Canon represents an invitation. We invite people everywhere — consumers, businesses and experts — to join us on an adventure to discover and explore great stories and experiences.

Our identity is at the heart of this invitation and will help us connect emotionally with everyone who shares an attitude for exploration of the world.

This document is your resource for reproducing our identity. It contains all you should need to create a consistent look and feel across all media touchpoints.
Our brand strategy
Introduction

Consumers are creating images like never before, but not necessarily with traditional cameras. Businesses are using technology in new ways to capture, print and share imagery. It’s transforming the way they work.

People with a sense of adventure are invited to experience the world through Canon. We aim to open up a fascinating world of stories to discover and share. This is our promise to everyone. Those who love us and those who don’t yet know us. Those who are experts and those who never want to be.

To deliver our promise, we are focusing on helping consumers, experts and businesses bring to life meaningful stories and experiences — the real reasons why people use our cameras and technology. Canon can play a part in every story.

When we re-focus on what matters to people, we connect with them emotionally and invite them to experience the world through Canon.
Our brand model defines what our brand stands for and why. It should serve as a guide for all future expressions of the brand, whether visual, verbal or experiential.

1. **Brand Platform**
   Our brand platform encapsulates all elements of our brand from our vision to our ambition and sits at the heart of all we do. Come and See acts as an external expression of our business.

2. **Personality**
   The qualities that guide how the brand acts, speaks, looks and feels.

3. **Promise**
   The unique experience and benefit we aim to deliver for our customers.

4. **Vision and Ambition**
   What we strive for; our ultimate goal
Personality

How do we speak, how do we behave and how do we look?

How do we make people feel? Our brand personality plays a big part in creating a deeper emotional connection with our customers and sets us apart from our competitors. Across our business and wherever we are, whoever we are talking to, we should use our brand personality consistently to create a distinctly Canon experience.

Inviting We’re intriguing, inviting people to discover a boundless world of stories and experiences. We are open and accessible, encouraging anyone to join in and take part.

Human Our technology may be highly advanced but we want it to feel utterly simple and intuitive to use. Being human means we’re never contrived, intimidating or cold. We’re warm and approachable, always open to a conversation. We relate to each other through the stories and experiences that unite us as people.

Dynamic Like the everyday explorer, we have a curious, active spirit. We want our customers to be free and playful, discovering and sharing experiences in whichever way they want. The opportunities we create for people to capture through photography, share through technology and reproduce through printing are boundless.

We are inviting, human and dynamic.
How we speak

Our tone of voice must always reflect our brand personality and can be adjusted to suit different audiences from consumer to business.

Our language is warm, invitational and conversational in style, ensuring we are interesting and easily understood by everyone.

We always avoid jargon.

We use storytelling to bring experiences to life. Stories create intrigue to discover more about the benefits and advantages of our products. They should be inspirational and excite people about new creative possibilities. Enabling our audience to instantly picture themselves in the story.

We must adapt our messages and tone to suit different audiences.

Consumers  We stimulate and excite our consumers with an intriguing and inviting tone that is warm, friendly and conversational. It should always feel as if we are speaking one to one. Our messages are invitational to demonstrate how everyone can explore new experiences.

Professionals  We engage and captivate professionals through an open, knowledgeable and conversational tone. Our messages focus on how we can help make experiences richer with Canon know-how and open up new possibilities.

Internally  Our focus is on the customer and how we can use our technology and know-how to make their experiences richer, deeper, more memorable.

We don't hide behind corporate-speak. Our genuine passion for what we do shines through in our warm, friendly and approachable tone.
How we act

Being inviting, dynamic and human means we should make sure there is never a disconnect between what we promise as a brand and how we behave.

A great promise and brilliant personality count for little if we don’t bring them to life in everything we do, every day.

• We’re not intimidating; we’re friendly and welcoming, always open to a conversation.
• We treat every customer as a human being, not a number.
• We don’t talk at people, we connect with them emotionally.
• Although we’re reliable, the experiences we create are never predictable.
• We look for the excitement in the everyday — there’s always something interesting to discover and share.
How we look and feel

With our new visual identity we aim to create a brand that appeals to everyone, not just experts — the kind of people who have a sense of discovery and everyday adventure. The ones who love to explore the world around them. We aim to inspire them through the way we look, feel and sound.

Intriguing experiences and stories draw our customers in and stimulate interest in the benefits and advantages of what we can offer. We use a single strapline with three words in three circles to convey this — ‘Come and See’.

Through the use of circles, we create intrigue, inviting the curious explorer in. The circles are never static but always surprising, relevant and fresh. Our designs are full of energy and dynamism; they never feel rigid, corporate or aloof.
2

Our identity
With our strapline ‘Come and See’, we use circles as an intriguing invitation to look deeper into the world.

They open up the way, making Canon more democratic and accessible to everyone. The circles are not the story itself, they are a facilitator or device for telling the fascinating stories and experiences that are critical to what Canon represents.

Our system is simple yet endlessly flexible, based on a few key principles. By applying the system correctly and consistently, we’ll ensure our identity always looks relevant, fresh and distinctive.
These are the key elements of our visual identity.

1. Canon logo
2. Come and See device
3. Colour
4. Typography
5. Circles
6. Photography and video

These guidelines are intended as a guide to how you can use these brand assets to build Canon branded communications.
An ultra-telephoto CINE-SERVO lens, the CN20x50 IAS H E1/P1 offers stunning 4K performance, 20x zoom and a 1.5x built-in extender for an unrivalled 50-1000mm focal length (75-1500mm with extender). Ideal for sports events and wildlife applications.

- Class-leading ultra-telephoto 4K CINE-SERVO lens
- 4K optical performance thanks to Canon lens technology; designed for Super 35mm cameras
- Ultra-telephoto 20x zoom lens with 50-1000mm focal length, ideal for sports and nature TV broadcast.
- Built-in 1.5 extender for extreme telephoto shots up to 1500mm
- Removable servo drive unit
- Rugged build quality for demanding environments; weatherproof and shockproof
- Carriable and lightweight design offering a familiar and intuitive operating experience
- Compatible with typical broadcast and movie accessories
- EF- and PL-mount compatibility
- Extensive lens communication options (12-pin, EF, Cooke /i)
Three states
Our visual identity is applied across multiple media channels. To help manage the work-flow across these channels we have a communications framework called the Three States.

The Three States refer to the Dreaming, Exploring and Locating categories.

**Dreaming** — is traditionally categorised as above-the-line. Our communications at this level are about inspiring brand-led experiences and not products.

**Exploring** — traditionally below-the-line and on-line. We use stories to communicate product range benefits.

**Locating** — is the most functional POS level of communications and features our products and product information.
This framework provides structure to all our marketing communications efforts, and guidance around how we communicate what and how.

