



BRAND GUIDELINES

v. 2.0
December 2017



2.1 CANON LOGO

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



2.1 CANON LOGO

THE CANON LOGO

The Canon logo distills 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.

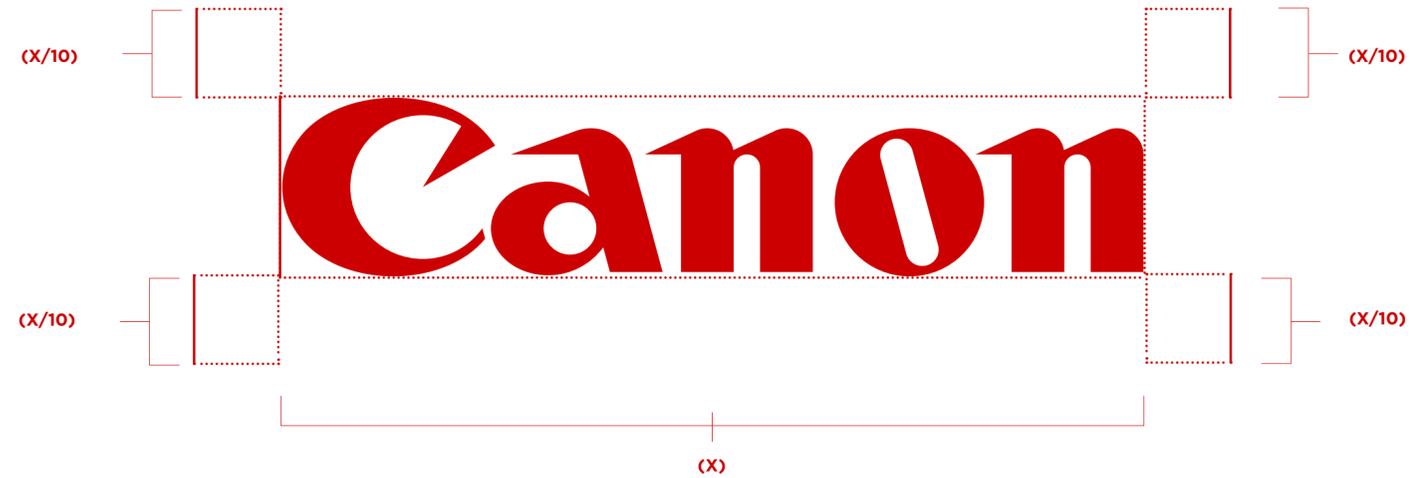
1. Minimum exclusion zone

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

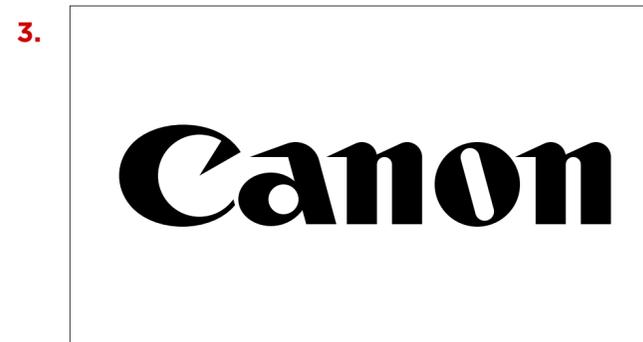
Our default. Use this colour version wherever possible, on a clean white background.

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.

