

unnu naun naun naun urna naur naur naur nnun unna unna enau naue naue naue naue uenau nauen nauen naur aurn urna naue auen uena naur naue auen uena HUENH HHHH unna unna unnai unna HUEN unna unnai nnun Enau Haur Haur nuun HHHH unna unnn unna unnai unna unna unna naue auen uena naur aurn urna unna mmm unna Enau naue naue naue naue unna unna HHHH naue unnu naun naun naun Enau nauc nauc unnai HEHHHE Ennu: Engu unnun

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brand essence

As we venture into a bold new strategic plan, we are streamlining the way we communicate CIRA externally.

Going forward, "CIRA" is the way we communicate our organization, in both official languages.

In some contexts, such as press releases, legal documents and contracts, we will continue to reference CIRA as the Canadian Internet Registration Authority (or l'Autorité canadienne pour les enregistrements Internet).

This extends to how we brand our products. All products must follow the new brand architecture that requires CIRA + a product descriptor. The product descriptor should clearly indicate what the product does, as opposed to a using an adjective or other non-descriptive name. (ex: Fury becomes CIRA Registry Platform)

.CA is the one exception to this rule, however, whenever possible, the .CA brand will be used with the .CA by CIRA lockup (implementation in Q4 FY22).

brand usage in written formats



A clearly defined tone of voice will ensure a consistent brand expression, no matter where and what we're communicating with our vast audience. Our voice will be defined by a style that is plainspeak, genuine, smart and informal. When appropriate, we will use humour that is witty but never condescending. Our customers are always in on the joke. Above all, we empathize with our customers and speak to them in a quintessentially Canadian way: Friendly and always welcoming no matter what challenges they may be facing.

In most contexts, CIRA, in uppercase letters with no periods, is the default written brand of our organization.
Use of ACEI as an acronym in French has been discontinued.

tone of voice



As our brand evolves, so do the communities we seek to engage with. This makes it critical to make our brand as inclusive to as many as possible.

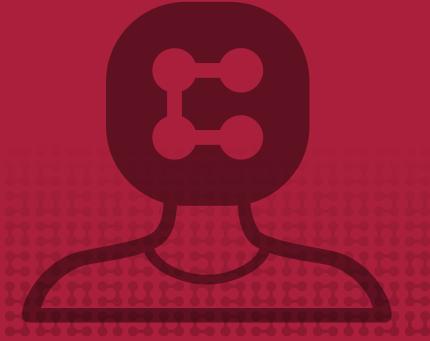
A critical component of this goal is accessibility. CIRA brand assets much always strive to meet the highest standards of accessibility so as to be usable, and enjoyable, to people of all abilities.

Additionally, as a proud Canadian organization, CIRA brand assets must represent all Canadians, our two founding languages, and the cultural diversity that makes us who we are.

As an organization based in Ontario, CIRA strives to meet all AODA guidelines. This includes all physical and technical accessibility.

For more information visit: aoda.ca

accessibility, diversity & inclusion





connecting canadians



The Connected 'c'

The new lettermark symbolizes empowering Canadians through connectedness.



Rounded Corners

The extra wide corners give our identity an open and friendly personality.



Stylized 'r'

The rounded corners reinforce our friendliness while creating a visually pleasing symmetry with the letter 'a'



Improved Fidelity

The double-story 'a' improves fidelity when used at smaller sizes compared to the legacy single-story 'a'



masterbrand identity suite

primary and secondary identities

In additional to the primary identity, two secondary identities are available to be used, dependent on the background colour. These parameters are set to ensure maximum visibility no matter what background colour the identity is placed against.







Secondary: Knocked Out Lettermark + Knocked Out Wordmark on Dark Background



visual clearance area and minimum size

Visual clearance area is defined by the x-height of our identity. No other graphic element should be placed inside this area.

The minimum size is important for visual clairty. The minimum width is 40 pixels for digital use and 0.55 inches for print use.

VISUAL CLEARANCE AREA



MINIMUM WIDTH



unacceptable usage

The following samples show deviations from the brand identity and are never to be used under any circumstances. Always refer to the brand identity guidelines when using the wordmark.