It illustrates the key touch points for each consumer mindset (dreaming, exploring, locating) across the whole brand experience.

While some touch points are used only for one consumer state (e.g. TV is exclusively for dreaming), others can cross more than one state (e.g. live events).

**In summary:**
- **Dreaming**: Inspiring brand-led experiences
- **Exploring**: Informative range benefit-led experiences
- **Locating**: Transactional product-led experiences
2.07
Our identity
Three states
Overview

1. Dreaming
   - Full bleed experience photography
   - Headline
   - CAS device
   - Canon logo
   - Circles (optional)

2. Exploring
   - Full bleed experience photography or
     Half bleed experience photography
   - Headline
   - CAS device
   - Canon logo
   - Circles (mixture of styles)

3. Locating
   - Product photography with
     Key benefit photography (optional)
   - Headline and copy
   - CAS device (optional)
   - Canon logo
   - Circles (more functional role)
2.08 Our identity
Three states
Dreaming

Note: The lock-up shown in this example is for advertising only. Refer to section 2.28 for further details.
### Canon Visual Identity Guidelines

#### Version 1.2

#### Three states

After sales communications

The CAS device should play a role in all aftersales communications that have:

- **An invitational aspect**
  (e.g. - a leaflet with a CTA to visit the website)

- **An emotional aspect**
  (e.g. - packaging for a product)

The ‘come and see’ fits well with a customer about to open the box of their brand new product and experience it for the first time. The ‘come and see’ idea would be diluted if it appears on a warranty document or something else factual or functional.

1. **Emotional/invitational**
   This piece of packaging features the CAS device as it has both invitational and emotional aspects.

2. **Factual/functional**
   This piece of technical literature does not feature the CAS device as it has neither invitational or emotional aspects.

---

<table>
<thead>
<tr>
<th>Use CAS device</th>
<th>No CAS device</th>
</tr>
</thead>
</table>

### Combination of invitational aspects

The CAS device should play a role in all aftersales communications that have:

- **An invitational aspect**
  (e.g. - a leaflet with a CTA to visit the website)

- **An emotional aspect**
  (e.g. - packaging for a product)

The ‘come and see’ fits well with a customer about to open the box of their brand new product and experience it for the first time. The ‘come and see’ idea would be diluted if it appears on a warranty document or something else factual or functional.

1. **Emotional/invitational**
   This piece of packaging features the CAS device as it has both invitational and emotional aspects.

2. **Factual/functional**
   This piece of technical literature does not feature the CAS device as it has neither invitational or emotional aspects.

---

1. **Use CAS device**
2. **No CAS device**

---

### Emotional/invitational

Our identity

The CAS device should play a role in all aftersales communications that have:

- **An invitational aspect**
  (e.g. - a leaflet with a CTA to visit the website)

- **An emotional aspect**
  (e.g. - packaging for a product)

The ‘come and see’ fits well with a customer about to open the box of their brand new product and experience it for the first time. The ‘come and see’ idea would be diluted if it appears on a warranty document or something else factual or functional.

1. **Emotional/invitational**
   This piece of packaging features the CAS device as it has both invitational and emotional aspects.

2. **Factual/functional**
   This piece of technical literature does not feature the CAS device as it has neither invitational or emotional aspects.

---

### Factual/functional

The CAS device should play a role in all aftersales communications that have:

- **An invitational aspect**
  (e.g. - a leaflet with a CTA to visit the website)

- **An emotional aspect**
  (e.g. - packaging for a product)

The ‘come and see’ fits well with a customer about to open the box of their brand new product and experience it for the first time. The ‘come and see’ idea would be diluted if it appears on a warranty document or something else factual or functional.

1. **Emotional/invitational**
   This piece of packaging features the CAS device as it has both invitational and emotional aspects.

2. **Factual/functional**
   This piece of technical literature does not feature the CAS device as it has neither invitational or emotional aspects.

---

### Our identity

Three states

After sales communications

The CAS device should play a role in all aftersales communications that have:

- **An invitational aspect**
  (e.g. - a leaflet with a CTA to visit the website)

- **An emotional aspect**
  (e.g. - packaging for a product)

The ‘come and see’ fits well with a customer about to open the box of their brand new product and experience it for the first time. The ‘come and see’ idea would be diluted if it appears on a warranty document or something else factual or functional.

1. **Emotional/invitational**
   This piece of packaging features the CAS device as it has both invitational and emotional aspects.

2. **Factual/functional**
   This piece of technical literature does not feature the CAS device as it has neither invitational or emotional aspects.

---

### 2.11

Our identity

Three states

After sales communications

The CAS device should play a role in all aftersales communications that have:

- **An invitational aspect**
  (e.g. - a leaflet with a CTA to visit the website)

- **An emotional aspect**
  (e.g. - packaging for a product)

The ‘come and see’ fits well with a customer about to open the box of their brand new product and experience it for the first time. The ‘come and see’ idea would be diluted if it appears on a warranty document or something else factual or functional.

1. **Emotional/invitational**
   This piece of packaging features the CAS device as it has both invitational and emotional aspects.

2. **Factual/functional**
   This piece of technical literature does not feature the CAS device as it has neither invitational or emotional aspects.

---

### 2.11

Our identity

Three states

After sales communications

The CAS device should play a role in all aftersales communications that have:

- **An invitational aspect**
  (e.g. - a leaflet with a CTA to visit the website)

- **An emotional aspect**
  (e.g. - packaging for a product)

The ‘come and see’ fits well with a customer about to open the box of their brand new product and experience it for the first time. The ‘come and see’ idea would be diluted if it appears on a warranty document or something else factual or functional.

1. **Emotional/invitational**
   This piece of packaging features the CAS device as it has both invitational and emotional aspects.

2. **Factual/functional**
   This piece of technical literature does not feature the CAS device as it has neither invitational or emotional aspects.

---

### 2.11

Our identity

Three states

After sales communications

The CAS device should play a role in all aftersales communications that have:

- **An invitational aspect**
  (e.g. - a leaflet with a CTA to visit the website)

- **An emotional aspect**
  (e.g. - packaging for a product)

The ‘come and see’ fits well with a customer about to open the box of their brand new product and experience it for the first time. The ‘come and see’ idea would be diluted if it appears on a warranty document or something else factual or functional.

1. **Emotional/invitational**
   This piece of packaging features the CAS device as it has both invitational and emotional aspects.

2. **Factual/functional**
   This piece of technical literature does not feature the CAS device as it has neither invitational or emotional aspects.
Our logo is available in two primary colours and black as shown.

1. **Canon Red logo**
   Use this version wherever possible.

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

3. **Black logo**
   Our logo is also available in black when full-colour reproduction is not possible. Use this version on light backgrounds.
   (Use the white version of the primary logo suite on dark backgrounds.)