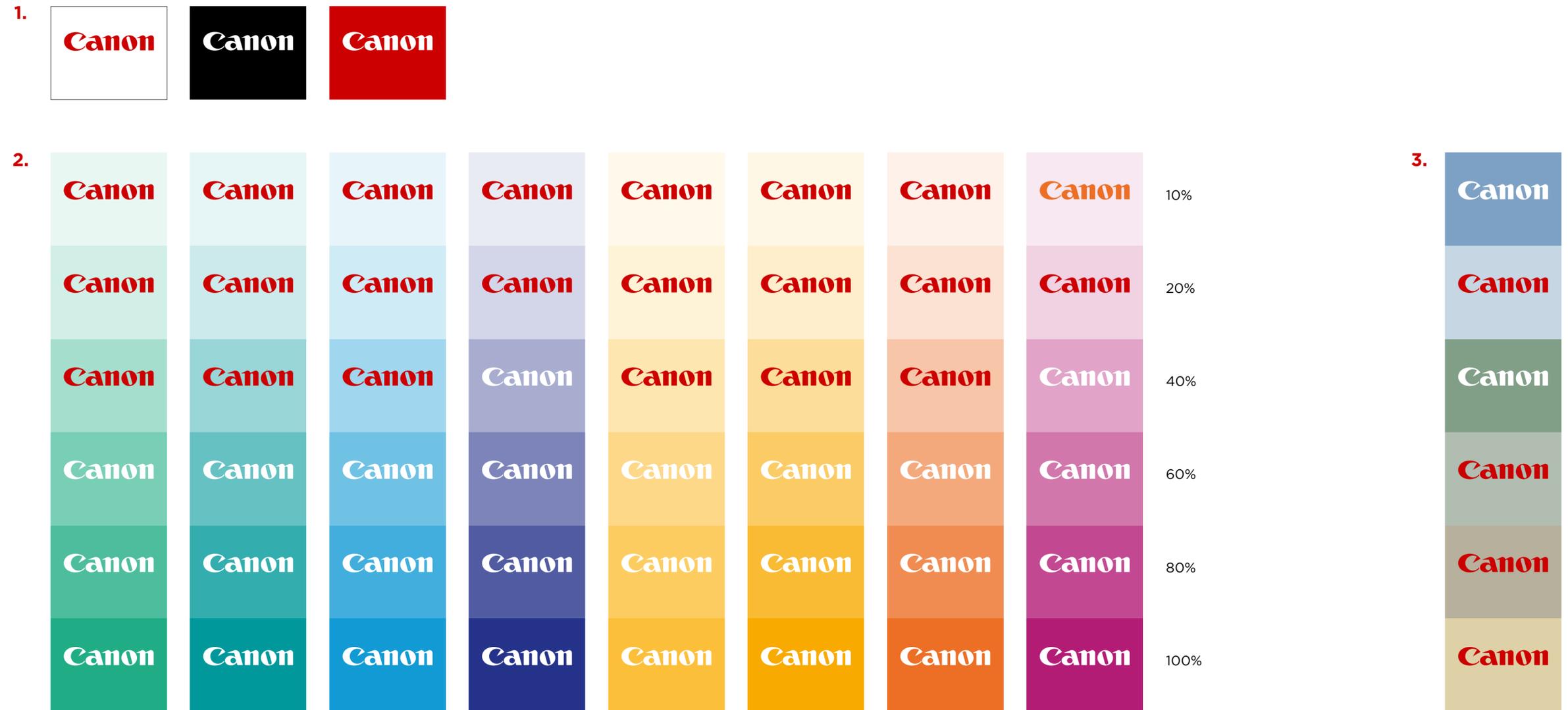


2.1 CANON LOGO LEGIBILITY

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'

