

Puppet Brand Guidelines

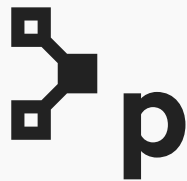
Primary mark & Wordmark



Primary mark & Wordmark



Secondary marks



Please, do not...



Add effects.



Stretch or skew the logo.



Change the typeface.



Alter the logo or lockup.

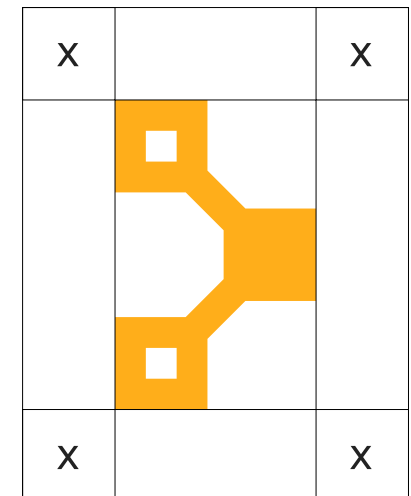


Use non-brand colors.



Transparency.

Logo spacing



Typography

Calibre Semibold

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1234567890 !@#\$%^&*(){}:”<>?.,

Calibre Regular

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1234567890 !@#\$%^&*(){}:”<>?.,

Calibre Light

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1234567890 !@#\$%^&*(){}:”<>?.,

Typography Usage

Unparalleled infrastructure automation and delivery.

Powerful automation for your entire hybrid and cloud-native estates.

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exercitation ullamcorper suscipit lobortis.

Sample body copy block with **emphasis** and *usage of italics*.

John Doe

Position/Title

T 202.999.9999 (direct)

F 202.289.6578

www.aam-us.org

Legal copy block. Henistias volestrum simagnis volupta net. (8pt)

Bullet Header:

- Automation with scripts built in house.
- Hundreds of servers running Linux, AIX and Solaris.
- Proving PCI and Sarbanes-Oxley compliance required a lot of manual work.

Headline 40pt

CALIBRE MEDIUM

Subhead 18pt

CALIBRE SEMIBOLD

Body Text 10pt

CALIBRE REGULAR

Pull quotes look like this. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Phasellus volutpat, arcu ut feugiat lobortis, justo arcu rhoncus augue, et auctor metus libero.

Colors

AMBER

Pantone Coated
7549 C

Hex Code:
#ffae1a

CMYK
0, 36, 97, 0

Pantone Uncoated
109 U

RGB
255, 173, 26



YELLOW

Pantone Coated:
127 C

Hex Code:
#ffd86e

CMYK
0, 14, 68, 0

Pantone Uncoated
127 U

RGB
255, 216, 110



BLACK

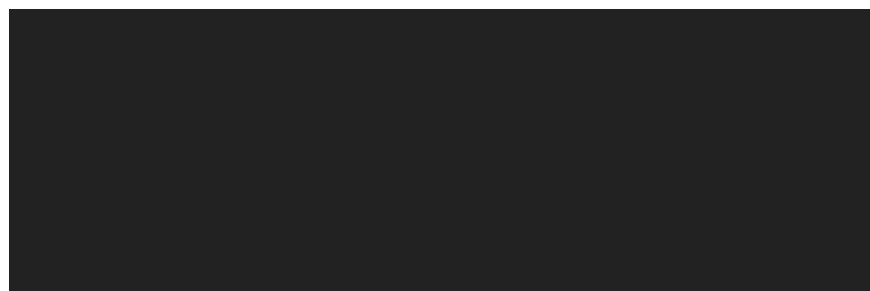
Pantone Coated:
Black 6 C

Hex Code:
#222222

CMYK
72, 66, 65, 72

Pantone Uncoated
Black 6 U

RGB
34, 34, 34



Colors

CRIMSON

Pantone Coated
1665 C

Hex Code:
#d63700

CMYK
11, 92, 100, 2

Pantone Uncoated
1665 U

RGB
214, 55, 0



RED

Pantone Coated:
1645 C

Hex Code:
#ff5c36

CMYK
0, 79, 82, 0

Pantone Uncoated
1645 U

RGB
255, 92, 54



PINK

Pantone Coated:
1625 C

Hex Code:
#ffa091

CMYK
0, 46, 35, 0

Pantone Uncoated
1625 U

RGB
255, 160, 145



Colors

FOREST

CMYK
82, 21, 58, 3

Pantone Coated
7716 C

Pantone Uncoated
7716 U

Hex Code:
#149380

RGB
20, 147, 128



GREEN

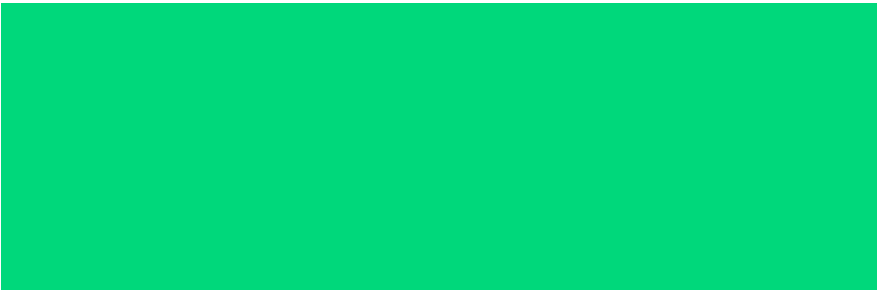
CMYK
69, 0, 74, 0

Pantone Coated:
7479 C

Pantone Uncoated
353 U

Hex Code:
#00d87b

RGB
0, 216, 123



SEAFOAM

CMYK
54, 0, 41, 0

Pantone Coated:
3245 C

Pantone Uncoated
3245 U

Hex Code:
#59e2b7

RGB
89, 226, 183



Colors

BLUE

CMYK
73, 51, 0, 0

Pantone Coated
2727 C

Pantone Uncoated
2727 U

Hex Code:
#3880ff

RGB
56, 128, 255



AZURE

CMYK
59, 30, 0, 0

Pantone Coated:
279 C

Pantone Uncoated
284 U

Hex Code:
#59a1f7

RGB
89, 161, 247



SKY

CMYK
39, 24, 0, 0

Pantone Coated:
659 C

Pantone Uncoated
659 U

Hex Code:
#91b2ff

RGB
145, 178, 255



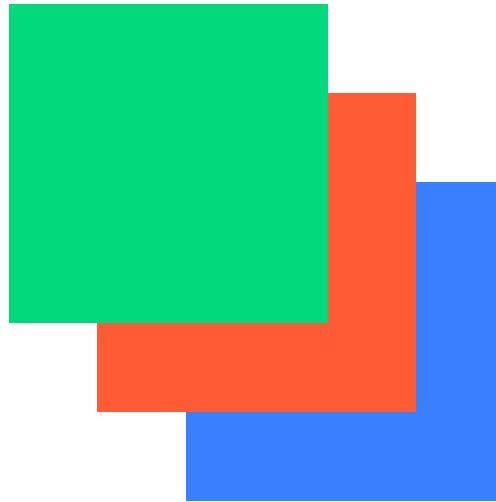
Colors

Wine	Copper	Amber	Yellow
Violet	Crimson	Red	Pink
Viridian	Forest	Green	Seafoam
Navy	Blue	Azure	Sky
Black	Dark Grey	Grey	White

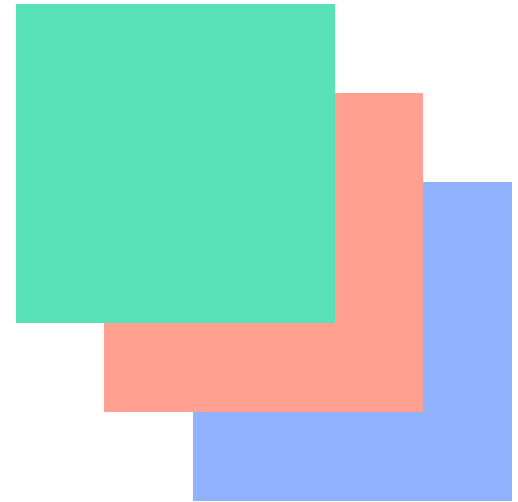
Color Sytems



Puppet's primary brand colors.

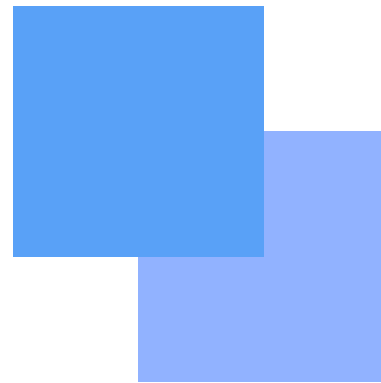


Puppet's secondary brand colors.