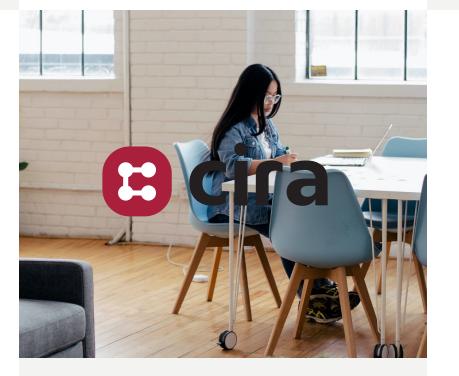


Do NOT stretch, skew or rotate the wordmark in any way.

Do NOT alter the colours of the wordmark in any way.

Do NOT rearrange the elements of the wordmark









primary identity lockups

ENGLISH

There are three versions of our primary identity lockup. To determine which one to use, refer to the chart on this page. These parameters have been set to ensure maximum visibility no matter what background colour the identity is placed against.







Primary: Knocked Out Lettermark + Knocked Out Wordmark on Dark Background



primary identity lockups

FRENCH

There are three versions of our primary identity lockup. To determine which one to use, refer to the chart on this page. These parameters have been set to ensure maximum visibility no matter what background colour the identity is placed against.







Primary: Knocked Out Lettermark + Knocked Out Wordmark on Dark Background



secondary identity lockups

ENGLISH

When it is impossible to use any of the primary identity lockups due to limited vertical space, a secondary set of identity lockups are available. To determine which one to use. refer to the chart on this page.





BY Cira

Secondary: Knocked Out Lettermark + Knocked Out Wordmark on Dark Background



secondary identity lockups

FRENCH

When it is impossible to use any of the primary identity lockups due to limited vertical space, a secondary set of identity lockups are available. To determine which one to use. refer to the chart on this page.



CC PAR & cira

CC PAR : cira

Secondary: Knocked Out Lettermark + Knocked Out Wordmark on Dark Background



stand-alone .ca identity

In circumstances when it is impossible to use neither the primary nor the secondary identity lockups because of limited space or suboptimal visibility, a stand-alone identity can be used. This identity also comes in three variations, dependent on the colour of the background.

Stand-Alone: Red Dot + Black Wordmark on Light Background



Stand-Alone: Knocked-Out Dot + Knocked Out Wordmark on Lumberjack Red



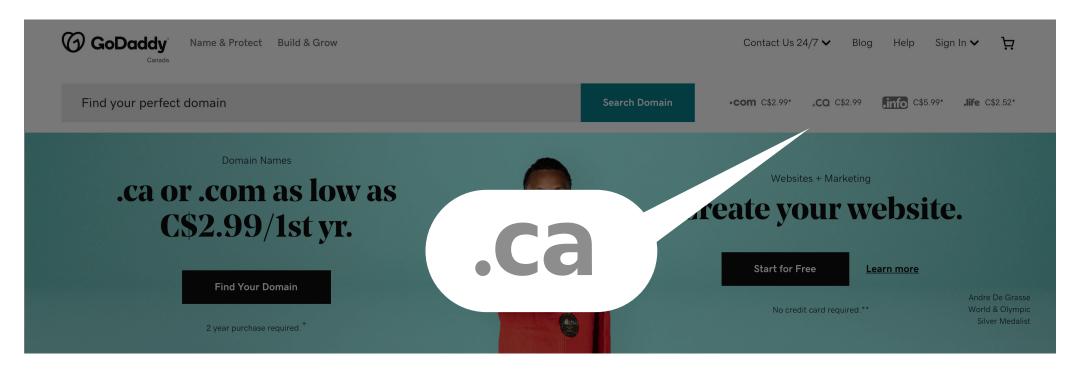
Stand-Alone:
Red Dot + Knocked Out Wordmark on



Stand-Alone: Knocked Out Dot + Knocked Out Wordmark on Dark Background

.Ca

EXAMPLE





visual

clearance area and minimum size

Visual clearance area is defined by the x-height of our identity. No other graphic element should be placed inside this area.

The minimum size is important for visual clarity. For the primary identity lockup, the minimum width is 40 pixels for digital use and 0.55 inches for print use. For the secondary identity lockup, the minimum width is 72 pixels for digital and 1 inch for print use.

VISUAL CLEARANCE AREA



VISUAL CLEARANCE AREA



MINIMUM WIDTH



MINIMUM WIDTH





unacceptable usage

The following samples show deviations from the identity lockup and are never to be used under any circumstances. Always refer to the brand identity guidelines when using the identity lockup.