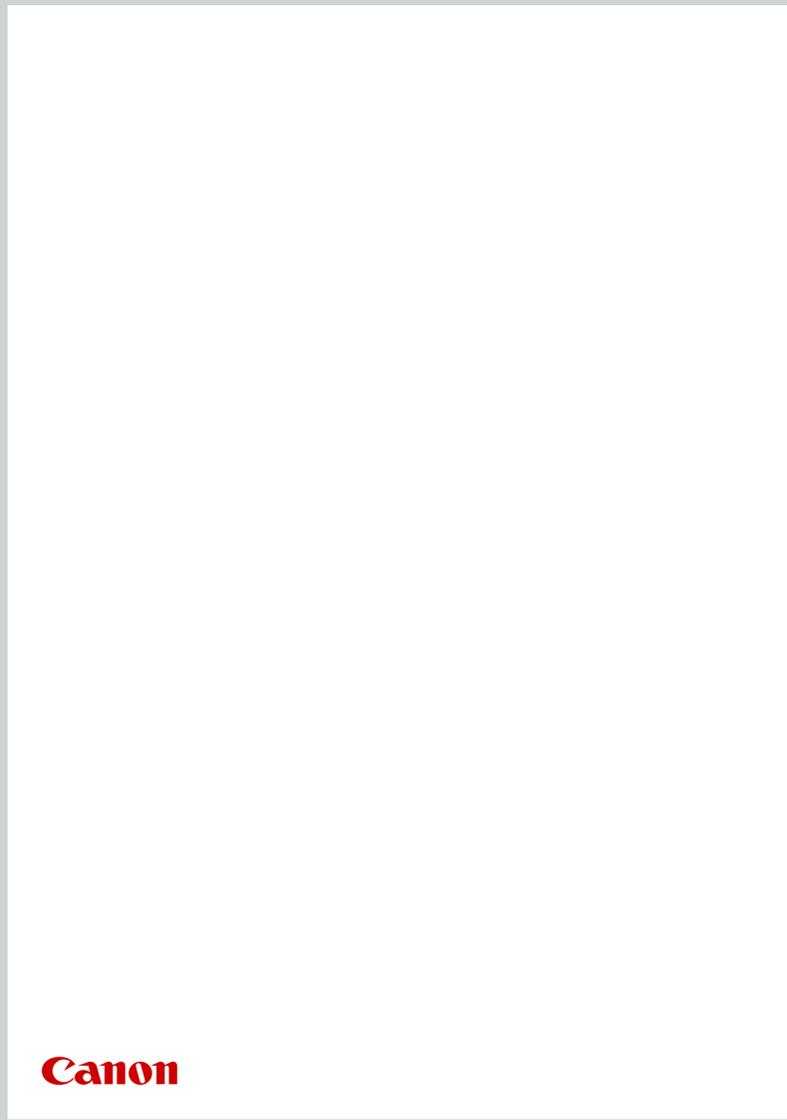
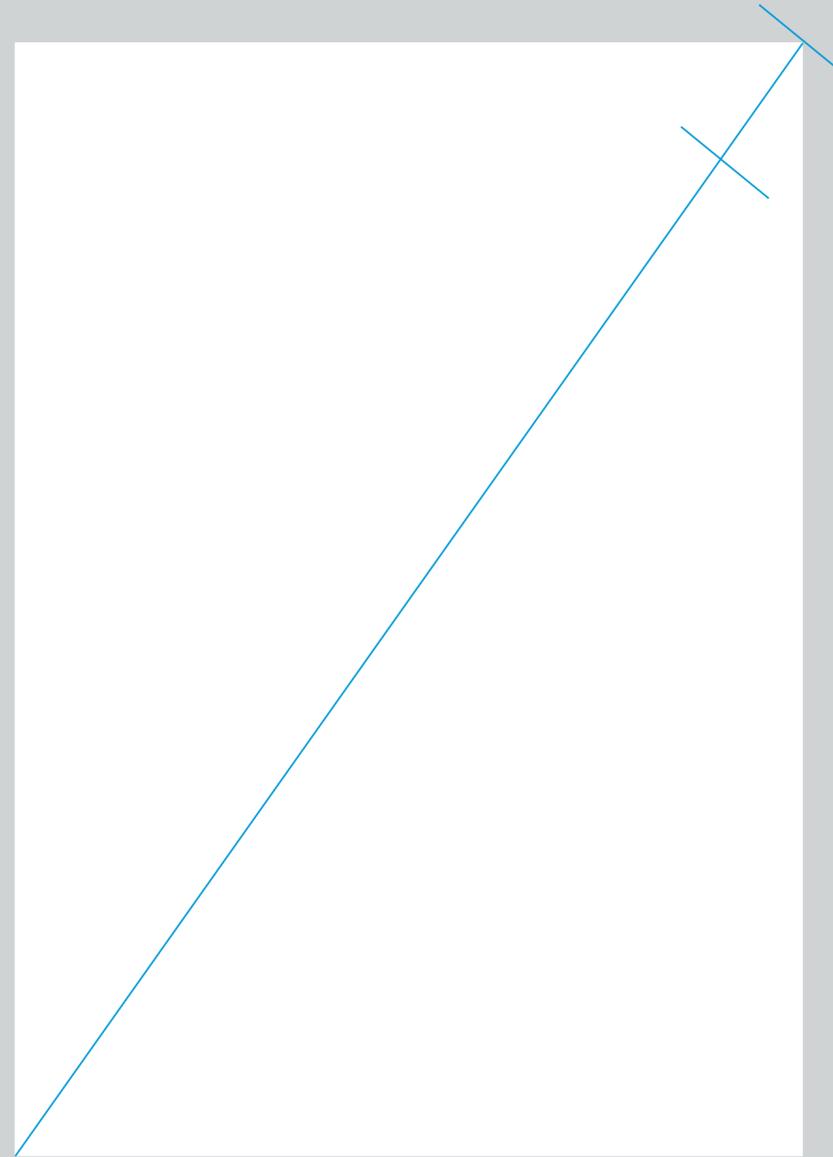
The logo width is X.

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.