Which logo to use?
For guidance see section 2.18
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.
2.15 Our identity
Canon logo
Standard A-sizing

These are the recommended logo sizes for standard A-size formats.
1 A3: 50mm
2 A4: 35mm
3 A5: 25mm
4 DL: 25mm
5 A6: 20mm

OOH logo sizing is referenced within the advertising guidelines.

Note:
Position of logo against the format edge is for illustrative purposes only.
Use this system to calculate Canon logo sizes across non-standard formats.

1. Rule diagonally across the format (Y)
2. Divide (Y) by 10 to achieve (Z)
3. Use (Z) to calculate logo width

This is a guide only and may need to be adjusted to suit the design.

Note:
Measurements and logo size shown larger for illustrative purposes.
Wherever possible the Canon logo should be placed on the right margin of any format. Here are the three recommended positions.

1. Bottom right
2. Centre right
3. Top right

Exceptions
There may be formats where this is not possible. The logo may need to be positioned on the left margin, on hand-held devices for example. This is an exception.

4. Top left

Note: All logos shown larger than actual size for illustrative purposes.
2.18 Our identity
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. Supporting colour palette

When applying the Canon logo always respect the Canon logo clearspace rule.
When applying the Canon logo on photographic background, ensure it is legible and in an area with little contrast whilst respecting the Canon logo clearspace.

On photographic backgrounds apply:

1. **Canon Red logo**
   On light photographic backgrounds.

2. **White Canon logo**
   On dark photographic backgrounds.
2.20 Our identity
Canon logo

Don'ts

Follow these rules to maintain consistency within our visual identity system.

Do not re-create or alter the logo. Always use the approved master artwork files, available on the brandsite:

[canon-europe.com/brandsite]

For further information, contact the brand team (details in section 3.02).

DON'T
Place the logo in any other position

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

DON'T
 Alter the logo character sizing
Follow these rules to maintain consistency within our visual identity system.

Do not re-create or alter the logo. Always use the approved master artwork files, available on the brand site: [canon-europe.com/brandsite](http://canon-europe.com/brandsite)

For further information, contact the brand team (details in section 3.02).

**Don’ts**

1. Alter individual logo characters
2. Run the logo over contrasting elements
3. Re-draw the logo
4. Rotate counter-clockwise or stack the logo characters
5. Alter the logo to create other words
6. Use in combination with other graphic effects
7. Stack multiple logos
8. Place the logo across multiple surfaces
Come and See device
In the majority of cases we place the Come and See device (the invitation) between the experience (the picture) and the host (the Canon logo).

Throughout the remainder of this document we may refer to the Come and See device as the CAS device.
There are two versions of the CAS device. One is applied to light coloured backgrounds, the other is applied to dark backgrounds.

1. **Canon Red CAS device**
   Use this version wherever possible.

2. **White CAS device**
   Use this version over dark backgrounds or dark imagery.
For single colour executions of the CAS device we permit the following.

2 Black mono version
   For use on light backgrounds.

3 White mono version
   For use on dark backgrounds.
2.26 Our identity
Come and See device
Construction

The CAS device is constructed using a framework for the positioning of the elements, shown for illustrative purposes.

The elements of the CAS device are described as:

1. CAS large
2. CAS small
3. CAS medium
4. Small accent circle
5. Large accent circle

See sections 2.27 - 2.29 for available CAS colour versions.

Each CAS version is available as artwork from the brandsite:

canon-europe.com/brandsite
There are five default versions of the Canon Red CAS device.

The colour of the small accent circle is a highlight, the large accent circle is a deeper hue. Both colours are from the Canon supporting palette.

Further guidance on the selection of your CAS device is covered in section 2.30.

1. Green
2. Aqua
3. Blue
4. Pink
5. Yellow

Each CAS version is available as artwork from the brandsite:
canon-europe.com/brandsite
2.28 Our identity
Come and See device
Canon Red options

There may be instances when either of the five default Canon Red CAS devices are not suitable for use. (For instance: on photographic backgrounds.)

The colour of the small accent circle remains the same for each of the options. The large accent circle may change.

Further guidance on the selection of your CAS device is covered in section 2.30.

The colours available for each version of the Canon Red CAS device are:

1. **Green**
   - Canon Deep Blue
   - Canon Orange
   - Canon Deep Lilac
   - Canon Orange
   - Canon Deep Green

2. **Aqua**
   - Canon Deep Blue
   - Canon Orange
   - Canon Orange
   - Canon Deep Green
   - Canon Deep Aqua

3. **Blue**
   - Canon Orange
   - Canon Deep Lilac
   - Canon Orange
   - Canon Deep Green
   - Canon Deep Aqua

4. **Pink**
   - Canon Deep Blue
   - Canon Orange
   - Canon Orange
   - Canon Deep Green
   - Canon Deep Aqua

5. **Yellow**
   - Canon Deep Blue
   - Canon Deep Lilac
   - Canon Orange
   - Canon Deep Green
   - Canon Deep Aqua

Artwork
The CAS devices shown here do not exist as artwork. The colour swatch library is available to import into your application.
There are five default versions of the white CAS device.

The colour of the small accent circle is a highlight, the large accent circle is Canon Red. Both colours are from the Canon colour palette.

Further guidance on the selection of your CAS device is covered in section 2.30.

1. Green
2. Aqua
3. Blue
4. Pink
5. Yellow

Each CAS version is available as artwork from the brandsite:

canon-europe.com/brandsite

Note:
There may be very rare instances when the application of the primary CAS devices (Canon Red and white) are not suitable for the photograph chosen. For instance, when the photograph features lots of red. In this instance use the mono CAS device version.
Choose a CAS device colour version that is sympathetic to the photograph or the composition of your application.

1. Blue (small accent circle)
2. Green (small accent circle)
3. Pink (small accent circle)
4. Blue (small accent circle)
5. Yellow (small accent circle)
6. Aqua (small accent circle)

Each CAS version is available as artwork from the brandsite:

[link]

Canon Visual Identity Guidelines Version 1.2
Our identity

Come and See device

Opacity mask

The CAS device features cut-through type on the words ‘come and see’. There may be instances when the cut-through lacks definition on high contrast photography.

For this purpose we place the CAS device over a transparent opacity mask in white for lighter photographs and dark grey for darker photographs.

The examples demonstrate how the mask improves legibility.

Transparent mask on light photographs

1. Cut through without mask
   - Note the area beneath ‘see’.

2. White opacity mask
   - Without the positioned CAS device.

3. Cut through with mask
   - Now note the area beneath ‘see’.

Transparent mask on dark photographs

4. Cut through without mask
   - Note the area beneath ‘see’.

5. Grey opacity mask
   - Without the positioned CAS device.

6. Cut through with mask
   - Now note the area beneath ‘see’.

Opacity

The opacity of the mask is down to your individual need. We suggest a minimum opacity of 50%. A maximum of 80%.