Do NOT stretch, skew or rotate the wordmark in any way.

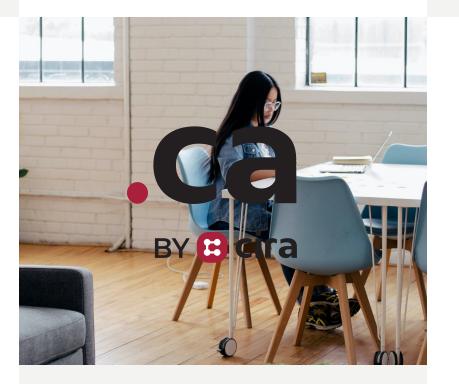


Do NOT alter the colours of the wordmark in any way.



Do NOT rearrange the elements of the wordmark







cira subdivision identity suite

cira subdivisions lockups

ENGLISH

Under the cira umbrella there are four subdivisions as indicated in the accompanying chart. To determine which lockup to use, refer to previous pages in which identitybackground combinations are clearvarious colour combinations are delineated.

























cira subdivisions lockups

FRENCH

Under the cira umbrella there are four subdivisions as indicated in the accompanying chart. To determine which lockup to use, refer to previous pages in which identitybackground combinations are clearvarious colour combinations are delineated.

























Le Programme d'investissement communautaire

visual clearance area and minimum size

Visual clearance area is defined by the x-height our identity. No other graphic element should be placed inside this area.

The clearance area will vary based on the subdivision copy that accompanies the logo.

The minimum logo size is important for visual clarity of the identity. The minimum logo width is 54 pixels for digital use, and 0.75 inch for print, both measuring the width of the cira identity. The minimum width for the subdivision identities is greater than the cira primary identity because of the small type as a part of the lockup.

VISUAL CLEARANCE AREA



MINIMUM WIDTH



54 PIXELS 0.75 INCH

unacceptable usage

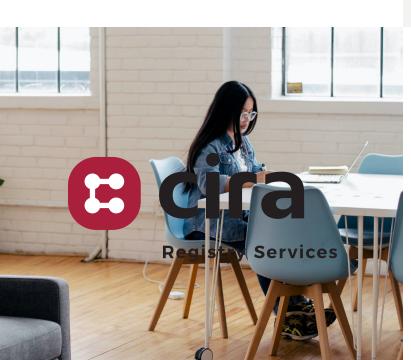
The following samples show deviations from the brand identity and are never to be used under any circumstances. Always refer to the brand identity guidelines when using the wordmark.



Do NOT stretch, skew or rotate the wordmark in any way.



Do NOT alter the colours of the wordmark in any way.





Do NOT rearrange the elements of the wordmark







elements of the brand identity

primary colour

Our primary colour is the
Maple Leaf Red. Also available
to use are three tints of this
colour to help emphasize/
de-emphasize visual elements
within a layout.

Maple Leaf Red Tints

R 170	R 203	R 220	R 237
G 31	G 130	G 172	G 213
B 59	В 136	В 176	B 215
C 23	C 20	C 12	C 5
м 100	М 57	M 35	M 17
Y 75 K 15	Y 36 K 0	Y 21	Y 9 K 0
K 13		К 0	K U
PMS 201 C	PMS 2446 C	PMS 501 C	PMS 698 C
# AA1E3A	# CB8288	# DCACBO	# EDD5D7

secondary colours

A secondary palette of colours are also available to augment our visual toolkit. These desaturated, darker hues have been chosen to complement Maple Leaf Red, allowing it to have the visual prominence as the primary colour.

Lumberjack Red Snowshoe Grey Beaver Grey R 97 R 121 G 87 G 33 В 30 в 80 C 56 C 31 М 93 M 56 Y 60 Y 90 K 40 K 31 PMS 1815 C PMS 4231 C # 615750 # 9C948B # 79211E

