



**EDITORS**  
**RÉVISEURS**  
**CANADA**

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# INTRODUCTION – Graphic Standards Manual

This manual has been created to provide Editors Canada (formerly known as the Editors' Association of Canada) with guidelines for the consistent use and application of the new visual identity.

A visual identity is the outward visible sign of an association. Repeated consistent use of the identity strengthens recognition and builds awareness of new brand.

**It is the responsibility of all employees, members, volunteers, partners and sponsors to follow the standards and guidelines outlined in this manual. By adhering to this guide you will ensure that Editors Canada vision and values are communicated in a consistent manner.**

For more information or clarification on how to use the new visual identity, please contact the Communications Department office at 1 866 CAN-EDIT (toll-free) [1 866 226-3348] or at [communications@editors.ca](mailto:communications@editors.ca).

# VISUAL IDENTITY – Logo elements

The Editors Canada logo consists of three elements: a **SYMBOL** (comprised of a rounded square and caret), **WORDMARK(s)** and **QUALIFIER(s)**.

No other symbol, wordmark or graphic should be used to identify Editors Canada.

The **SYMBOL** can only be used alone as a graphic element or as a profile picture in a social media context, provided that the organization is otherwise clearly identified as Editors Canada (see the Branding Platform).

## Never replicate the logo manually.

The **SYMBOL** and the **WORDMARK** relate to each other in fixed proportions and must never be altered in any way. Always use the digital artwork, which can be obtained from the National Office.

The official logo should be used on all marketing and promotional materials.

The official logo can appear in official Editors Canada colours (red and charcoal gray), black or reversed in white. For further details on colour please see page 7.

## Minimum Size

The identity must not be used at a size at which the **SYMBOL** is less than 0.275" (7 mm) in height.



# VISUAL IDENTITY – Proportions and Safe Area

## Construction

WORDMARK(s) and QUALIFIER(s) are centred beneath the SYMBOL.

The height of the letter 'I' in the WORDMARK represents 3 units. The height of the letter 'N' in the QUALIFIER represents 2 units.

The distance between the SYMBOL and the WORDMARK is equal to 3 units. The distance between baseline and cap-height of WORDMARKS in bilingual versions of the logo is 3 units. The distance between WORDMARK and QUALIFIER is 2 units. In the case of Branches with more than one QUALIFIER, the distance between QUALIFIERS is 2 units.

## Safe Area

An imaginary 5-unit area extends from the top of the SYMBOL, the bottom of the baseline of the QUALIFIER and to the left and right of the widest points of the identity. No other text or graphic element should encroach on this 'Safe Area.'



## VISUAL IDENTITY – Usage with other graphic elements

### Discretionary Safe Area

Sometimes the visual identity will be used in close proximity to other graphic elements. The visual identity should always be treated as a stand-alone element, so care must be taken to avoid creating unwanted visual relationships.

The safe area indicates the closest distance that any competing element should appear to the identity, but it is extremely important that the logo never be crowded. Visual spacing between the logo and other graphic components must be taken into consideration.

While the first two samples to the right technically adhere to the Safe Area, the sizes and proximity of the elements are creating an inappropriate visual relationship. In cases such as these, use discretion to ensure that the visual identity stands alone.

A good rule of thumb is to separate the visual identity from other elements by a space equal to or greater than the size of the SYMBOL, as in the third example. In general, the more space around the visual identity, the better.



# VISUAL IDENTITY – Applications

BILINGUAL



UNILINGUAL



BILINGUAL BRANCH/TWIGS



UNILINGUAL BRANCH/TWIGS



QUÉBEC-ATLANTIQUE  
QUEBEC/ATLANTIC CANADA



Never reproduce Branch and Twig logos manually.

The SYMBOL, WORDMARK and QUALIFIER relate to each other in fixed proportions and must never be altered in any way. Always use the digital artwork: versions of the logo for each Branch and Twig have been created and can be obtained from the National Office.



# VISUAL IDENTITY – Colour palette

## Primary Colour Palette

The primary palette consists of two colours: red and charcoal gray.

## Secondary Colour Palette (Marketing)

For applications that benefit from using multiple colours, the secondary palette introduces bright, complimentary tones along with an anchoring range of grays.