Note:
The crops shown are for illustrative purposes only. We strongly recommend always placing the CAS device in an area of little or no contrast.
The CAS device should always be clearly legible when applied to background colours or photographs.

On Canon coloured backgrounds apply:
1. **Canon Red CAS device**
   On Canon light grey backgrounds.
2. **White CAS device**
   On Canon dark grey backgrounds.

Applying the CAS device on photographic background, ensure it is legible in an area with little contrast whilst respecting the CAS device clearspace.

On photographic backgrounds apply:
3. **Canon Red CAS device**
   On light photographic backgrounds.
4. **White CAS device**
   On dark photographic backgrounds.
Our identity

Come and See device
Exclusion zone and minimum size

The CAS device should always be prominent and legible. The exclusion zone prevents other elements being placed too close to the CAS device. This exclusion zone is equal to the ‘and’ circle measure.

1 Minimum exclusion zone
This is the minimum amount of space that should be left clear around the CAS device. Whenever possible leave more space than the minimum permitted.

2 Minimum size
For print, the minimum recommended size of the CAS device is 27mm wide. Online, the minimum recommended size of the CAS device is 125 pixels wide. The minimum size is the standard sized CAS device (section 2.34) matched to the minimum Canon logo size (section 2.14).

Note:
Minimum CAS device size is for illustrative purposes only.

27mm / 125px
There are three recommended scales for the CAS device.

The size of the CAS device is determined by the width of the Canon logo. When creating an application apply the correct logo size for the format first (see section 2.15). Then size the CAS device at any of the shown scales applicable to the application.

1. **Small (80% Canon logo size)**
   Used when space within the design is limited or when a smaller CAS device is considered more appropriate.

2. **Standard (100% Canon logo size)**
   This is the CAS device size that is to be considered the standard scale.

3. **Large (150% Canon logo size)**
   Used when space within the design is not an issue or when more emphasis on the CAS device is needed.

The exception to this principle is for advertising as shown in section 2.36 - 2.37.
The hierarchy of information is always:

- Experience (picture)
- Invitation (CAS device)
- Host (Canon logo)

This principle is shown left.

1. Logo bottom right
   The hierarchy principle typically seen on OOH applications (this being a 6-sheet.)

2. Logo top right
   The hierarchy principle typically found on printed applications (this being an A-size landscape format).

3. Logo centre right
   The hierarchy principle on an environment.

4. Logo top left (exception)
   The hierarchy principle on what would typically be a digital or online application.

Note:
All logos shown not to size for illustrative purposes.
The CAS device is designed to be flexible and applied to areas of the canvas with the most impact. Although not recommended, there may be instances where a close relationship between the logo and CAS device is required.

Three lock-ups are shown. Use these as a guide to create the lock-up following the sizing and positioning principles.

1. **Logo bottom right**
   - This position would be typically seen on media when the logo needs to be an endorsement.

2. **Logo top right**
   - This position would be typically seen on OOH media when the logo needs to be at a prominent height.

   If the Canon logo is positioned centre right, either arrangement one or two can be used.

3. **Logo top left**
   - This position would be typically seen online and on hand-held devices.

**Note:**
As the CAS close arrangement is used in exceptional circumstances, it is not available as an artwork.
2.37 Our identity
Come and See device
ATL lock-up version

There is a specific lock-up designed solely for use in ATL. This lock-up should not be used anywhere else.

The positioning principle still holds true that the Come and See device is the invitation from the host (Canon) to the experience but in ATL the experience is the digital experience (website), so the invitation points instead to the call to action (CTA).

The CTA position and colour (black, white or red) are set, but the type size is flexible depending on the application (use common sense to ensure correct visual balance and legibility).

1 ATL Lock-up construction
2 ATL Lock-up

The selection of a sympathetic CAS device is described in section 2.30.

Note: As the CAS device lock-up version is used in exceptional circumstances, it is not available as an artwork.
In countries where the law requires a translation of the words ‘come and see’ we will use an asterisk to guide readers to the translation.

The asterisk should be the same colour as the CAS device, i.e. Canon Red or white.

1. **Canon Red CAS device**
   On Canon light grey backgrounds and light photographic backgrounds.

2. **Canon White CAS device**
   On Canon dark grey backgrounds and dark photographic backgrounds.

**Position**
To avoid interfering with our visual device and the message it conveys, we use an asterisk outside the device as shown on the left.

The asterisk needs to correspond to the translation which must appear somewhere on the communication, i.e. the footer.

**French:** Venez, regardez
**Russian:** Спешите видеть

**Important note:** If the CAS device is scaled down please ensure that the asterisk can be identified as an asterisk and not a circle.
Follow these rules to maintain consistency within our visual identity system.

Do not re-create or alter the CAS device. Always use the approved master artwork files, available on the brandsite:

canon-europe.com/brandsite

For further information, contact the brand team (details in section 3.02).

DON'T

- Extract the words from the CAS device
- Customise the CAS device
- Alter the CAS device arrangement
- Distort or rotate the CAS device

DON'T

- Use special effects
- Compromise the clearspace/logo arrangement principles
- Colour the large accent circle of the Canon Red CAS device with Canon Red
- Colour the large accent circle of the Canon Red CAS device with a tint
Our primary colour palette consists of Canon Red, Canon Light Grey and Canon Dark Grey.

Additional breakdown information for these colours are below.

1. 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

2. Canon Light Grey
   - Pantone® 427
   - C:7 M:3 Y:5 K:8
   - R:208 G:211 B:212
   - HTML: #D0D3D4
   - L:84 A:−1 B:−6

3. Canon Dark Grey
   - Pantone® 7540
   - C:41 M:28 Y:22 K:70
   - R:75 G:79 B:84
   - HTML: #4B4F54
   - L:33 A:−1 B:−5
To add flexibility to our visual language we have a broad supporting colour palette.

Additional breakdown information for these colours are below.