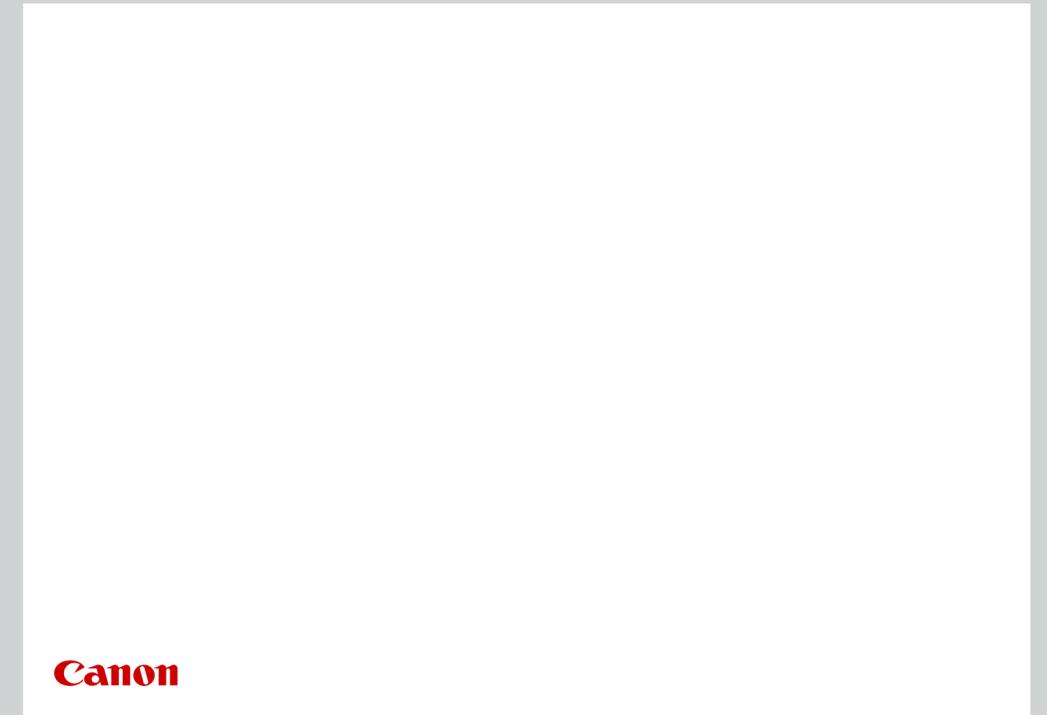
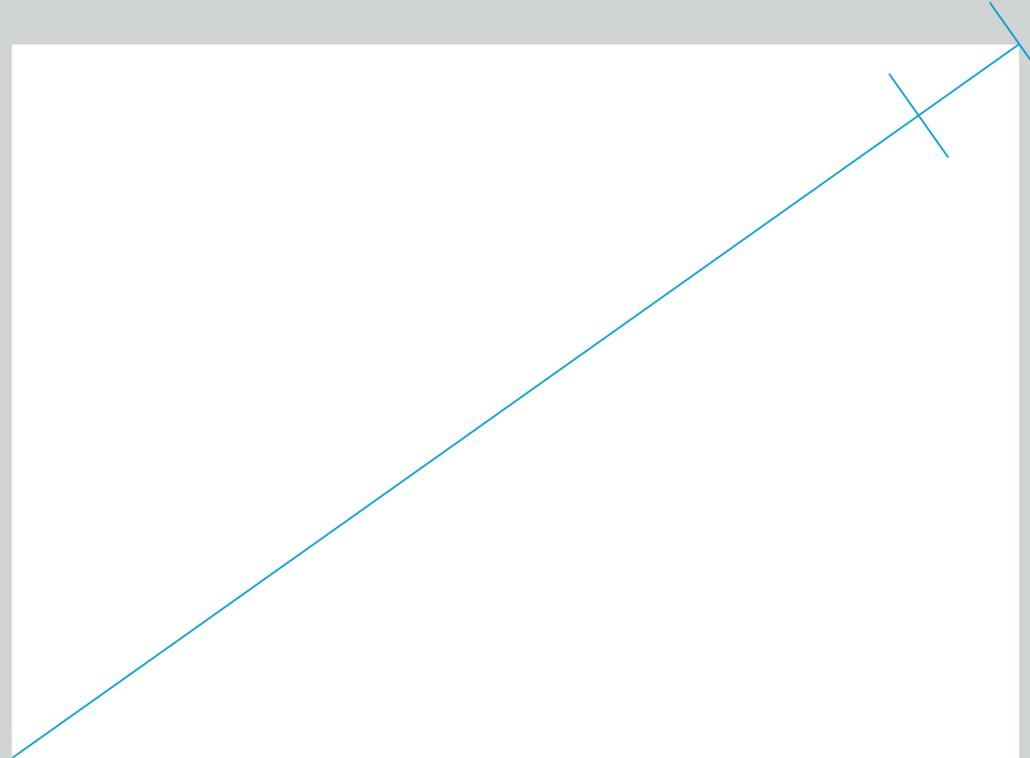
Most layouts use an eight
column grid.

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 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).