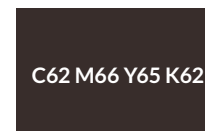
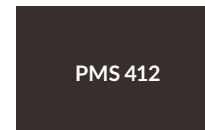
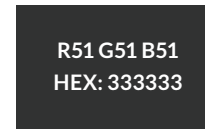
Gradients of all colours within the palettes may be used.

The primary colour(s) must remain prominent.

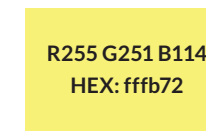
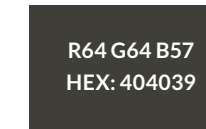
**Please Note:** colours reproduce differently depending on methods of printing and display. We use two sets of corporate colours for professional design and printing, depending on whether printing is done with specially mixed Pantone inks or traditional CMYK (including Laser). A third RGB colour set exists for digital applications and in-house usage (such as Microsoft® Word and Microsoft® PowerPoint). Logo files exist for all of these applications; please take care to ensure that the appropriate files are used in order to promote consistency of perceptual colour between various media.

Be advised that despite every effort to ensure colour consistency, variations in printing techniques, the type of paper or other printable surfaces, and/or display methods will result in slight, unavoidable variations in colour.

### PRIMARY PALETTE



### SECONDARY PALETTE



# VISUAL IDENTITY – Colour palette

Wherever possible, the full colour version of the logo should be used.

In general, the black logo should only be used in one-colour (black and white) applications.

The knocked out logo should be used whenever a dark background colour interferes with the legibility of the full colour logo.

Contrast is key when deciding which logo should be used to achieve maximum legibility. If the background colour is light, use a colour-positive logo; if it is dark, use the knocked-out colour-negative logo.

**Exceptions:** The logo and/or symbol may appear in colours other than those prescribed when etched into metallic, ceramic or glass promotional items such as plaques, pens and pins. In these cases, the logo and/or symbol takes on the colour of the substrate into which it is etched.

COLOUR-POSITIVE  
FOR USE ON LIGHT  
BACKGROUNDS

FULL COLOUR  
RED & GRAY

ONE-COLOUR  
BLACK 'K'



EDITORS  
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R255 G0 B0  
HEX: ff0000

R51 G51 B51  
HEX: 333333



EDITORS  
RÉVISEURS  
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BLACK  
K=0

COLOUR-NEGATIVE  
FOR USE ON DARK  
BACKGROUNDS

ONE-COLOUR  
KNOCKED OUT WHITE  
'KO'



EDITORS  
RÉVISEURS  
CANADA

WHITE  
NO COLOUR VALUE



# VISUAL IDENTITY – Incorrect Usage

## Incorrect Usage

Do not modify the identity. The examples at right show incorrect usage of the identity:

- Do not reorganize the elements of the identity; the position and proportion of the **SYMBOL** and **WORDMARK** are fixed.
- Do not alter the colours of the identity.
- Do not apply special effects to the identity.
- Do not place the identity on patterns or backgrounds that interfere with its legibility.

Use the correct file format: various applications of the identity require the use of different file formats.

See the following page for formats and their applications.



DO NOT ALTER THE COLOURS OF THE IDENTITY OR REPRODUCE IT IN UNOFFICIAL COLOURS (SEE PAGE 6)



DO NOT REORGANIZE THE ELEMENTS OF THE IDENTITY



DO NOT CHANGE THE PROPORTION OF THE ELEMENTS OF THE IDENTITY



DO NOT APPLY A DROP SHADOW TO THE IDENTITY



DO NOT APPLY SPECIAL EFFECTS TO THE IDENTITY



DO NOT PLACE THE IDENTITY ON AN ANGLE



DO NOT STRETCH THE IDENTITY



DO NOT APPLY WORDART OR DISTORTION EFFECTS TO THE IDENTITY



DO NOT PLACE THE LOGO ON PATTERNS OR BUSY IMAGES THAT INTERFERE WITH ITS LEGIBILITY

# VISUAL IDENTITY – File Formats – Naming Conventions

## EPS and PDF (vector)

EPS and PDF formats are used in commercial printing. Forms and edges are defined by lines and smooth curves (as opposed to pixels), so they can be reduced and enlarged without loss of quality. These vector formats should be used whenever possible.