1. Canon Green
   - Pantone® 185
   - C:35 M:0 Y:100 K:20
   - R:162 G:173 B:0
   - HTML A2AD00
   - L:69 A:-18 B:70

2. Canon Deep Green
   - Pantone® 7400
   - C:58 M:63 Y:90 K:19
   - R:105 G:150 B:59
   - HTML 6A963B
   - L:59 A:-28 B:45

3. Canon Deep Aqua
   - Pantone® 3105
   - C:90 M:0 Y:40 K:10
   - R:0 G:178 B:192
   - HTML 00B2C0
   - L:66 A:-36 B:-19

4. Canon Aqua
   - Pantone® 660
   - C:90 M:50 Y:0 K:0
   - R:0 G:111 B:180
   - HTML 006FB4
   - L:44 A:-11 B:46

5. Canon Blue
   - Pantone® 299
   - C:80 M:20 Y:0 K:0
   - R:0 G:151 B:212
   - HTML 009BD4
   - L:59 A:-22 B:-41

6. Canon Deep Blue
   - Pantone® 660
   - C:90 M:50 Y:0 K:0
   - R:0 G:111 B:180
   - HTML 006FB4
   - L:44 A:-11 B:46

7. Canon Deep Pink
   - Pantone® 241
   - C:35 M:100 Y:0 K:0
   - R:163 G:26 B:126
   - HTML A31A7E
   - L:39 A:66 B:-19

8. Canon Deep Lilac
   - Pantone® 2425
   - C:40 M:100 Y:0 K:30
   - R:125 G:0 B:99
   - HTML 7D0063
   - L:25 A:53 B:-19

9. Canon Yellow
   - Pantone® 116
   - C:35 M:0 Y:100 K:20
   - R:254 G:203 B:0
   - HTML FECB00
   - L:85 A:3 B:94

10. Canon Orange
    - Pantone® 7400
    - C:0 M:35 Y:100 K:0
    - R:238 G:175 B:0
    - HTML EEAFO0
    - L:78 A:18 B:86

11. Canon Deep Orange
    - Pantone® 716
    - C:0 M:63 Y:92 K:0
    - R:236 G:122 B:8
    - HTML EC7A08
    - L:64 A:42 B:70
The primary colour palette — and white — can be used as background colours at full saturation, with the dominant use being Canon Light Grey.

1. **Canon Light Grey**
   - This is the preferred colour background selection and used in most instances.

Use of Canon Dark Grey and white provides pace and flexibility to communications.

2. **Canon Dark Grey**
3. **White**
The supporting colour palette and tints of the supporting colour palette can be used as additional colours for backgrounds. However these colours are only ever used as 20% tints for backgrounds.

1. Canon Green (20% tint)
2. Canon Deep Blue (20% tint)
3. Canon Aqua (20% tint)
4. Canon Orange (20% tint)
5. Canon Deep Pink (20% tint)
6. Canon Yellow (20% tint)

Supporting colour backgrounds are never to be used as the primary expression. They may be used to add pace to designs or to help online navigation.
Follow these rules to maintain consistency within our visual identity system.

Do not re-create or alter the colour palette. Always use the approved colour breakdowns, available on the brandsite:

canon-europe.com/brandsite

For further information, contact the brand team (details in section 3.02).

1. Don’t re-create or alter the colour palette.
2. Always use the approved colour breakdowns, available on the brandsite.
3. Don’t use any supporting colours at 100% saturation as a background colour.
4. Don’t use gradations.
5. Don’t add effects to the colour palette.
6. Don’t use multiple colours on a single application.
7. Don’t tint the primary palette.
Typography

Canon Visual Identity Guidelines
Typography is the written identity for our spoken word.

Sharing values of the brand personality, Gotham has an honest personality that’s assertive, friendly and simple.

Gotham is an extensive typeface family although we only use the following type weights and styles. We never use the italicised version of any of the weights.

We mostly use sentence case for all our communications. The exception being advertising headlines. See the Advertising Guidelines for more information.

We use Gotham as our corporate typeface for all our ‘professional’ publications and printed literature. To purchase Gotham visit: typography.com

Typography colour
All our typography is coloured black, white or Canon Red. Type colour may be from the supporting colour palette at full saturation but only on supporting colour tinted backgrounds (see section 2.44).

Online typeface
Gotham has ScreenSmart fonts that are designed for the web at text sizes as small as nine pixels.
For office use we have a typeface called Century Gothic.

We use a standard operating system typeface called Century Gothic for all our internal communications. E.g. Microsoft Word, PowerPoint and Excel and email communications. This typeface has similar aesthetic qualities to our professional typeface Gotham.

We only use the following type weights and styles:

1. Century Gothic Bold
2. Century Gothic Regular

We mostly use sentence case for all our communications. The exception being advertising headlines. See the Advertising Guidelines for more information.

Century Gothic is pre-installed on the operating systems of Apple Mac (OSX) and PC (Windows) and the Microsoft Office suite of programmes.

Important Note: In certain circumstances a 3rd typeface is allowed to be used in combination with the Gotham font for creative purposes. All use of ‘Creative/Disruptive’ font must be approved by Brand Management first.
We have guiding principles for the way we style our typography.

1. Large headlines (above 24pt)
   - Choose Gotham Light or Gotham Book.

2. Small headlines (below 24pt)
   - Choose Gotham Light or Gotham Book.

3. Sub heads
   - Choose Gotham Book.

4. Sub heads
   - Choose Gotham Medium.

5. Sub heads
   - Choose Gotham Bold.

Greater emphasis can be achieved through using a heavier weight in sub-heads.

6. Body copy
   - Choose Gotham Book.

7. Captions
   - These can be in any additional weight of Gotham.

8. Leading and tracking
   - For copy sizes up to 24pt. The Leading principle is 105–120% value of the point size. All copy is tracked to −10pt. Larger sizes may need tracking to −20pt and tighter leading.

Microsoft terminology
- In Microsoft applications. Standard typographic terms such as leading, is called line spacing. Tracking is referred to as character spacing.

Headlines

< 24pt (Light) (Book)

- Sub heads
  - are for emphasis

Body copy is the workhorse of any given application and is always in Gotham Book.

Captioning and legal copy
- Should never be less than 5pt and should appear in Gotham light.
- Emphasis may be achieved by using additional weights of Gotham.

Leading is 120% of the type size. Tracking is only ever between −10pt and −20pt.
2.50
Our identity
Typography
Donts

Follow these rules to maintain consistency within our visual identity system.

Always use the approved version of Gotham available to purchase at: typography.com

For further information, contact the brand team (details in section 3.02).

DON'T
Use any other typeface

DON'T
Apply tight tracking or leading values to typography

DON'T
Apply loose tracking or leading values to typography

DON'T
Use any other weight, style (including italics) of our permitted typefaces

DON'T
Mix Gotham and Century Gothic

DON'T
Use all-caps in headlines or body copy.
The exception being advertising headlines
As part of our graphic language, circles reflect our brand personality. They invite, intrigue and guide people through the stories we wish to tell, while creating a unique style that is unmistakably Canon.

Their appearance varies and their application is flexible.

There are three types of circle application:

1. **Navigation tab**
   To highlight headings, primary text or key information on covers or within spreads.

2. **Typographic bullet**
   To highlight headings or bullets within body copy.