Puppet's tertiary brand colors.

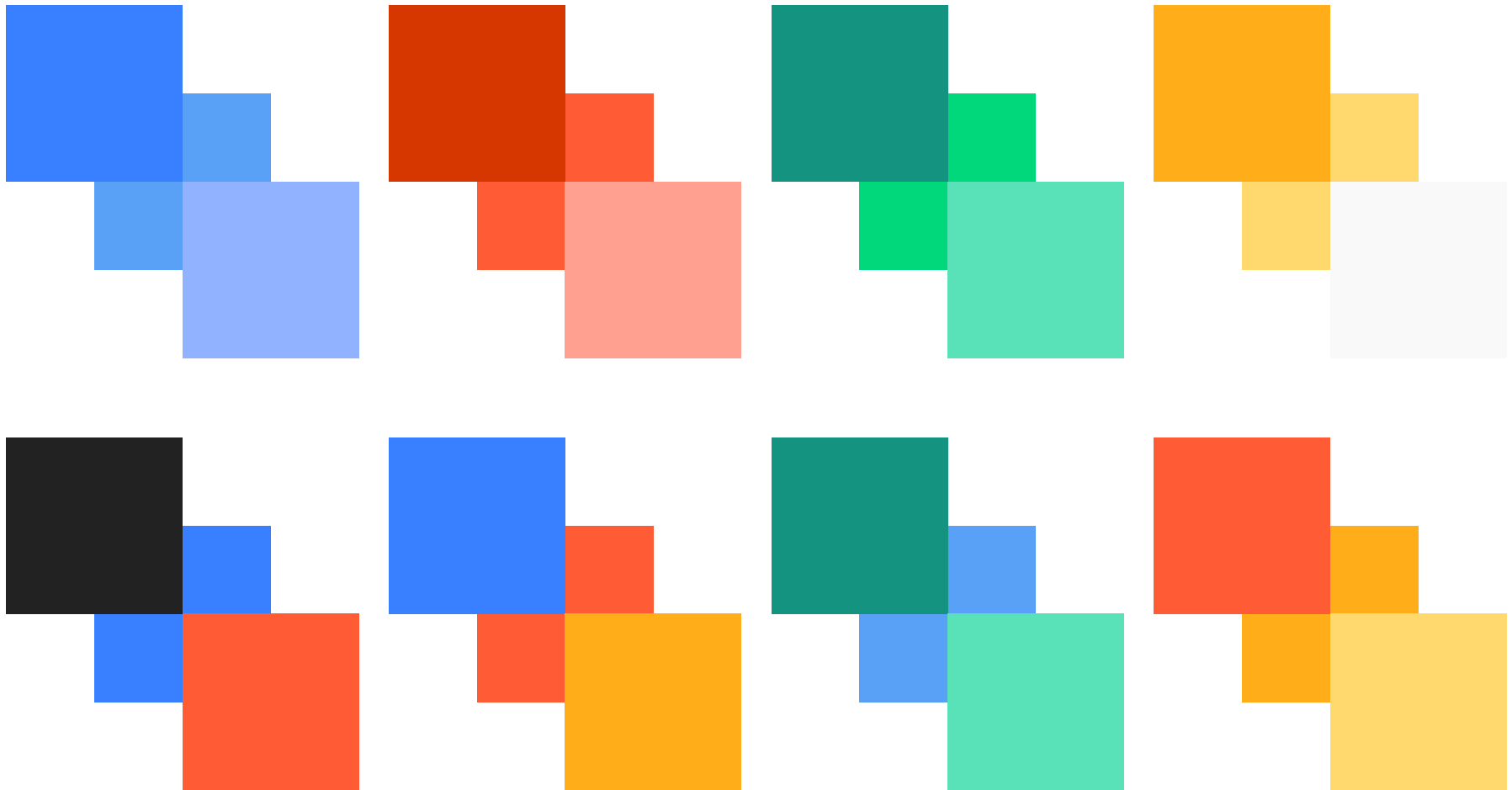
Color Pairings - 2 Colors Tonal



Color Pairings - 2 Colors

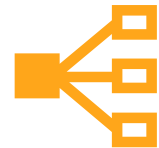


Color Pairings - 3 Colors



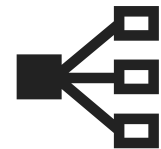
Small Icons

FOR USE UNDER 50px



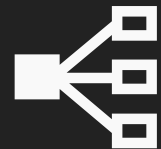
Small Icons

FOR USE UNDER 50px



Small Icons

FOR USE UNDER 50px



Large Icons

FOR USE OVER 50px

Some rules to follow when creating large icons.

Icons sized above 50 px are created to tell a more detailed story, but in the brand's general illustration style.

The illustration should fit nicely into a grid and feel as though it is filling the space.

Stroke weight of illustrations should closely match when using multiple illustrations in a single document or webpage.

The stroke weight of the illustration should remain the same as it scales in size. Small will appear heavier. Large illustrations will appear lighter.

When using dashed lines be mindful of how the corners meet and how the ends align with the rest of the illustration.

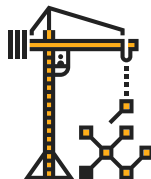
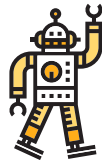
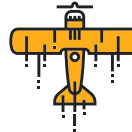
Each illustration should use at least one color in addition to the black stroke, and the stroke needs to be squared off - no rounded corners.

Have fun!



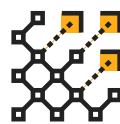
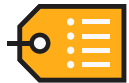
Large Icons

FOR USE OVER 50px



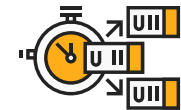
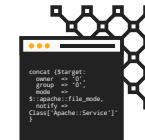
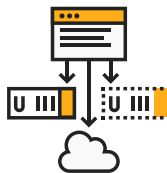
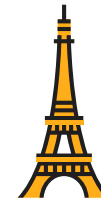
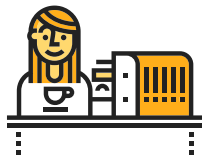
Large Icons

FOR USE OVER 50px



Large Icons

FOR USE OVER 50px



Large Icons

FOR USE OVER 50px



Large Icons

FOR USE OVER 50px

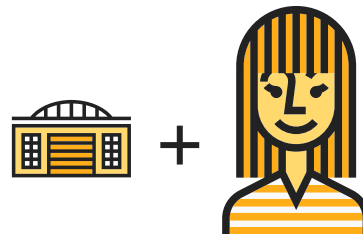
Sizing your icons is important in keeping consistency.

The Puppet Illustrated assets are built with strokes, so sizing should be considered so the stroke weights look consistent. Exact same sizing is not necessarily needed, but having them close is aesthetically pleasing overall.



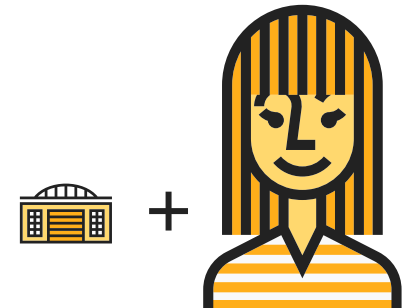
Ideal!

Same stroke size = perfect!



That works!

200% increase from matching stroke size is the maximum.



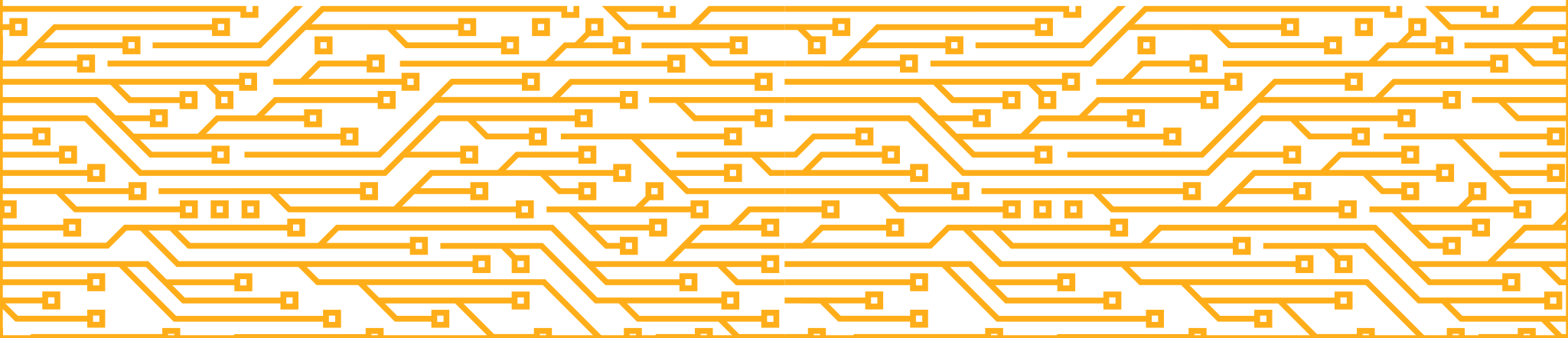
Nope!