PDFs can be imported into Microsoft® Word.

## PNG (bitmap)
















PNG format is similar to JPG, but has a transparent background, so it can be placed on coloured backgrounds. Images in bitmap formats are made up of pixels, so PNGs will begin to lose quality when they are enlarged (edges may take on a ‘stair-cased’ appearance).

PNGs are RGB colour, which is meant for viewing on screen, not for print. They are best suited to applications such as Microsoft® Powerpoint.

## Naming Convention

Editors\_(b for branch or t for twig)\_(region)\_(colour).(extension)

French language-first versions of bilingual logos include the letters “FR” in between the region and the colour.

|                               | EPS  | PDF  | PNG  |
|-------------------------------|--|--|--|
| CMYK                          | <br>EDITORS<br>RÉVISEURS<br>CANADA<br>Editors_canada_Bil_cmyk.eps   | <br>EDITORS<br>RÉVISEURS<br>CANADA<br>Editors_canada_Bil_cmyk.pdf   | <br>N/A   |
| PMS                           | <br>EDITORS<br>CANADA<br>Editors_canada_EN_pms.eps  | <br>EDITORS<br>CANADA<br>Editors_canada_EN_pms.pdf  | <br>N/A   |
| RGB                           | <br>EDITORS<br>RÉVISEURS<br>NATIONAL CAPITAL REGION<br>RÉGION DE LA CAPITALE NATIONALE<br>Editors_b_Natl_rgb.eps    | <br>EDITORS<br>RÉVISEURS<br>NATIONAL CAPITAL REGION<br>RÉGION DE LA CAPITALE NATIONALE<br>Editors_b_Natl_rgb.pdf    | <br>EDITORS<br>RÉVISEURS<br>NATIONAL CAPITAL REGION<br>RÉGION DE LA CAPITALE NATIONALE<br>Editors_b_Natl_rgb.png    |
| K<br>(black)                  | <br>RÉVISEURS<br>EDITORS<br>RÉGION DE LA CAPITALE NATIONALE<br>NATIONAL CAPITAL REGION<br>Editors_b_Natl_FR_k.eps | <br>RÉVISEURS<br>EDITORS<br>RÉGION DE LA CAPITALE NATIONALE<br>NATIONAL CAPITAL REGION<br>Editors_b_Natl_FR_k.pdf | <br>RÉVISEURS<br>EDITORS<br>RÉGION DE LA CAPITALE NATIONALE<br>NATIONAL CAPITAL REGION<br>Editors_b_Natl_FR_k.png |
| KO<br>(Knocked out,<br>white) | <br>EDITORS<br>KINGSTON<br>Editors_t_Kingston_ko.eps  | <br>EDITORS<br>KINGSTON<br>Editors_t_Kingston_ko.pdf  | <br>EDITORS<br>KINGSTON<br>Editors_t_Kingston_ko.png  |

# VISUAL IDENTITY – Typography



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LATO is a Google Font, and is available for download at no charge.

Visit <http://www.latofonts.com> to download and install LATO.

If a situation arises in which LATO is not available, the system font CALIBRI may be used in its place.

LOGO FONT (USED IN THE WORDMARK AND QUALIFIER)

## THE SANS CAPS

BY LUCAS DE GROOT IN 1994 AS PART OF THE THESIS FAMILY

ABCDEFGHIJKLMNOPQRSTUVWXYZ

PRIMARY FONTS (USED FOR MOST TEXT APPLICATIONS)

## THE LATO FAMILY

BY ŁUKASZ DZIEDZIC IN 2010 AS AN OPEN-SOURCE FONTS PUBLISHED BY GOOGLE FONTS

LIGHT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

# VISUAL IDENTITY – Stationery

## Letterhead Templates in Microsoft® Word

National Office and Branch/Twig letterhead templates are available in both colour and black and white.

The files differ slightly, and should not be used interchangeably.


## National Office Templates

The visual identity, contact information and page number are embedded in the header and footer. The contact information is not editable.

Body text in the National Office templates is set in LATO.

(The examples to the right are shown at 50% of their actual size.)