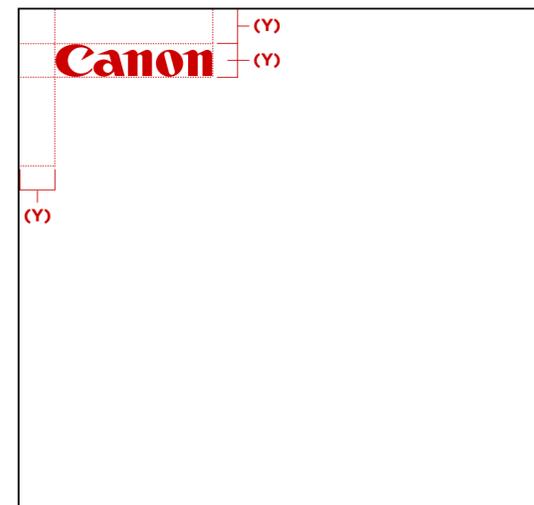
2.1 CANON LOGO EXTREME FORMATS

Sizing

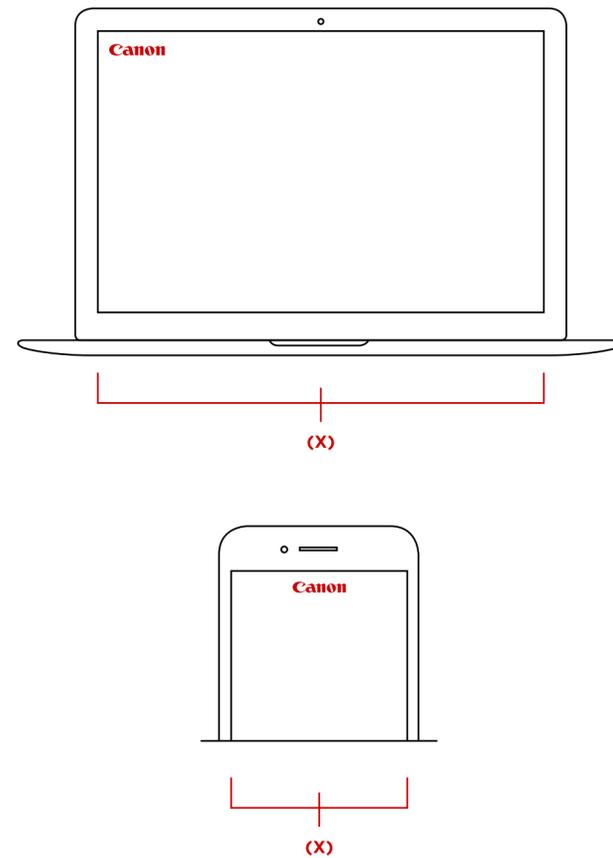
On portrait formats, the Canon logo should be 30%* of the width of the format (shortest side).

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:

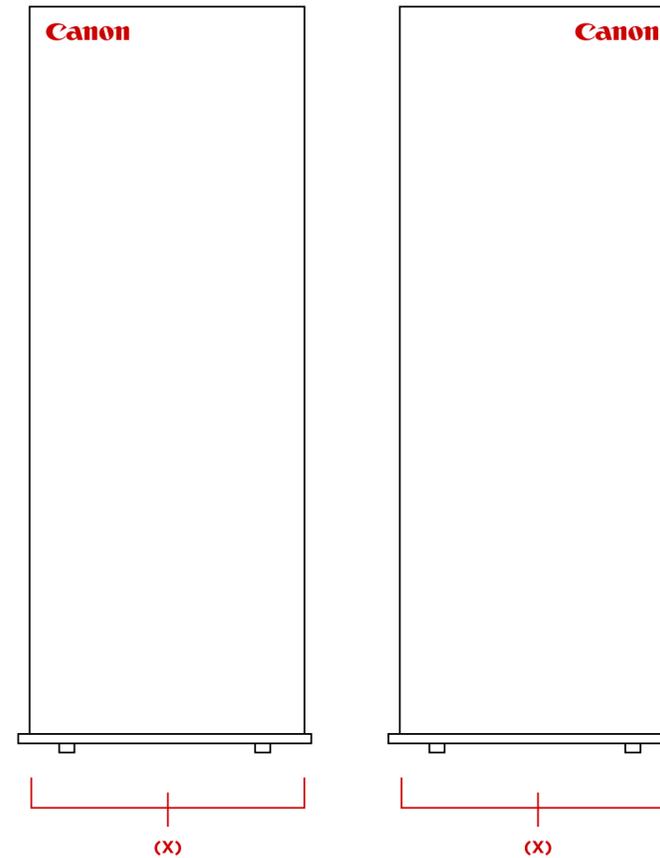


*Logo sizing is contentious for extreme formats as there will be so many different formats at different scales – these rules are to be used as a basis to scale the logo correctly, but common sense and good design judgement should be exercised at all times.