3. **Circles as graphic language**
   Used to direct the viewer’s focus they playfully highlight areas of an image; link information, products and images.

---

**Note:** Examples are for illustrative purposes only.
### 2.53 Our identity Circles
#### Navigation tab

The navigation tab is a solid red, light grey or dark grey semi-circle which can highlight document titles, headings or key information.

The tab helps to increase the presence of Canon Red in our communications while directing a viewer’s focus to key information.

We have specified heights for typical A-formats. The heights apply for landscape or portrait formats:

- A5: 6 mm
- A4: 8 mm
- A3: 10 mm

The size of the navigation tab is determined by the format and always bleeds (50%) off the page.

The minimum clearspace between the navigation tab and the highlighted text is the same width as the navigation tab (X).

#### Alignment
The tab aligns centrally to the cap-height of the first line of text. The type size may vary but the tab does not.

#### Position
The tab may be positioned at any level on the left edge of the page.

The position of the tab should be considered along with all the elements of the design.

---

**Note:**
Sizes and proportions are for illustrative purposes only.
When creating navigation tabs, follow these rules to maintain consistency within our visual identity system.

For further information, contact the brand team (details in section 3.02).
2.56 Our identity
Circles
Typographic bullet

The purpose of the typographic bullet is to highlight headings, pull-out copy or quotes.

The bullet may also separate sections or chapters within body copy, highlight page numbers, or as a traditional bullet point.

The preferred colour of the bullet is Canon Red. It may be applied in black or white to increase legibility at small sizes or on dark backgrounds, where Canon Red is not legible.

The bullet is always a single line space above the typography at the same size and weight.

• Bullet construction

There are three main applications of the typographic bullet:

• Section divider
• Caption
• Traditional bullet point

---

Bullet construction

The PowerShot S series
Delivers professional performance and enables unlimited creativity in a compact and convenient point-and-shoot body

• First bullet point
• Second bullet point
• Third bullet point
• Fourth bullet point
• Fifth bullet point
• Sixth bullet point
Points to consider when setting up your photography shoot:
- Location
- Setting
- Equipment
- Suitable clothing
- Food and water
- Patience

Stuart Lancaster spent two weeks scouting his ideal setting. Talking with locals to ensure when the time came he was in the best possible position to document one of nature’s grandest sights.
2.58 Our identity Circles
Typographic bullet don’ts

Follow these rules to maintain consistency within our visual identity system.

DON'T Apply the typographic bullet in any of the supporting colour palette options.

DON'T Apply the typographic bullet at a different size to the text.

DON'T Construct a typographic bullet — always use the standard bullet glyph as featured in the typeface.

DON'T Apply multiple typographic bullets.

DON'T Treat the typographic bullet as decoration without purpose.

DON'T Use any other typographic bullet glyph.

The PowerShot S series delivers professional performance and enables unlimited creativity in a compact and convenient point-and-shoot body.
2.59 Our identity
Circles
Graphic language introduction

Circles are used to direct the viewer’s focus; to link information, products and images; whilst helping to create intriguing layout designs.

They are playful, appearing free and spontaneous.

They may be used to:
- Contain short amounts of text
- Direct the reader’s eye to key information
- Act as a backdrop for product logos or product images

They may also be left empty, acting as a visual navigation link.

The permitted styles of circles are:
1. Solid circle
2. Transparent circle
3. Keyline circle
4. Light circle

For principles on the quantity of circles to use see section 2.67.
Our identity

2.60

Circles

Solid circle

Solid circles may be applied in any primary or supporting colour from the palette.

Size is flexible but there is a minimum and maximum size for all formats (see section 2.63).

The circles may bleed off any format edge (see section 2.66).

It is important not to over-use the circular visual language. Therefore we recommend not to apply more than five circles (see section 2.67).
Transparent circles may be applied in any primary or supporting colour from the palette.

Size is flexible but there is a minimum and maximum size for all formats (see section 2.63).

The circles may bleed off any format edge (see section 2.66).

It is important not to over-use the circular visual language. Therefore we recommend not to apply more than five circles (see section 2.67).

The circle is achieved by applying the ‘multiplied’ effect in any Adobe application.
2.62 Our identity
Circles

Keyline circle

Keyline circles may be applied in any primary or supporting colour from the palette.

The keyline circle is for literature use only.

The weight for the keyline on standard A-size formats is 0.75–1pt. Keylines should be easily visible, not too thin or too heavy.

Size is flexible but there is a minimum and maximum size for all formats (see section 2.63).

The circles may bleed off any format edge (see section 2.66).

It is important not to over-use the circular visual language. Therefore we recommend not to apply more than five circles (see section 2.67).
There is a minimum and maximum size for all applications. With the exception of the light circle.

1. **Maximum size**
   This is determined by the margins of the shortest edge of the format. This rule applies to portrait or landscape formats.

2. **Minimum size (20mm)**
   It is important not to reduce the circle to a size less than 20mm. This is to differentiate the circle from the navigation tab.
The circle can act as a holding device for a product. The product to circle scale is flexible within a minimum and maximum size.

1. Maximum product size
2. Maximum product size and CTA
3. Minimum product size
4. Circle with product on communication
The circle can be used to highlight a product without holding it entirely. The product and circle must overlap beyond the edge of an 80% smaller circle within the circle itself.

1. Minimum product circle overlap
2. Circle with product on communication
The circles must be cropped by at least 10% of the circle width. No circle may be cropped any smaller than a quarter-circle. The aim is to see a circle and not a curve.

Cropping is only applicable to the solid, keyline and transparent circles.

1. **Minimum 10% crop**
2. **Half crop**
3. **Maximum quarter crop**

The circles may bleed off any edge of the format at any position. Please ensure you adhere to the principles above.

**Note:**
Sizes and proportions are for illustrative purposes only.
2.67 Our identity
Circles
Quantities

We don’t over-use the circle. The majority of applications may not feature any circles from the visual language if they appear with the CAS device.

Only with the introduction of additional pages (in print or online), would we start to see more of the circular graphic language.

1 CAS device is present minimum
Do not use circles.

2 CAS device is present maximum
Use a maximum of two circles in any one style or any two styles.

3 CAS device not present minimum
Use a minimum of one circle in any style, navigation tab or typographic bullet.

4 CAS device not present maximum
Use a maximum of five circles in any one style or any two styles.

Note:
Sizes and proportions are for illustrative purposes only.
Always use the permitted colour combinations for circle and background colours. Circles should always be 100% colour from the supporting colour palette.

**How to use background colour and colored circles:**

- **Primary colour background:** Circles should always be 100% colour from any of the supporting colour palette.

- **20% tinted background from supporting colour palette:** Circles should always be the same colour as the background, but used at 100% colour.

