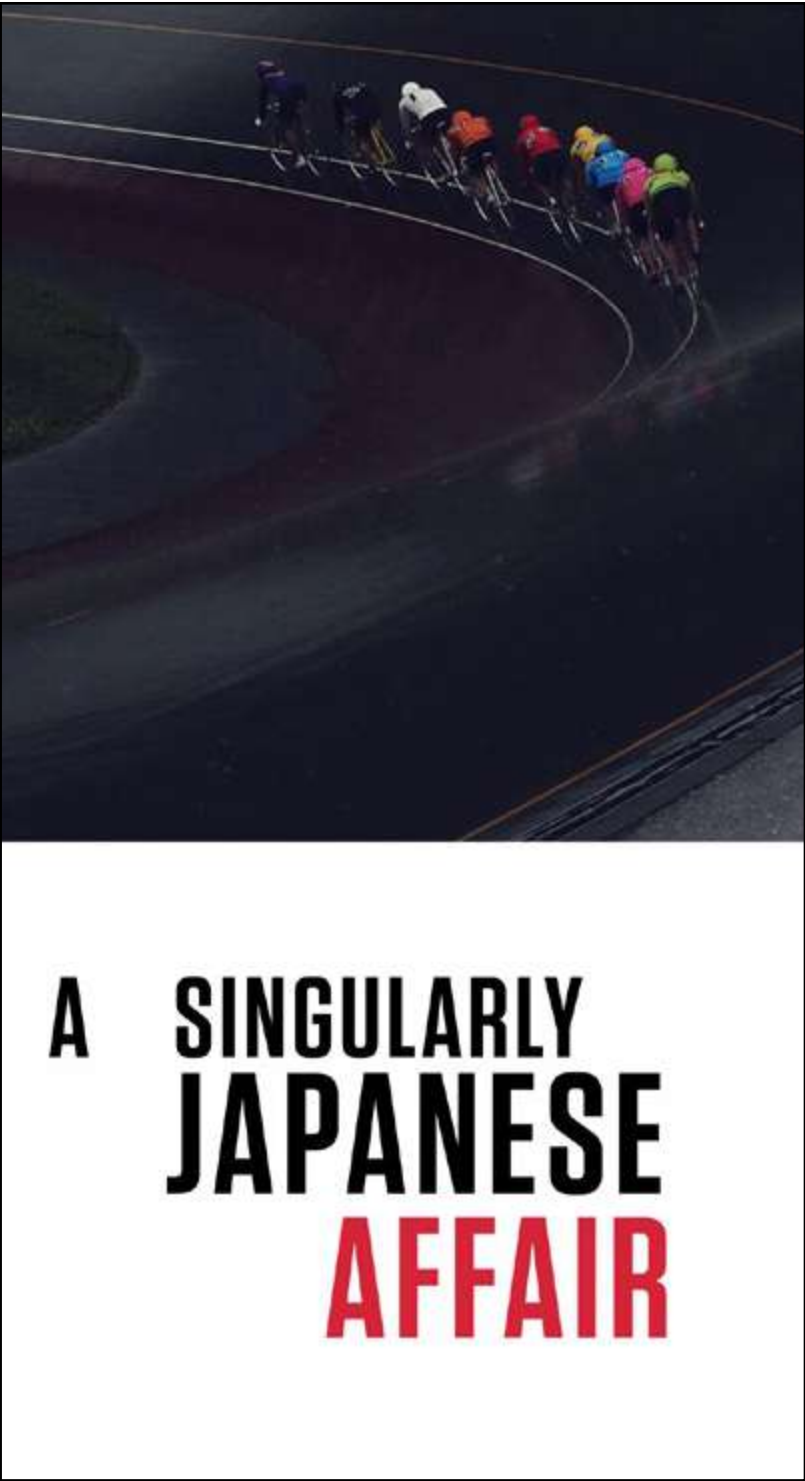
[View examples on Sharepoint \(internal only\)](#)



**Supers Variations**  
Our titles are simple extension of the kinetic type movement. We can use them as white on footage or within a white footer to fit with our tile system.