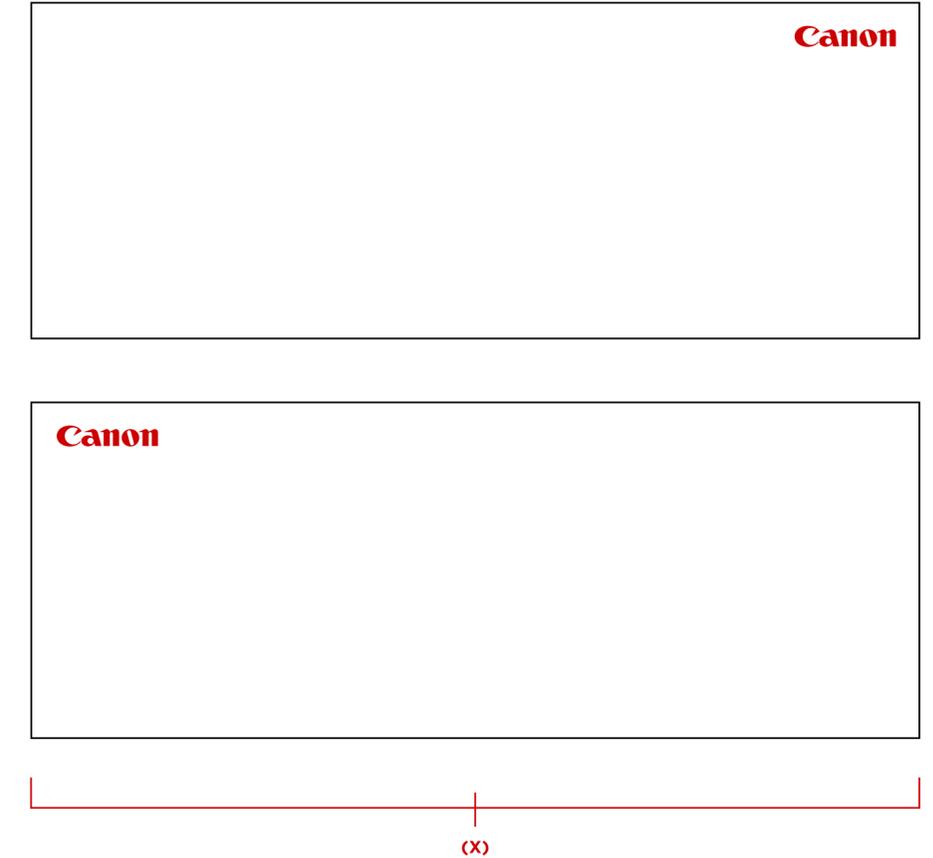
Logo applied to digital environments

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 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.

2.6 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

VISUAL IDENTITY

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.

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

Slate

Coated
Pantone® 645 C
C:47 M:16 Y:3 K:14

Uncoated
Pantone® 645 U
C:53 M:20 Y:4 K:14

L:67 A:-9 B:-16

R:125 G:161 B:196
HTML: 7DA1C4

Mist

Coated
Pantone® 643 C
C:9 M:0 Y:2 K:9

Uncoated
Pantone® 643 U
C:13 M:0 Y:3 K:9

L:91 A:-5 B:2

R:198 G:214 B:227
HTML: C6D6E3

Sage

Coated
Pantone® 2406 C
C:55 M:22 Y:53 K:2

Uncoated
Pantone® 2406 U
C:54 M:22 Y:54 K:0

L:66 A:-17 B:13

R:129 G:158 B:135
HTML: 819E87

Cactus

Coated
Pantone® 5655 C
C:20 M:4 Y:32 K:21

Uncoated
Pantone® 5655 U
C:20 M:4 Y:32 K:21

L:82 A:-7 B:16

R:176 G:189 B:176
HTML: BOBDBO

Oyster

Coated
Pantone® 7535 C
C:14 M:15 Y:27 K:23

Uncoated
Pantone® 7535 U
C:22 M:18 Y:28 K:3

L:78 A:-1 B:17

R:183 G:176 B:156
HTML: B7B09C

Sand

Coated
Pantone® 7500 C
C:9 M:9 Y:38 K:6

Uncoated
Pantone® 7500 U
C:9 M:9 Y:38 K:6

L:92 A:-2 B:32

R:223 G:209 B:167
HTML: DFD1A7

Light grey

Coated
Pantone® 429 C
C:21 M:13 Y:9 K:25

Uncoated
Pantone® 429 U
C:23 M:15 Y:11 K:27

L:78 A:-2 B:7

R:162 G:170 B:173
HTML: A2AAAD

Dark grey

Coated
Pantone® 432 C
C:65 M:43 Y:26 K:78

Uncoated
Pantone® 432 U
C:69 M:63 Y:46 K:21

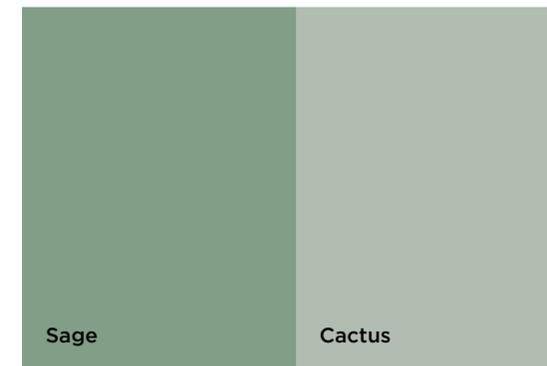
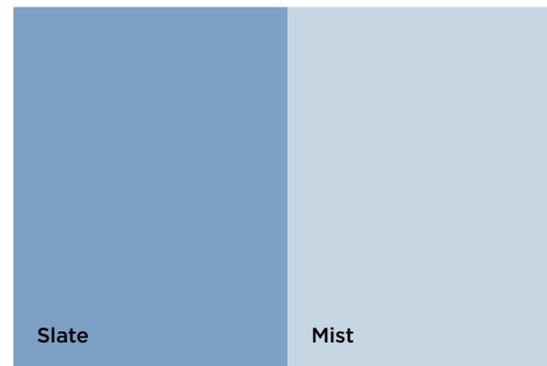
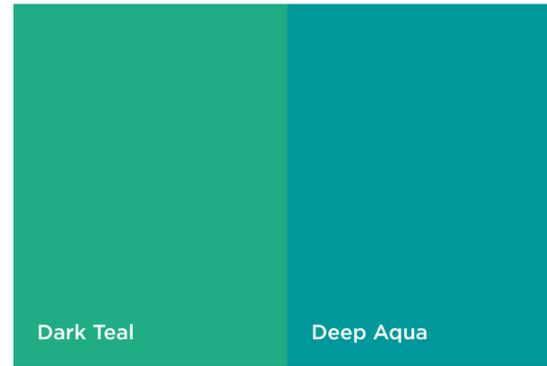
L:28 A:-4 B:-2