**Important Note:** For further details on permitted coloured circles, please see the supporting colour palette page.
Follow these rules to maintain consistency within our visual identity system.

DON'T
Overlap the circles with the Canon logo.

DON'T
Obscure images with any Canon circle.

DON'T
Apply uniform multiple circles as they do not reflect our personality.

DON'T
Apply circles over the top of cut-out product images.

DON'T
Apply too many styles of Canon circles to layouts to avoid clutter.

DON'T
Apply any Canon circle larger than the recommended maximum size to avoid appearing like a curve.

DON'T
Use the circles to contain excessive copy or POS information.

DON'T
Use 100% tint secondary colours for backgrounds.
2.70
Our identity
Circles
Light circle

The light circle is only ever applied in white and is used as a hero device to highlight the key area of an image.

The scale is flexible within a minimum and maximum size (see section 2.71).

We only ever use one full light circle.

The light circle is never cropped.
A light circle is a large single white circle with an opacity. It can add a subtle highlight to areas of an image.

1. **Maximum size**
   - Maximum size is determined by the margins of the shortest edge.

2. **Minimum size (50% maximum size)**
   - It is important not to reduce the circle so that it lacks impact.
Our identity
Circles

Light circle opacity strength

The light circle should act as a faint effect to highlight the key area of an image.

The opacity strength may vary depending on the image colour and depth.

On dark images start with a 10% opacity of white and increase or decrease to create a subtle effect.

1. 4% — too faint
2. 10% — OK
3. 40% — too heavy

The light circle is intended to appear large over an image — multiple circles are not permitted.

Always obtain print tests for every image where this circle is applied.
On lighter photographs it may be necessary to start with a 50% opacity of white and increase or decrease to create a subtle effect.

1. 40% — too faint
2. 60% — OK
3. 90% — too heavy

Always obtain print tests for every image where this circle is applied.
Our identity
Circles
Light circle in use

Lorem ipsum dolor set amet
Lorem ipsum dolor set sit amet, consectetur adipiscing elit. Mauris urna eros, fringilla nec tempus sed amet.

• 25

Section divider

01 Voluptaent quas modi
02 Lique plicid quam
03 Consed mi, ut et
04 Recuptae mollupt
05 Matiuntur, officidusda
06 Voluptaent quas modi
07 Adundanstau
08 Matiufi  cidusda 
09 Volupnt quas modi

EOS Professional Range • 2015

Lorem ipsum dolor set amet

• 27

Photograph: ©Aaronphoto

Canon Visual Identity Guidelines Version 1.2

2.74
Our identity
Circles
Light circle in use
Follow these rules to maintain consistency within our visual identity system.

**DON'T**
- Apply the light circle with the CAS device
- Apply a circle that is too faint
- Apply a circle that is too strong
- Apply multiple circles
- Break the sizing rules
- Bleed the circle off the page thus creating a curve
Photography and video
As an imaging brand, all Canon photography and video should be of the highest quality, show interesting visual perspectives and demonstrate creative use of imaging technology and techniques.

This section is an overview of the key principles.

For more technical photography and video information please refer to the photography and video guidelines.
We live in a world full of experiences with fascinating and enriching stories, waiting to be discovered. Our captured experiences are an invitation to the curious explorer to pause for a moment, to look deeper, to see. Challenging convention, precious moments and discoveries are shared through imagery that intrigues, delights and provides a new perspective on the world we think we know.
Understanding that experiences activate diverse senses, the moment captured must connect emotionally with the audience. How might it feel, smell, sound or even taste? The art of capturing experiences is the ability to take the viewer on a journey of discovery, inviting them to become part of the moment. We capture experiences with a sense of open possibility, allowing imaginations to decide what came before or what comes next.

**Experience photographs should be:**

- **Dynamic** — photographs should never be bland, but should always be interesting and unexpected, inviting the customer into a new world.
- **Real** — images should always feel authentic, minimal retouching is acceptable but avoid excessive Photoshop effects.
- **Inviting** — there should always be a strong sense of depth with a background and foreground, where possible.

These principles apply to the following types of imagery:

- Brand Imagery
- Sample Imagery
- Campaign Imagery
- Stock Imagery
- Event Imagery

**Video Types:**

- PR Videos
- Instore Videos
- TVC
- Product Video
- Sample Video
Canon products should be realistically photographed with minimal digital manipulation. This ensures an open and honest photography and video style.

Products may be shot in actual, imperfect surroundings, grounding the product by showing a ‘real’ experience. The result being products feel more attainable whilst telling stories which highlight the product benefits.

When people are shown with the product, the purpose is for that person to add context. The product is hero.

2.80
Our identity
Photography and video
Product photography
Our identity
Photography and video
Product photography

Canon products should be shot in the following styles:

1. **Packshot**
   - On a solid background or with clipping path.

2. **Beauty**
   - Interesting angles, well lit.

3. **Lifestyle**
   - Product with people.

4. **Ambient**
   - Product in usage environment.
2.82 Our identity
Photography and video
Photography and video don’ts

Our visual style is as rich and varied as the experiences we aim to capture. However certain images and effects are off-brand and should never be used.

Follow these rules to maintain consistency within our visual identity system.

Always use approved photography, available on the brandsite:
canon-europe.com/brandsite

For further information, contact the brand team (details in section 3.02).

DON’T
Choose to force the narrative

DON’T
Choose staged images with people or product lifestyle imagery.

DON’T
Choose obvious and clichéd images — we are explorers

DON’T
Use excessive image manipulation.
Creative Commons © Nicolas Raymond (freestock.ca)

DON’T
Choose flat images — photographs should have depth

DON’T
Choose bland images. Photographs should be intriguing and stimulating

DON’T
Use circles to crop or hold images.
General guidelines
All images should be shot on a Canon camera and using a Canon lens.

Always
• Shoot at maximum resolution and the lowest possible ISO
• Ensure the image is a true representation of the products’ capabilities
• Ensure that images do not suffer from colour casts or lens flare that could be construed as optical imperfections
• Be aware of religious references and culturally sensitive issues

Don’t
• Vignette
• Reverse images — unless agreed or deemed necessary and never reverse images containing text or famous people
• Show other company branding and especially not ones that conflict with Canon brand values

Stock images
• All stock images must be shot on a Canon camera and using a Canon lens
• The image and its quality must be a representative sample of the camera/product that it is intended to illustrate
• Ensure the agreed usage rights are obtained at the time of purchase, and that these details are entered into Kura

Restrictions
All images should be legal, decent, honest and truthful and should reflect a sense of responsibility to consumers and to society. Content with references to tobacco, alcoholic drinks, nudity, gambling, weapons and politics is not permitted.

The exception to this rule is photography in marketing materials aimed at professional photographers. For example Canon Professional Network (CPN).