tertiary colours

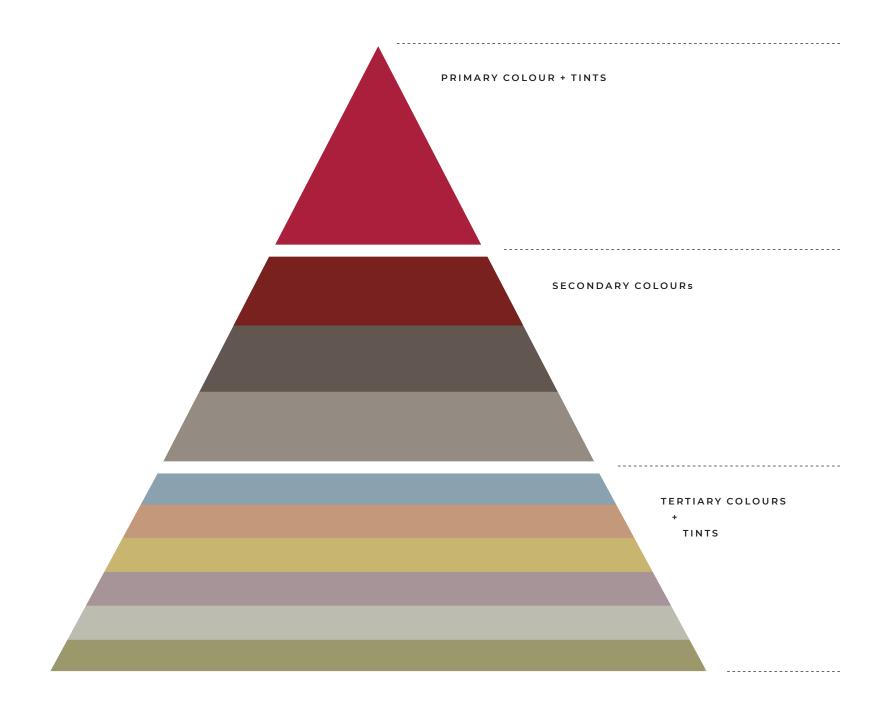
Six tertiary colours along with their respective tints complete our colour palette. These pastel colours have been chosen to offset our darker secondary colours and to provide additional options for applications when many colours are needed, such as graphs and charts.

When using the colours next to each other make sure they contrast one another. Using a lighter colour on the spectrum against a darker one.

R226 G231 B234	R232 G228 B229	R229 G215 B204	R228 G228 B224	R240 G236 B221	R204 G203 B183
C10 M5 Y5 K0	C7 M8 Y6 K0	C8 M14 Y17 K0	C10 M7 Y10 K0	C5 M4 Y13 K0	C21 M14 Y30 K0
PMS 656 C	PMS 663 C	PMS 7604	PMS 649 C	PMS 663 C	PMS 7534 C
# E2E7EA	# E8E4E5	# E5D7CC	# E4E4E0	# F0ECDD	# CCCBB7
R187 G199 B207	R195 G185 B188	R216 G193 B178	R212 G212 B204	R218 G207 B168	R180 G178 B148
C27 M15 Y13 K0	C23 M25 Y19 K0	C14 M24 Y28 K0	C16 M11 Y18 K0	C14 M14 Y37 K0	C31 M23 Y47 K0
PMS 4155 C	PMS 2473 C	PMS 4755 C	PMS WARM GREY 1 C	PMS 7500 C	PMS 2323 C
# BBC7CF	# C3B9BC	# D8C1B2	# D4D4CC	# DACFA8	# B4B294
R141 G161 B174	R164 G149 B154	R190 G153 B127	R189 G188 B177	R198 G181 B121	R155 G152 B113
C49 M29 Y24 K0	C37 M40 Y32 K0	C24 M41 Y53 K0	C27 M20 Y29 K0	C24 M24 Y61 K0	C41 M32 Y62 K4
PMS 2163 C	PMS 436 C	PMS 2316 C	PMS 413 C	PMS 4004 C	PMS 451 C
# 8DA1AE	# A4959A	# BE997F	# BDBCB1	# C6B579	# 9B9871
R108 G124 B134	R128 G118 B122	R152 G123 B102	R158 G159 B150	R164 G152 B101	R128 G127 B94
C47 M29 Y25 K29	C38 M39 Y32 K27	C26 M39 Y50 K25	C27 M20 Y29 K19	C24 M24 Y61 K20	C41 M32 Y62 K24
PMS 444 C	PMS 409 C	PMS 2470 C	PMS WARM GREY 6 C	PMS 7503 C	PMS 4221 C
# 6C7C86	# 80767A	# 987B66	# 9E9F96	# A49865	# 807F5E
R75 G88 B96	R95 G87 B91	R107 G87 B71	R107 G108 B103	R115 G107 B70	R92 G93 B67
C47 M29 Y25 K56	C38 M39 Y32 K51	C26 M39 Y50 K53	C27 M20 Y29 K52	C24 M24 Y61 K50	C41 M32 Y62 K50
PMS 4196 C	PMS 4286 C	PMS 7518 C	PMS 2333 C	PMS 2328 C	PMS 4229 C
# 4B5860	# 5F575B	# 6B5747	# 6B6C67	# 736B46	# 5C5D43