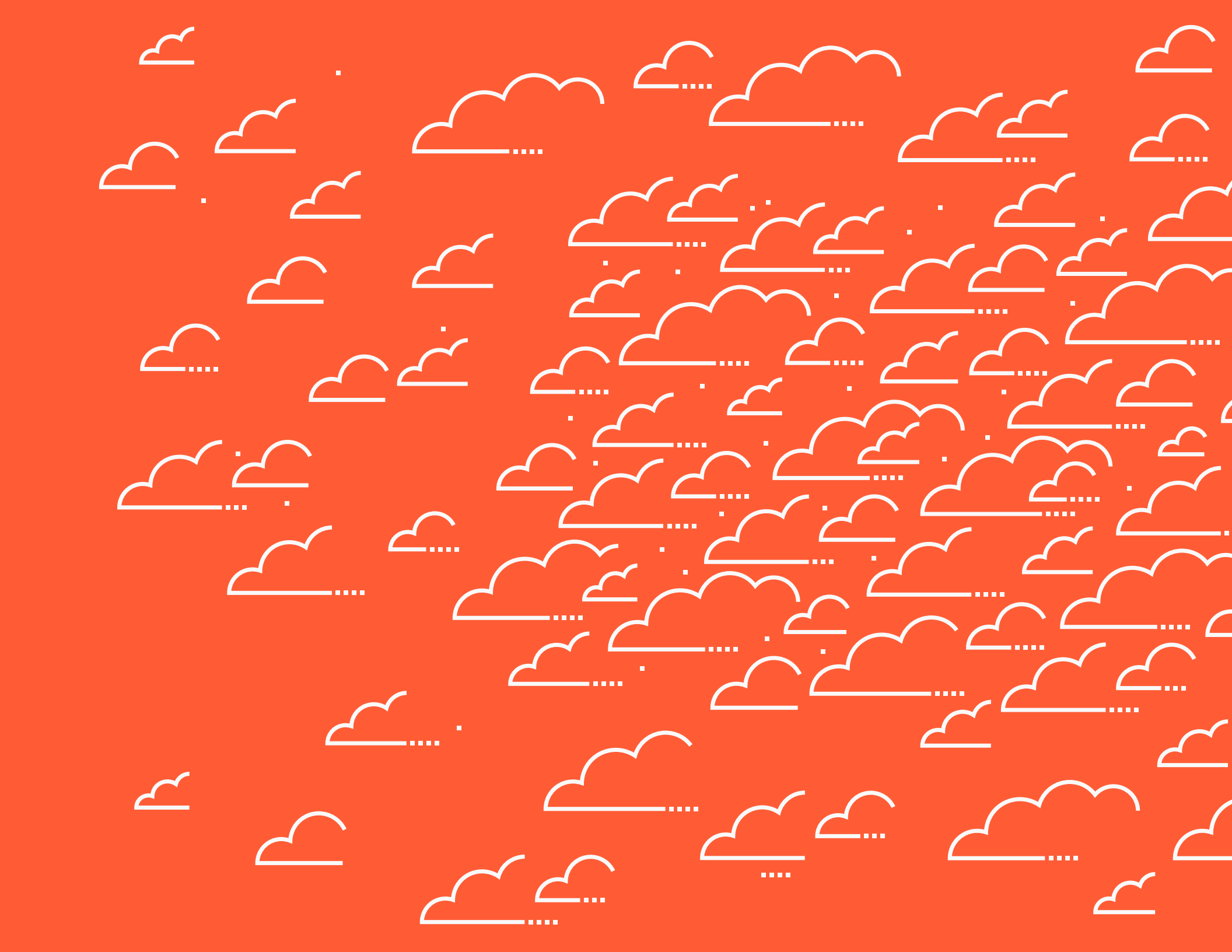
Example of assets being too different in scale.