For CPN, reportage photography can be used which may be more journalistic than our other images. Please choose these images wisely.

Retouching
• Agency images — retouching is only allowed if it is essential to the final image. However, the final image must retain a real and honest feel and not be so retouched that it begins to look like it has been created in Photoshop or via CGI.
• Other Canon produced imagery — Retouching should be limited by the possibilities within DPP, Digital Photo Professional, Canon’s own image processing software, and with the permission of the photographer.

Ambassadors, Explorers & Masters
• No retouching or alteration except with the permission of the photographer.
• Credit the photographer on all images with the copyright symbol & title. eg. “© Brent Stirton, Canon Ambassador” with the permission of the photographer.

For further guidance please refer to the photography and video guidelines.
2.85 Our identity
Iconography

Icon style

Icons use a simple clean vector style and can be either outline, solid or a combination of the two. As well as icons, we can also use Helvticons, Boldicons & Glyph Icons in Canon communications.

All icons are fixed artworks and solids should not be converted to outline by users.

All icons should appear in a Canon primary colour wherever possible.
This page shows the permitted colourways for iconography when used in infographics.

All iconography should appear in a Canon primary colour as a default but Canon secondary colours are also permitted to add depth and variety to infographics as an accent colour.

**Iconography single colours**

1. Canon dark grey
2. Canon light grey
3. White
4. Black
2.87
Our identity
Iconography

Iconography accent colour

All iconography should appear in a Canon primary colour as a default but Canon secondary colours are also permitted to add depth and variety to infographics as an accent colour.

Iconography accent colours
(primary colour + one secondary colour)

Permitted primary colours

- Canon Dark Grey
- Canon Light Grey
- White
- Black

For primary colour palette please see section 2.41.

Permitted secondary colours

- Canon Yellow
- Canon Deep Aqua
- Canon Aqua
- Canon Deep Blue
- Canon Blue
- Canon Deep Green
- Canon Green
- Canon Deep Orange
- Canon Orange
- Canon Deep Lilac
- Canon Deep Pink

For supporting colour palette please see section 2.42.

Accent colours should always appear at 100% opacity – never as tints.
2.88
Our identity
Iconography
Infographics style A

Style A shows the Infographics appearing unboxed, placed on top of a flat primary colour background.

This is recommended and should always be the default version without a surrounding box – this clean, purist yet free approach is most faithful to the new Canon style.
Style B shows a coloured box that contains the icons if legibility would be an issue with the background or to create pace and section infographics.

When colouring boxes and backgrounds grey (light and dark) is used as the default background colour. If further colours are required for a background it should be a 20% tint of a secondary colour and should match the colour of the box (which would always be a 100% tint).
In some instances infographics can also be placed on top of images. Care should be taken to make sure that legibility of information is maintained. Where possible low contrast, dark images should be selected so that the content can be reversed out of the image.
Although we encourage creativity and appreciate the need for a flexible system when creating new infographics, always consider the following elements when creating an infographic:

1. **Circles**
   - Always ensure the circle has a purpose in directing the eye through an infographic.

2. **Legibility**
   - Consider a good clear space around icons and scale them to an appropriate size to maintain legibility.

3. **Accent colour**
   - Keep the accent colour of all icons consistent across an infographic.

4. **Logo**
   - Always display the Canon logo on stand alone infographics.

5. **Background colour**
   - Use Canon primary colours where possible, or use 20% tints of selected accents colour for background.
Occasionally, in order to allow for flexibility and differentiation within infographics and charts etc. extra colours are permitted within layouts.

However, accent colours should only be used if they compliment each other well. With this principle in mind please follow the guidance below to create additional colour sets:

**Colour set 1**
- Canon Yellow
- Canon Deep Orange
- Canon Orange

**Colour set 2**
- Canon Deep Aqua
- Canon Aqua
- Canon Deep Blue
- Canon Blue

**Colour set 3**
- Canon Deep Aqua
- Canon Aqua
- Canon Deep Green
- Canon Green

**Colour set 4**
- Canon Deep Lilac
- Canon Deep Pink
Follow these rules to maintain consistency within our visual identity system.

**DON'T**
- Colour entire icons using secondary colours
- Tint accent colours – accent colours should appear at 100% opacity
- Use multiple accent colours within the same infographic
- Use too many accent colours within a layout – stick to colour sets (page x)
- Use 100% tint secondary colours for backgrounds
- Outline the supplied icons in any way

**MAKE YOUR EMPLOYEES WORK SMOOTHLY**

**DON'T**
- Use 100% tint secondary colours for backgrounds
- Tint accent colours – accent colours should appear at 100% opacity
Support
Artwork files

Print
Canon Red CAS Device
CanonRed_CAS_CMYK_Aqua.ai
CanonRed_CAS_CMYK_Blue.ai
CanonRed_CAS_CMYK_Green.ai
CanonRed_CAS_CMYK_Pink.ai
CanonRed_CAS_CMYK_Yellow.ai
CanonRed_CAS_SPOT_Aqua.ai
CanonRed_CAS_SPOT_Blue.ai
CanonRed_CAS_SPOT_Green.ai
CanonRed_CAS_SPOT_Pink.ai
CanonRed_CAS_SPOT_Yellow.ai

White CAS Device
White_CAS_CMYK_Aqua.ai
White_CAS_CMYK_Blue.ai
White_CAS_CMYK_Green.ai
White_CAS_CMYK_Pink.ai
White_CAS_CMYK_Yellow.ai
White_CAS_SPOT_Aqua.ai
White_CAS_SPOT_Blue.ai
White_CAS_SPOT_Green.ai
White_CAS_SPOT_Pink.ai
White_CAS_SPOT_Yellow.ai

Screen
Canon Red CAS Device
CanonRed_CAS_RGB_Aqua.ai
CanonRed_CAS_RGB_Blue.ai
CanonRed_CAS_RGB_Green.ai
CanonRed_CAS_RGB_Pink.ai
CanonRed_CAS_RGB_Yellow.ai

White CAS Device
White_CAS_RGB_Aqua.ai
White_CAS_RGB_Blue.ai
White_CAS_RGB_Green.ai
White_CAS_RGB_Pink.ai
White_CAS_RGB_Yellow.ai

White_CAS_RGB_Aqua.png
White_CAS_RGB_Blue.png
White_CAS_RGB_Green.png
White_CAS_RGB_Pink.png
White_CAS_RGB_Yellow.png
Contacts

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

Canon EMEA brand management team

Subbaiah Kuttanda
Subbaiah.Kuttanda@canon-europe.com

Peter Morris
Peter.Morris@canon-europe.com

Richard Sceats
Richard.Sceats@canon-europe.com

For brand assets and detailed information visit canon-europe.com/brandsite

© Canon Europa N.V. 2014