R:51 G:63 B:72
HTML: 333F48

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 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

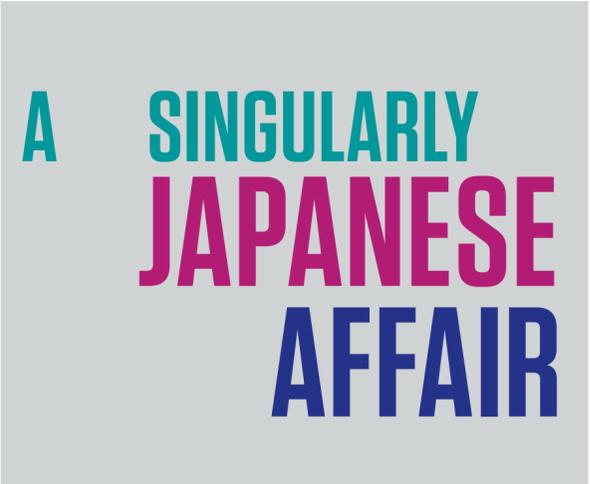


Sand

VISUAL IDENTITY

2.6 COLOUR DON'TS

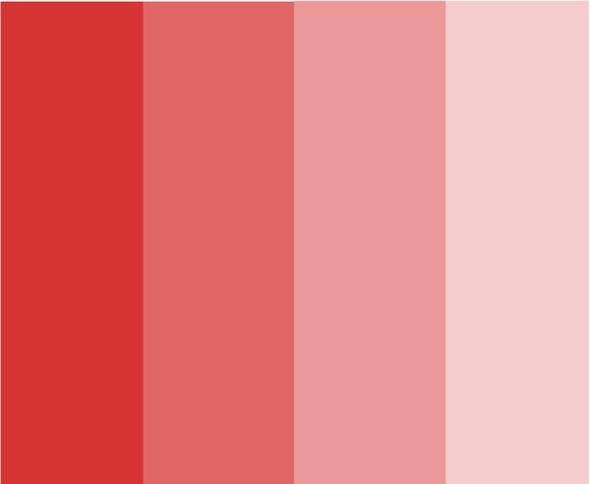
Our colour palette is straightforward and easy to use, however there are a few potential pitfalls.



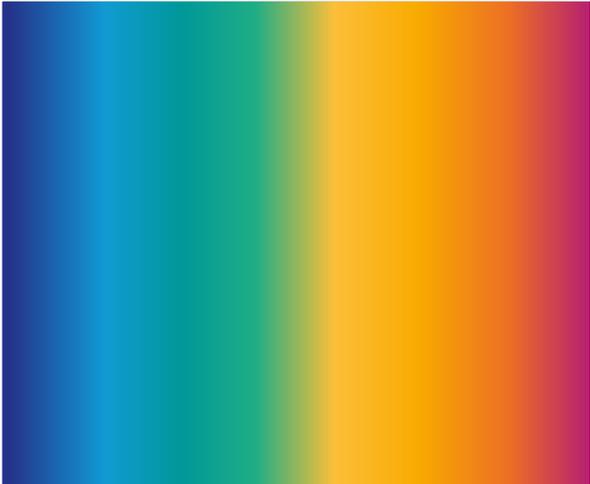
Don't use multiple secondary colours in the same format.



Don't use secondary colours on primary level communications.



Don't tint the Canon red.



Don't use colours not in the existing palette.

2.8 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 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).