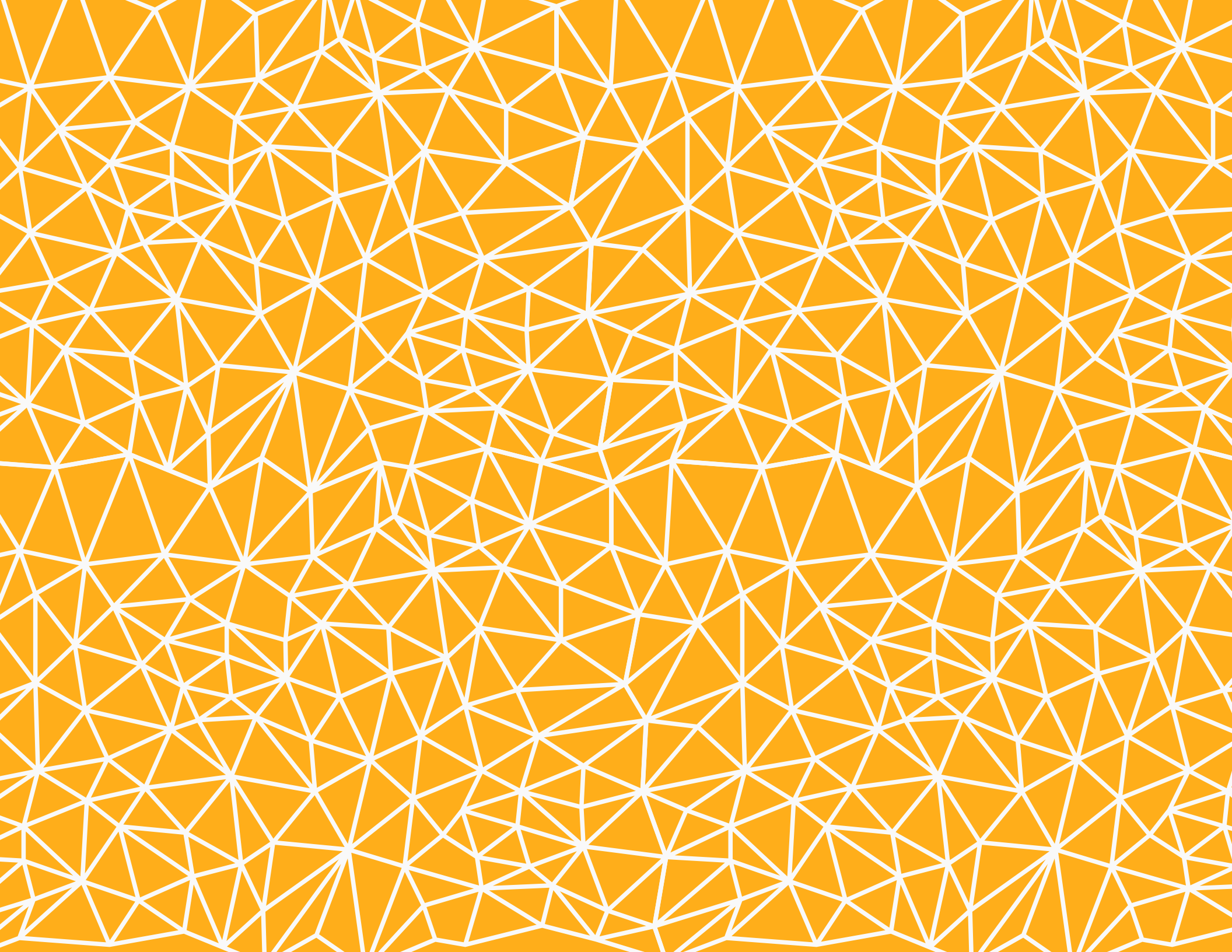
Pattern Creation

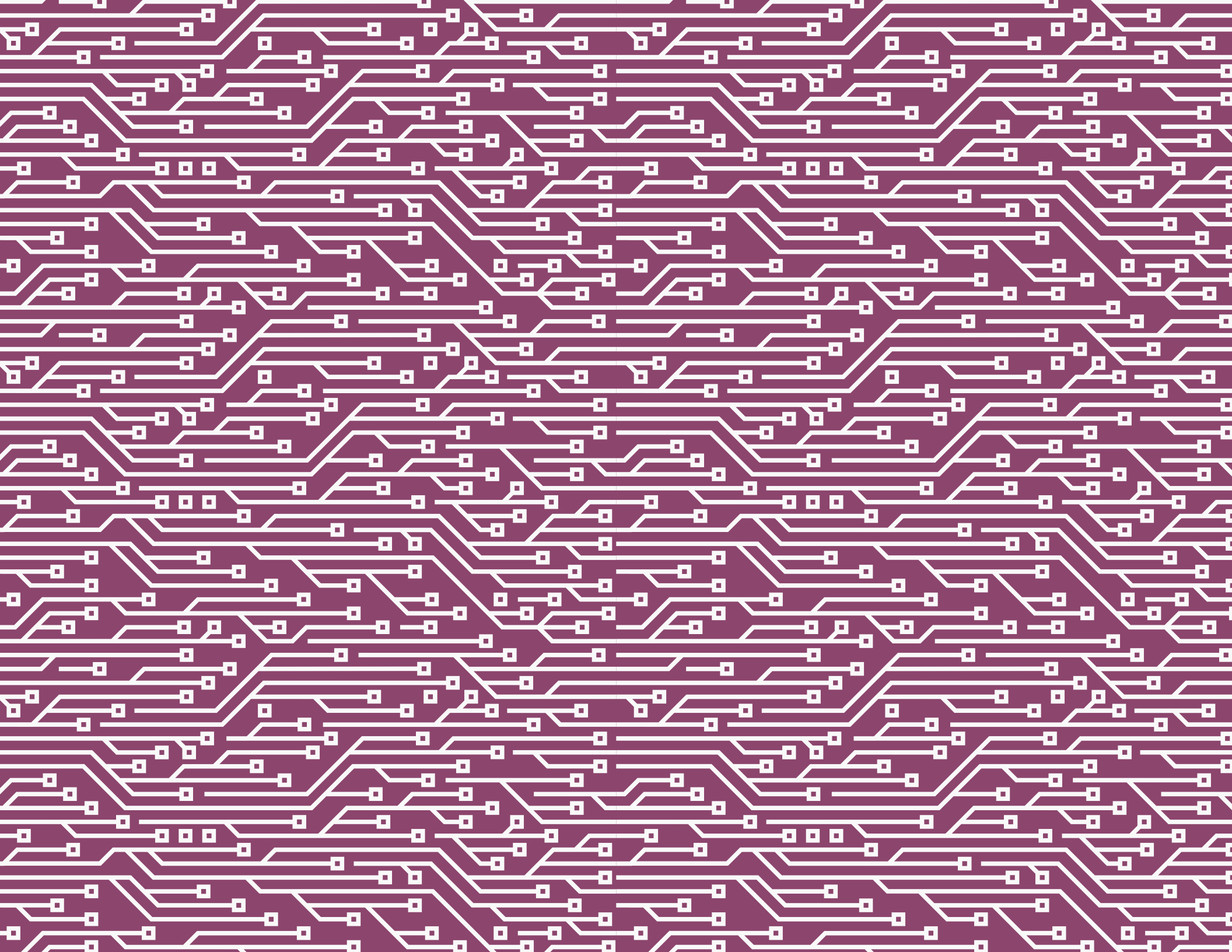
Patterns can be used to break up a larger area, making a composition more dynamic and subtly touch on a subject matter. When using patterns, consider the usage as a subtle element rather than something loud and high contrast.

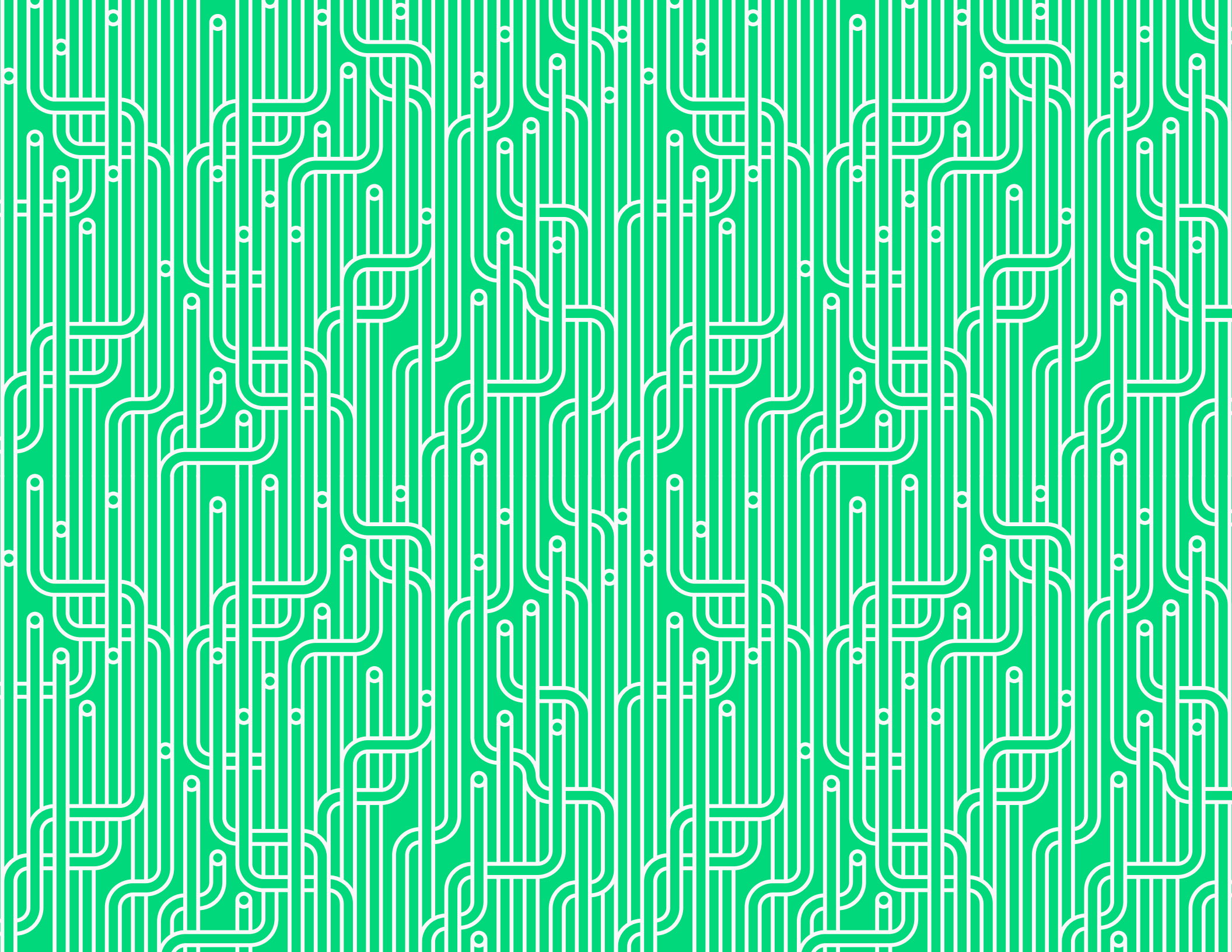
Patterns were developed with consideration to the icons, keeping a stylistic language consistent across the board. When making new patterns, attempt to continue this train of thought to keep a continuous look throughout the Puppet brand.