**FIRST PAGE**



EDITORS  
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Enter text here


BODY TEXT:  
LATO REGULAR 10pt  
LINE SPACING 14pt  
SPACE AFTER 7pt  
BLACK

OFFICE NAME:  
LATO BOLD 7.5pt  
LINE SPACING 9pt  
SPACE AFTER 4pt  
BLACK

CONTACT INFO:  
LATO REGULAR 7.5pt  
LINE SPACING 9pt  
SPACE AFTER 4pt  
BLACK

National Office  
Permanence nationale  
505-27 Carlton St.  
Toronto, Ontario  
M5B 1L2  
416 975-1379  
1 866 226-3348  
www.editors.ca  
www.reviseurs.ca

**SECOND AND SUBSEQUENT PAGES**



MARGINS: TOP = 1"  
LEFT = 2.2"  
RIGHT = 1.3"  
BOTTOM = 1"

2  
PAGE NUMBER  
LATO REGULAR 7.5pt  
BLACK

**National Office**  
EDITORS\_letter\_N\_colour.docx  
EDITORS\_letter\_N\_colour.dotx  
EDITORS\_letter\_N\_gray.docx  
EDITORS\_letter\_N\_gray.dotx

# VISUAL IDENTITY – Stationery

## Branch/Twig Templates

The visual identity, contact information and page number are embedded in the header and footer. The contact information should be customized by each Branch or Twig for its use.

The spacing between the left of the page and the vertical line is wider in the Branch/Twig template to allow for longer Office Names and email addresses in the contact area. The margins are slightly different than the National Office templates.

To minimize the potential for font issues and to maximize consistency across nationwide usage of the templates, body text and contact information is set in the system font CALIBRI.

(The examples to the right are shown at 50% of their actual size.)

**FIRST PAGE**

Enter text here

BODY TEXT:  
CALIBRI 10.5pt  
LINE SPACING 14pt  
SPACE AFTER 7pt  
BLACK

OFFICE NAME:  
CALIBRI BOLD 7.5 pt  
LINE SPACING 9 pt  
SPACE AFTER 4 pt  
BLACK

CONTACT INFO:  
CALIBRI 7.5 pt  
LINE SPACING 9 pt  
SPACE AFTER 4 pt  
BLACK

Branch/Twig Office  
Branch/Twig Contact info  
Branch/Twig Contact info2  
www.editors.ca  
www.reviseurs.ca

**SECOND AND SUBSEQUENT PAGES**

MARGINS: TOP = 1"  
LEFT = 2.47"  
RIGHT = 1.2"  
BOTTOM = 1"

2  
PAGE NUMBER  
CALIBRI 7.5 pt  
BLACK

**Branch/Twig Offices**  
EDITORS\_letter\_BT\_colour.docx  
EDITORS\_letter\_BT\_colour.dotx  
EDITORS\_letter\_BT\_gray.docx  
EDITORS\_letter\_BT\_gray.dotx

# VISUAL IDENTITY – Business Cards

## Business Cards

If using traditional offset printing, Business cards are printed in one colour on both sides (PMS 185).

If printing digitally, the red should have CMYK values of C=0 M=100 Y=92 K=0.

The front contains all contact information, knocked out in white, and the back is printed solid red.

The cards have rounded corners (0.25" radius).

FRONT



NAME: LATO BOLD 9 pt, LINE SPACING 8.5 pt, WHITE  
POSITION(S): LATO ITALIC 7.25 pt, LINE SPACING 8.5 pt, WHITE  
EMAIL, ADDRESS, PHONE, WEBSITE(S):  
LATO 7.25 pt, LINE SPACING 8.5 pt, WHITE, SPACE BEFORE 6 pt  
Lines that should be kept together as a unit, such as the two address lines and the two telephone numbers, should be separated by a soft return (no space before).

BACK



# VISUAL IDENTITY – Envelopes

## Standard No. 10, and 9" × 12" Envelopes

If using traditional offset printing, No. 10 envelopes are printed on the face only in two-colours (PMS 185 and PMS 412).

If printing digitally, the red should have CMYK values of C=0 M=100 Y=92 K=0 and the gray, C=62 M=66 Y=65 K=62.

(The examples of a standard No. 10 envelope [9.5" × 4.125"] and 9" × 12" envelope to the right are shown at 50% of their actual size.)