**Wide formats**  
Our tiling system allows us to creatively use extreme formats and sequence animations.



**Skyscraper**  
We can create more detailed and sequenced animations in rich media format.



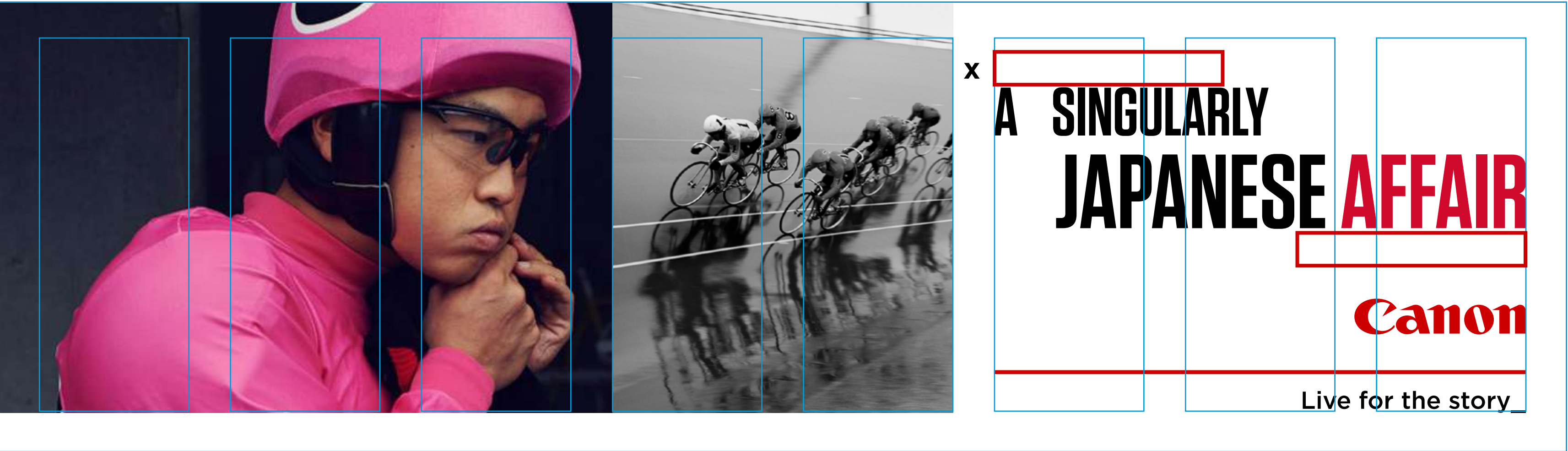
Square

# 3.4

## ANIMATED SPACING

We follow the same spacing rules as digital banners for animated versions

Using the same clear space rules of clearspace and type sizes.



View examples on Kura

View examples on Sharepoint (internal only)



# 3.5 OUR PRINCIPLES

## ENDFRAME VARIATIONS

We have a fixed endframe movement style but variation within.

We use two lengths of endframe depending on format. One 5 second and one 3 second. We also only use the cursor for our ‘Live for the story’ campaign line to reference the never ending story.

- The keyline should draw on at the same speed as typewriter effect reveals letters with easing at either end
- We use the 5 second on longerform content such as ATL campaigns and internal communications
- Future campaigns will use the typewriter effect without the flashing cursor.

[View examples on Kura](#)

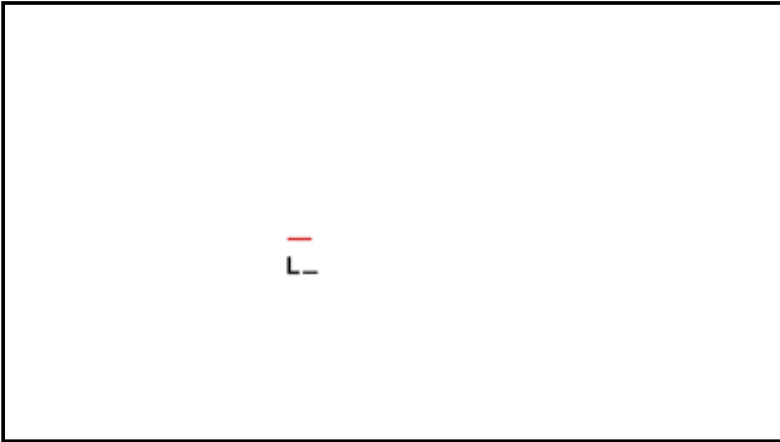
[View examples on Sharepoint \(internal only\)](#)



**With Cursor**  
Our flashing movement and use of cursor is only applied to ‘live for the story’ endframes. Keyline and typography animate at the same speed, followed by Canon logo.



**Without cursor**  
We use the same typewriter effect but without the cursor for future campaigns.



**Storyboard of Endframe with cursor**  
Line and cursor animate on together. Line draws as type appears. Logo then fades up for final reveal.

# 3.6 OUR PRINCIPLES

## ENDFRAME VARIATIONS 2

On bumpers and social channels such as youtube, we use the three second endframe to create more time for content.

- On bumpers and social channels such as youtube, we use the three second endframe to create more time for content
- There are exemptions in extreme scenarios such as snapchat or other social platforms. Minimum screentime should be one second
- We can also introduce an extra copy line using the kinetic typography before endframe to sequence messaging.



**Three second cursor endframe**  
We simply fade up the logo at the same speed as the keyline animation and typewriter effect.



**Extra copy line**  
We can add one extra copy line before or after the endframe to allow us to reference two core messages.

Logos, lock-ups, end-frames and other assets are available from Kura

Logos, lock-ups, end-frames and other assets are available from Sharepoint (internal only)



**Extra Copy Line Storyboard**  
We use the typewriter effect to introduce the line, then fading out to begin endframe animation.







Please note all images are unlicensed and are reference only

**Contacts**

For any questions or queries please contact the Canon EMEA brand strategy team

**Rob Bell**  
rob.bell@canon-europe

**Subbaiah Kuttanda**  
subbaiah.kuttanda@canon-europe.com

**Marc Ranner**  
marc.ranner@canon-europe.com

For creative and content approvals submit all final assets to:  
<https://canoneuropenv.sharepoint.com/teams/corpcomms/CMC/CCA/default.aspx>

Logos, lock-ups, end-frames and other assets are available from Kura

Logos, lock-ups, end-frames and other assets are available from Sharepoint (internal only)