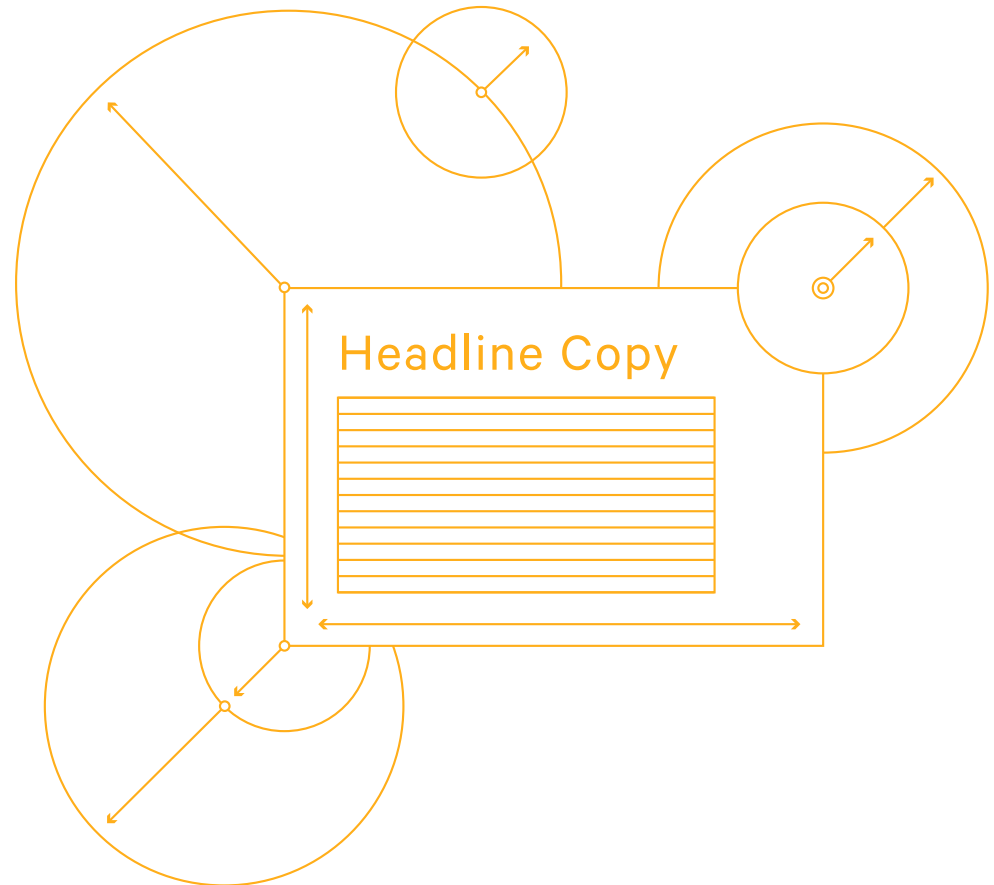


Ripple Creation

A ripple is a design composition that is flexible and customizable for every application. The goal of the ripple is to create tiles that build off of a main subject, giving the user a dynamic platform for messaging, imagery, storytelling and more.

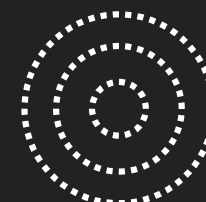
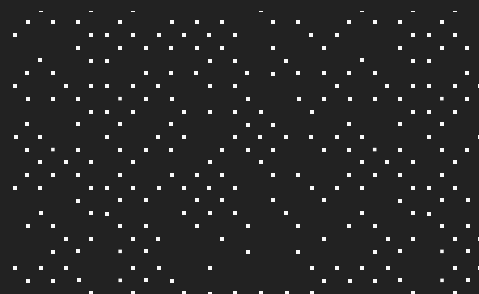
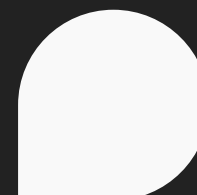
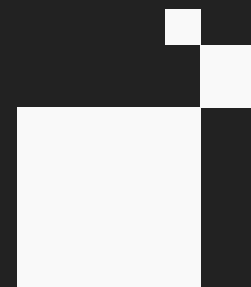
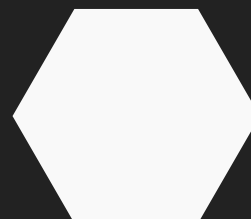
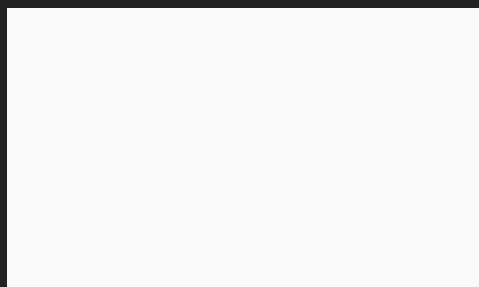
The starting point of a ripple is simple: begin with a box. From that box, move outward from the corners of your object much like a ripple would. Each ripple can continue further and further, but consider that brevity is key for telling a story visually. Keep it simple and concise without overloading the composition with elements, icons or patterns.

When using illustrated assets, keep the number of assets used down to 2-3. The number of assets used can get overwhelming to look at, so keeping the number of them down will help tell a simple and understandable story.

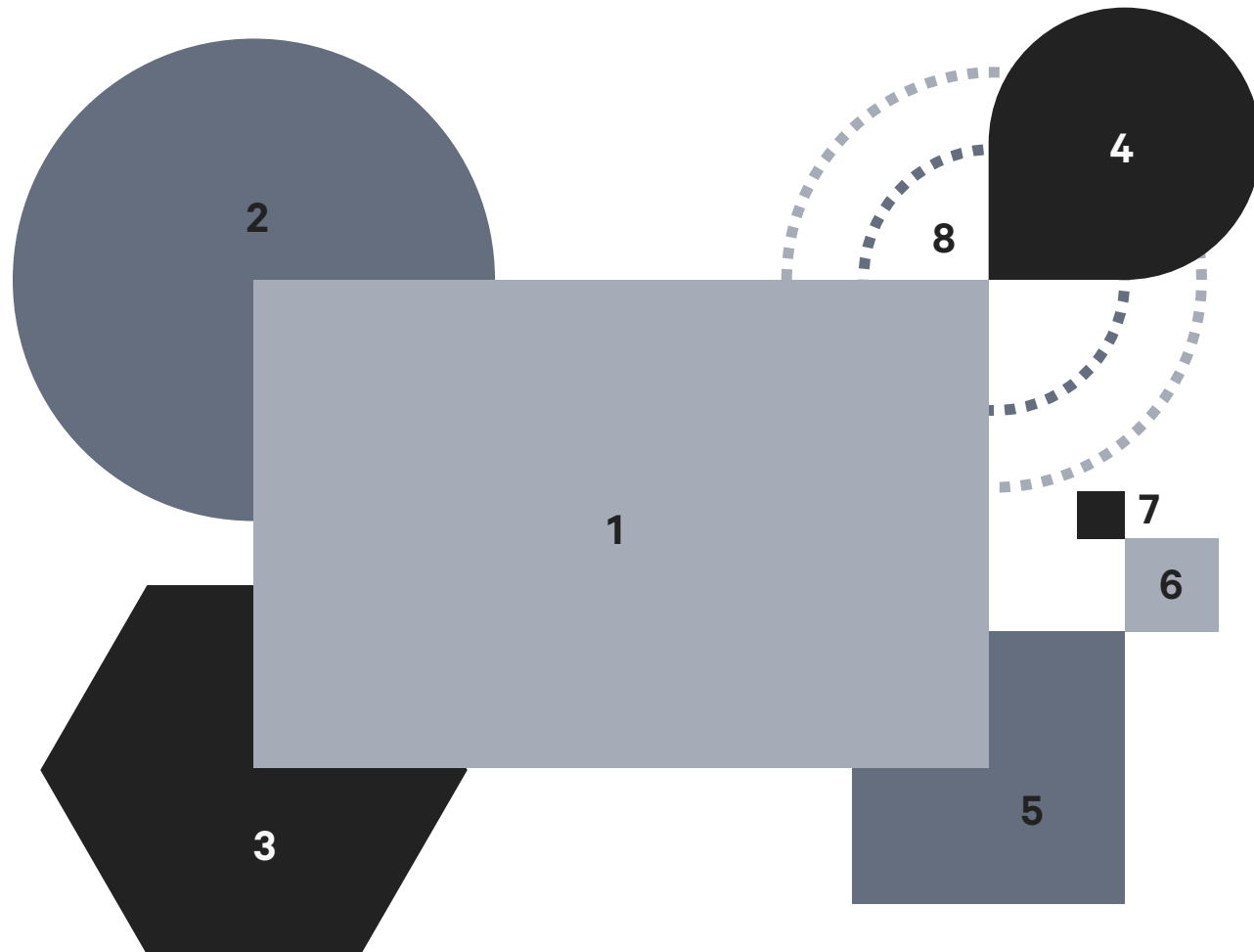


Ripple Elements

Creating a ripple is intuitive, and should be fun! Start simple with a rectangle or square, and experiment with the shapes to create an interesting composition. From there, start sprinkling in patterns, icons, DAGs, and lines to make a ripple that feels good to you!