Typographic clear area



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

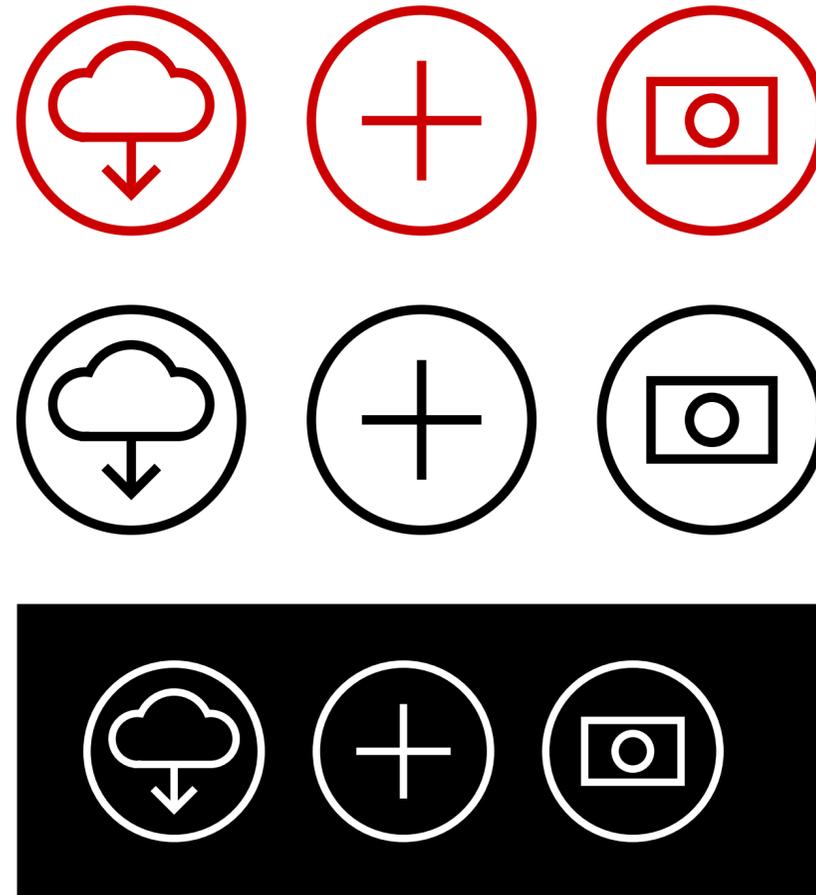
Icons are used as shorthand to illustrate simple concepts, to aid the consumer when searching for information.

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.

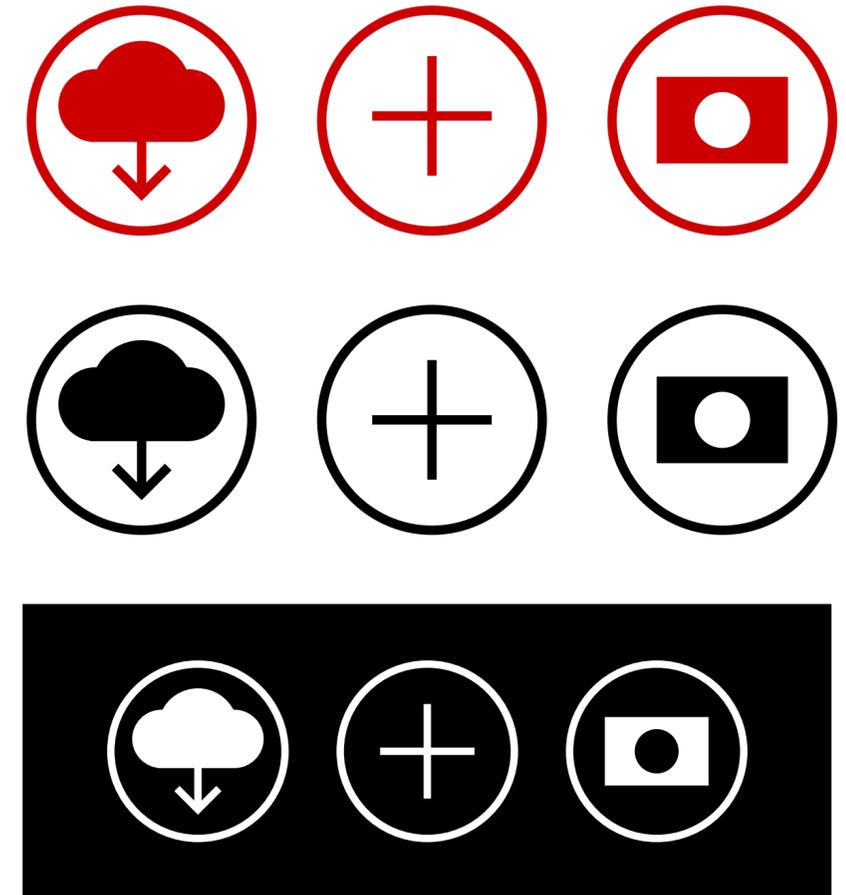
The primary colour palette is preferred.

Tints of colours should not be used.

Default - Keyline icons



Exception - Solid icons



Download iconography on Kura

Download iconography on Sharepoint (internal only)