brand colour pyramid

This is a quick visual reminder of the hierarchy of our colour palette, starting from our equity colour on top, to our secondary colours in the middle, to our tertiary colours along the bottom of the pyramid. Tints are also available to use, as described on the previous pages.



primary typeface

The Monserrat type family carries the key characteristics of our new identity, and should be used for all external visual communications when it is possible to do so. For internal communications and applications when it is not possible to use Montserrat type family, Arial and all its different weights may be used.

ABCDEFGHIJKLMOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 !@#\$%?

ABCDEFGHIJKLMOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 !@#\$%?

Montserrat Regular ABCDEFGHIJKLMOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 !@#\$%?

secondary typeface

In addition to our sans-serif primary typeface, Montserrat, a secondary serif typeface Karma may be used as a text font for long-form applications such as brochures and annual reports. This font family should be used judiciously, always allowing Montserrat to be the visually dominant typeface.

Karma Bold

ABCDEFGHIJKLMOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 !@#\$%?

Karma Semi Bold ABCDEFGHIJKLMOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 !@#\$%?

Karma Regular ABCDEFGHIJKLMOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 !@#\$%?

lifestyle photography

Photos that are rich in warm tones should be used whenever lifestyle images are needed. People with diverse backgrounds and ethnicities should be used to reflect the diversity of our audience. Whether the images are close-up or wide, they should always feel observational, never posed.



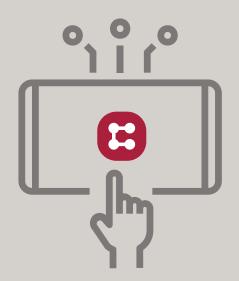
still Life photography

Still life photography can be used as a key visual or a secondary image to visually illustrate an idea. These images should be uncluttered, and simple in composition.



illustrations

Vector-based illustrations can be used as icons or key visuals. In both cases, they should be simple in composition, using geometric shapes and clean lines to create eye-catching visuals.











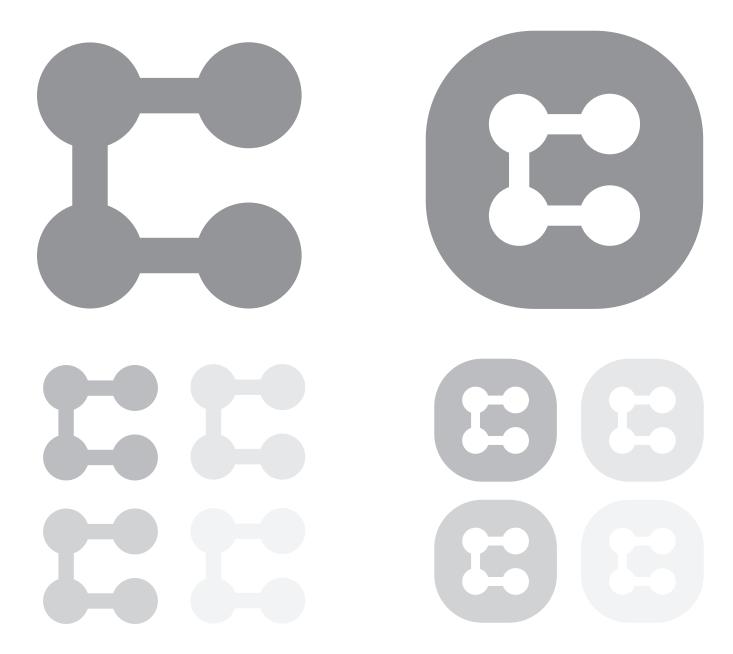


motif

The 'Connect C' is an important element of our new identity as it symbolizes empowerment of Canadians through connectivity.