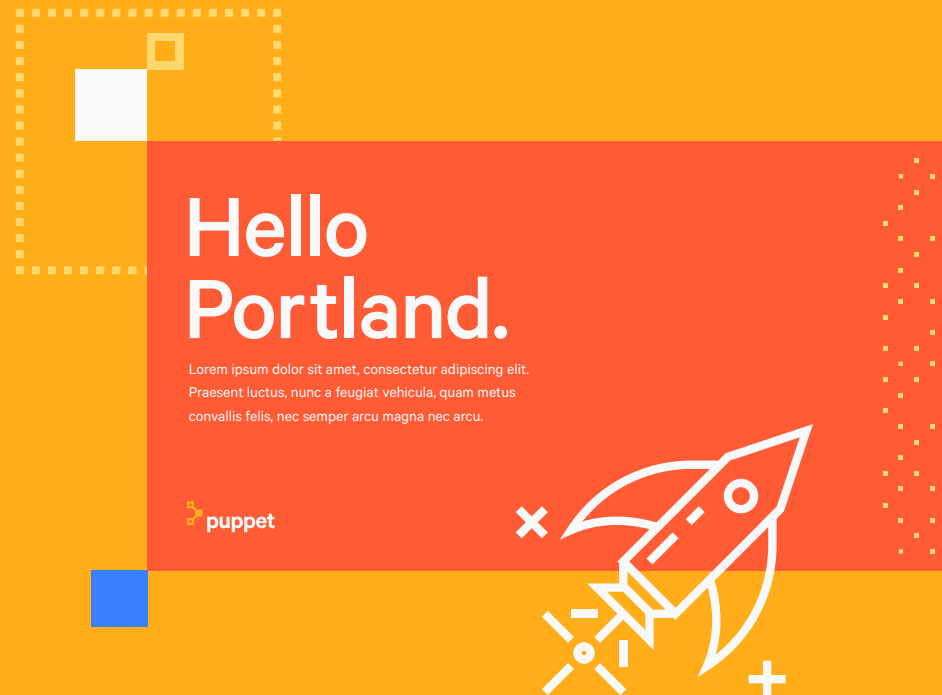
Start with a box...
then build!



Ripple Examples



Ripple Examples



Ripple Examples



Ripple Examples



Ripple Examples



Ripple Examples



Hello Portland.

SAVE THE DATE

01.01.18



.....

Ripple Examples



Ripple Elements

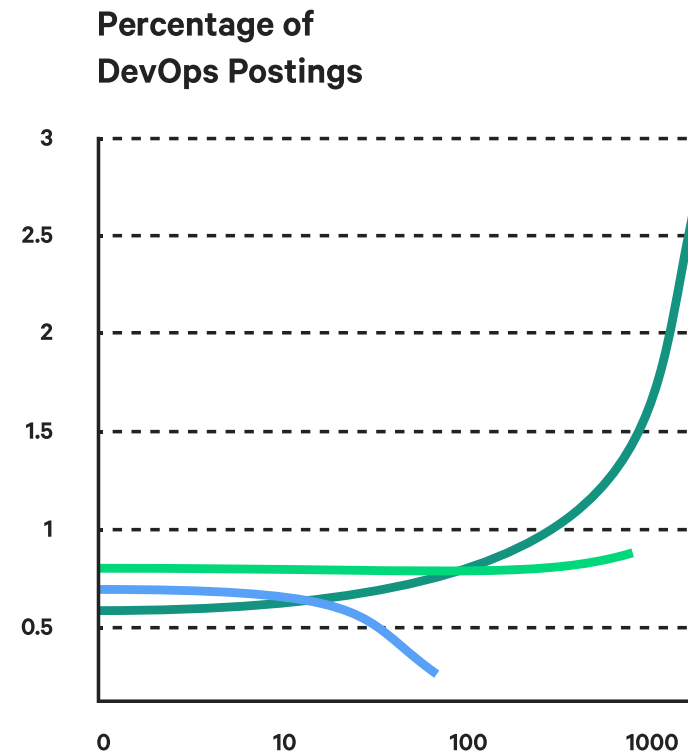
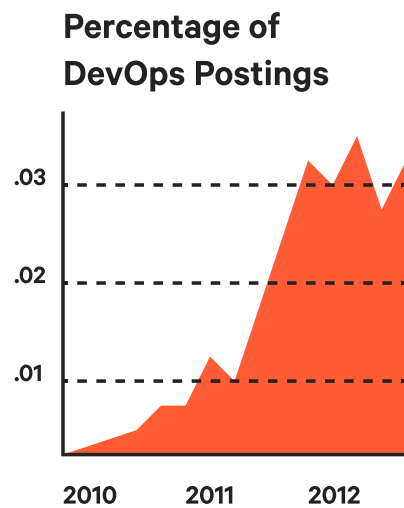


Ripple Elements



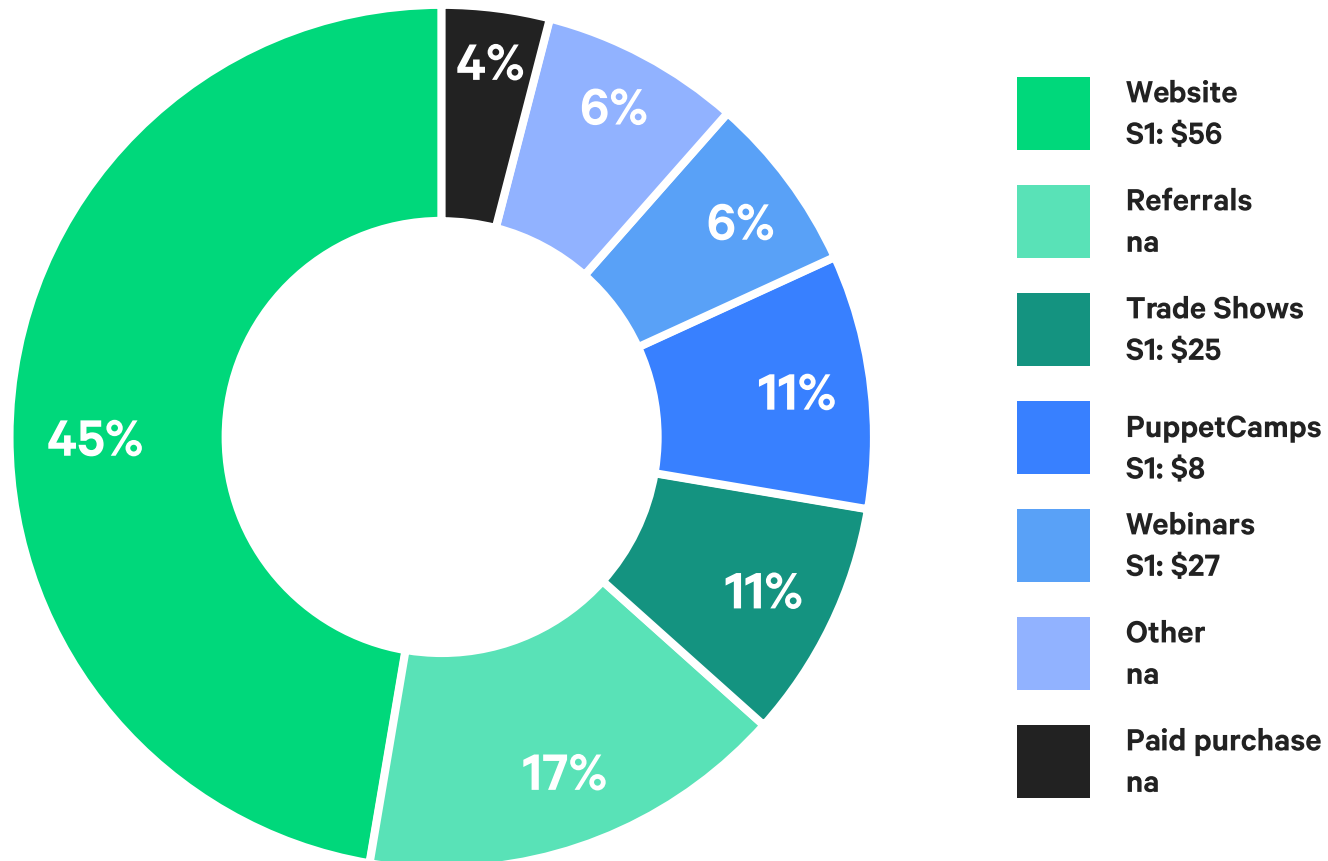
Data Visualization

CHARTS AND GRAPHS



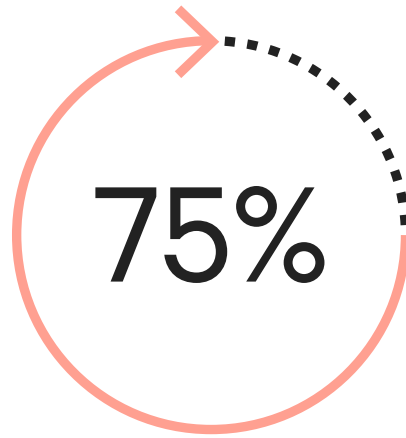
Data Visualization

CHARTS AND GRAPHS

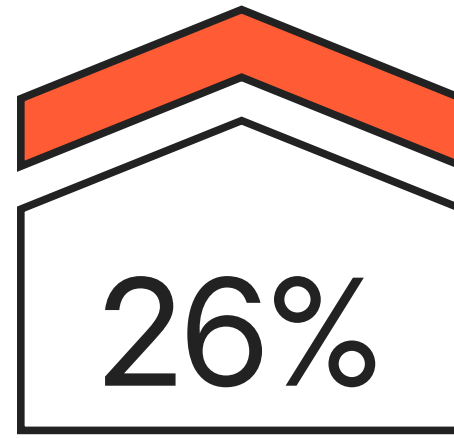


Data Visualization

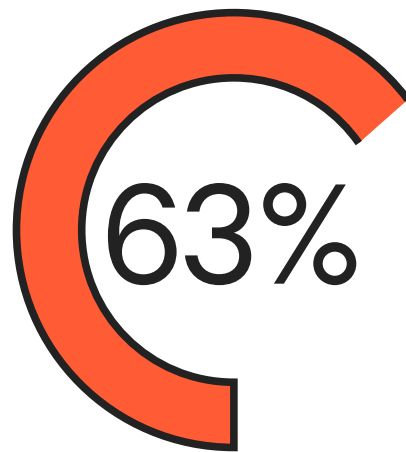
CHARTS AND GRAPHS



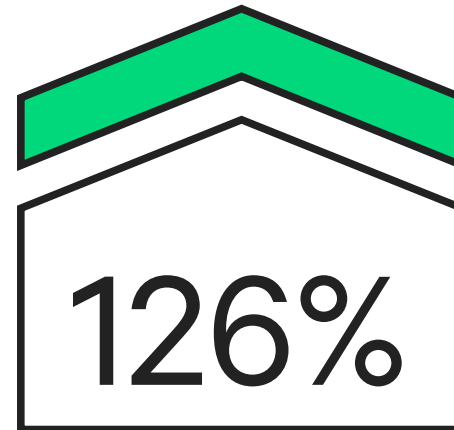
Used for 1-99%



Used for any number increase



Used for 1-99%



Used for any number increase

DAG Pattern Creation

Some rules to follow when creating a DAG Pattern.

Nodes can occupy any square grid unit.

Nodes must be connected with a 45° line.

All nodes must be connected.

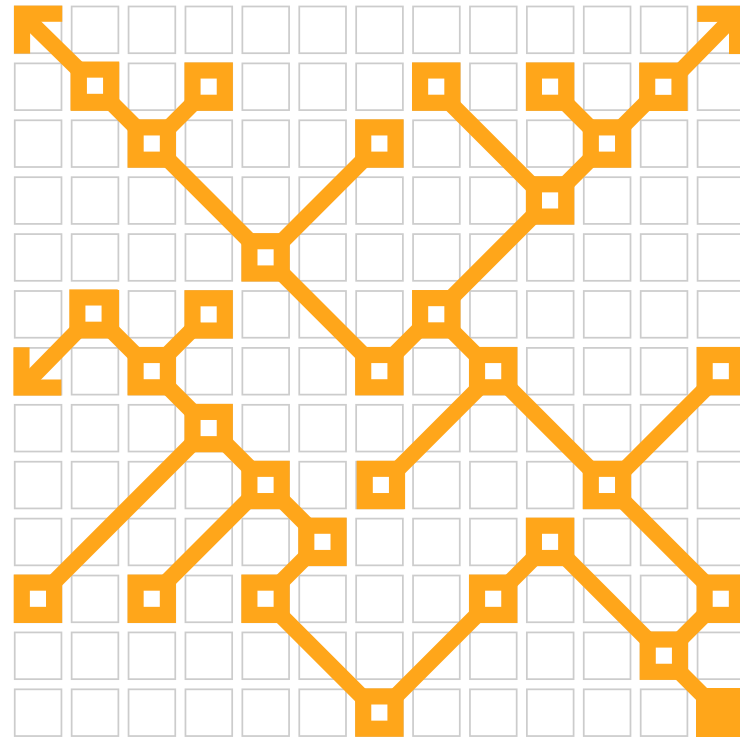
Each pattern has one filled node in the bottom row. All other nodes in the pattern are not filled.

The filled node is the origin node for the pattern. The pattern extends from this point outward from one of the top corners of the node to other nodes.

All lines proceeding from any node must extend outward at the same level as the node or upward to the next level. The lines of the pattern cannot point backwards toward the origin node.

Arrows are placed on the left, right and top sides of the pattern. The placement of these arrows must be at the end of a pattern segment that does not continue any further.

All line weights in the same DAG pattern must match and the size of all nodes in the same pattern must match as well. Do not include varying node sizes and line weights.



DAG Pattern Overlay

Some rules to follow when overlaying a DAG Pattern.

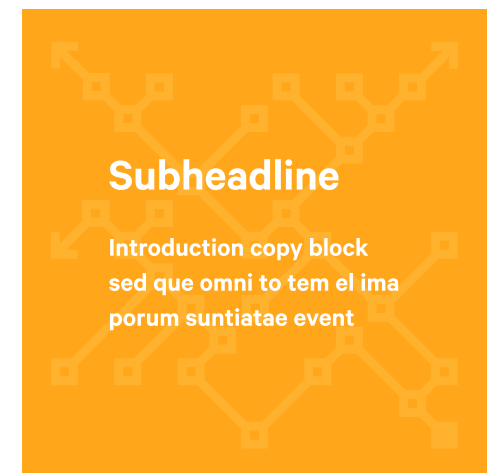
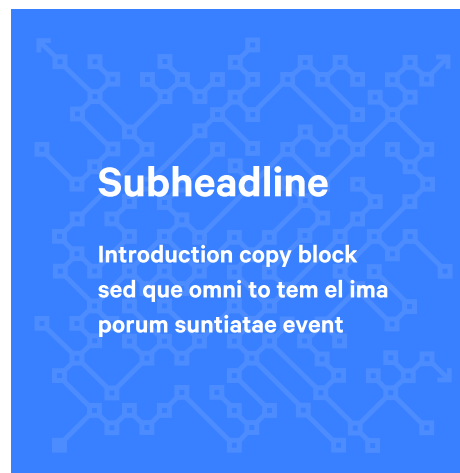
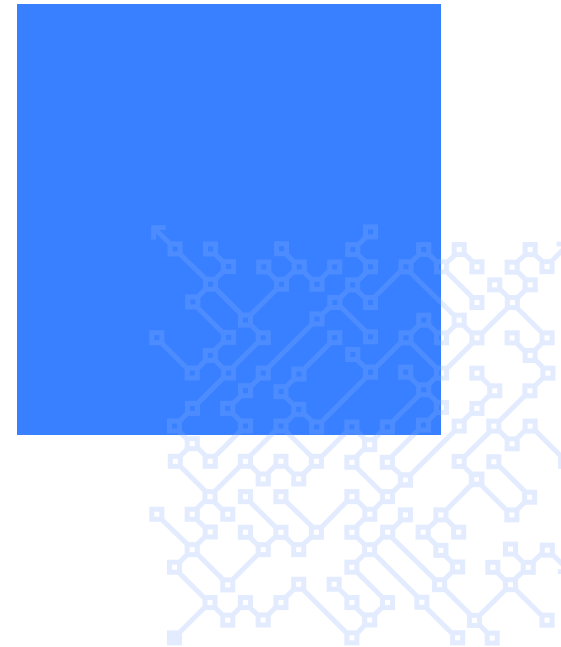
Background color is the dark or medium shade from the color palette.

The pattern is the lightest version of that same color set. (So dark red with light red, amber with light yellow and so on.)