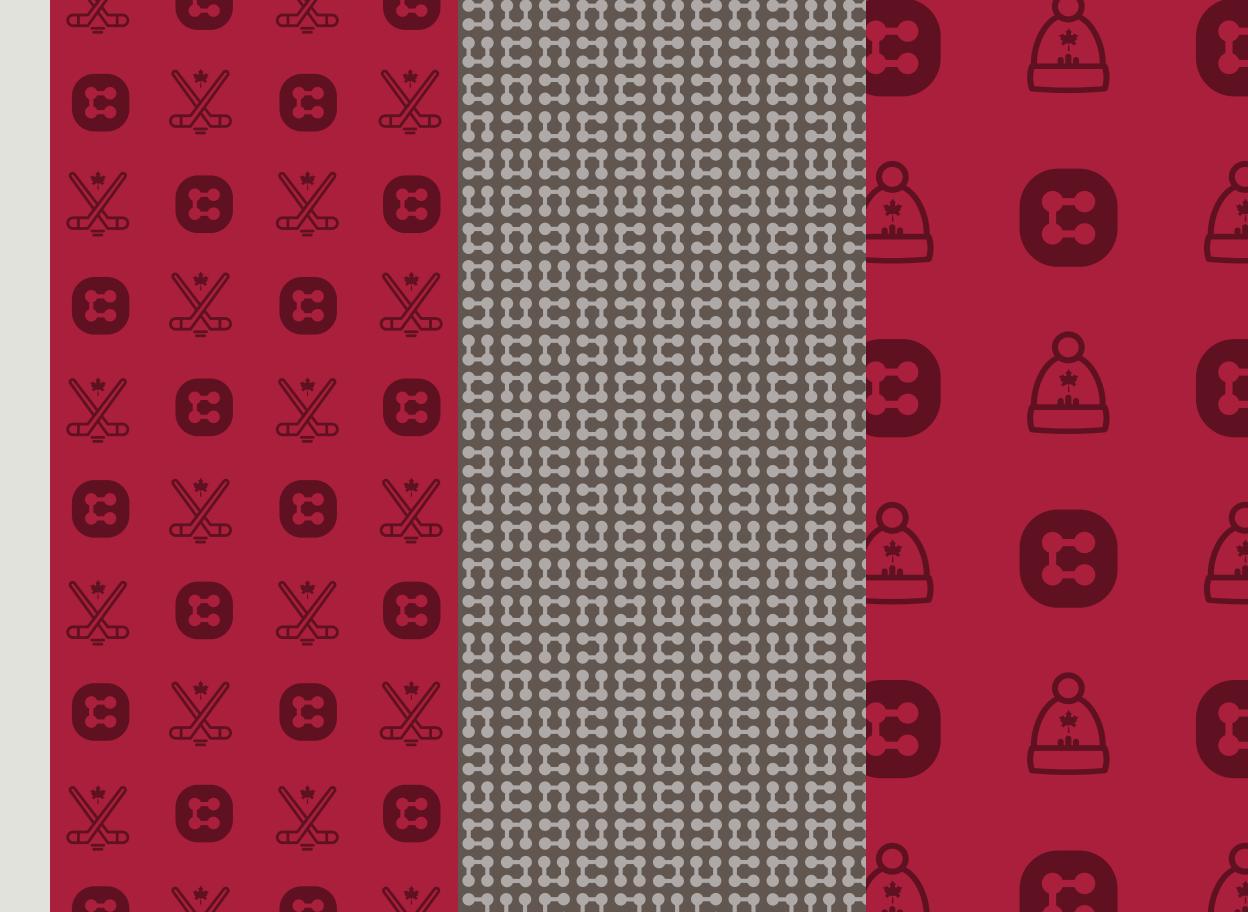
This motif can be used as a design element in white or black at any opacity, allowing the background image/tone to come through. It can be used with the rounded box, or on its own as seen here.

Examples can be seen in the 'Applications' section of this guide.



wallpaper patterns

Various wallpaper designs are available to be used as background elements and/or textures to add an extra layer of visual interest to a layout.



buffalo plaid

PRIMARY

An updated buffalo plaid has been designed, incorporating the new Lumberjack Red. This pattern can be used as a background element to add a layer of visual interest to any design.



buffalo plaid

SECONDARY

As another option, an all-new buffalo plaid has been designed, incorporating our new motif.