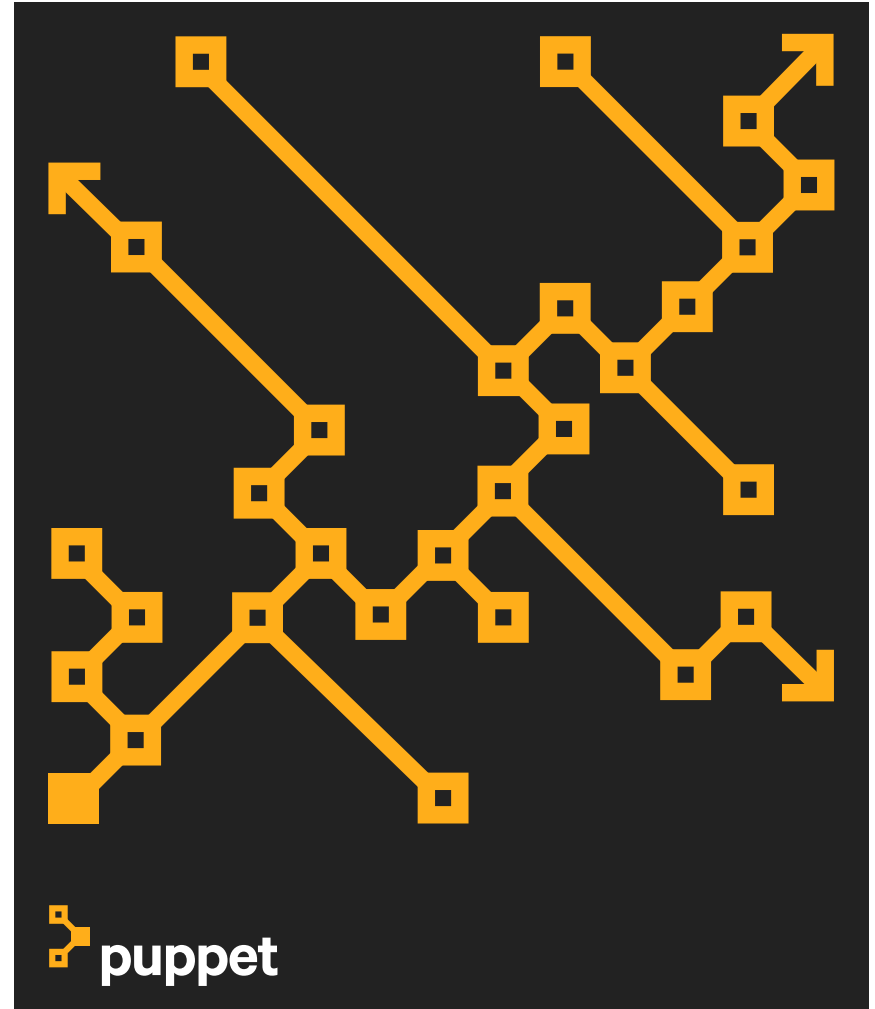
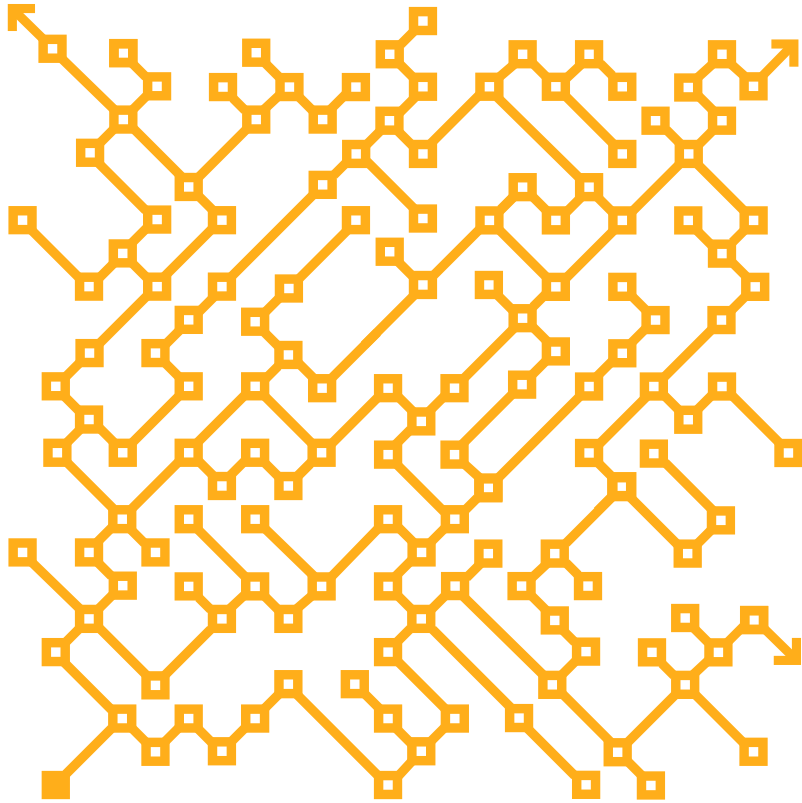
The pattern is then reduced to 25% opacity.

Type used on top of the pattern overlay is white.

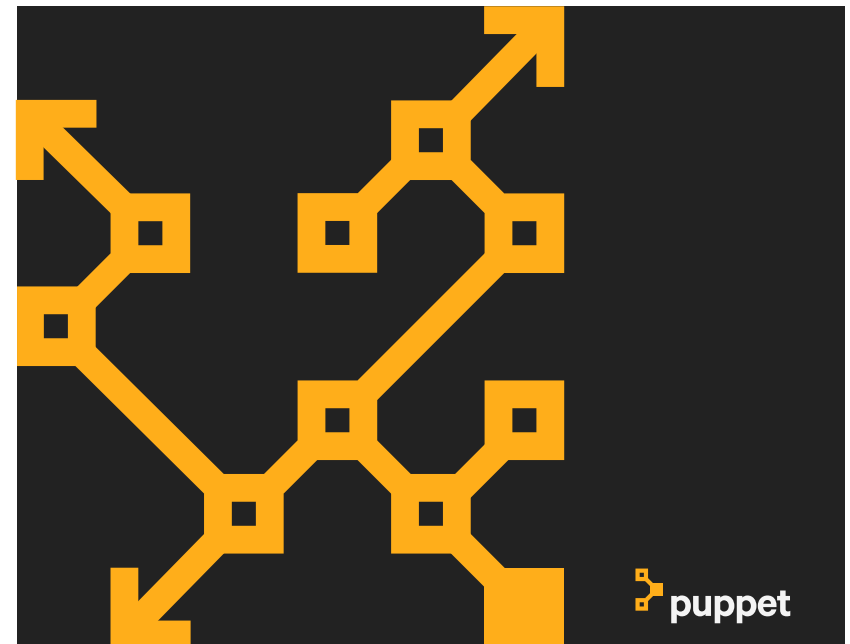
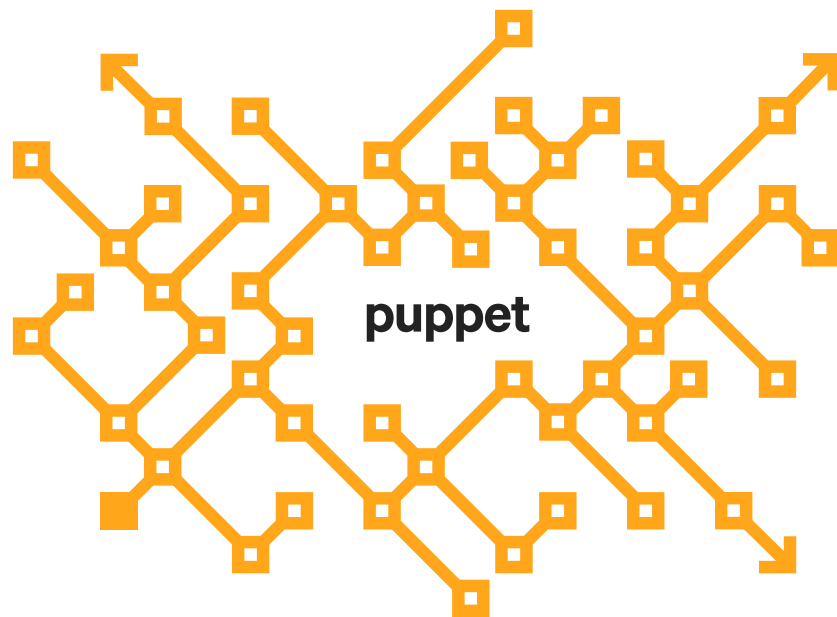
The pattern should follow all other rules of the patterning creation from the previous page.



DAG Pattern Examples



DAG Pattern Examples



Photography

SHOOTING PHOTOS

Overview

Windows should be used to advantage, as they will provide the best quality of light.

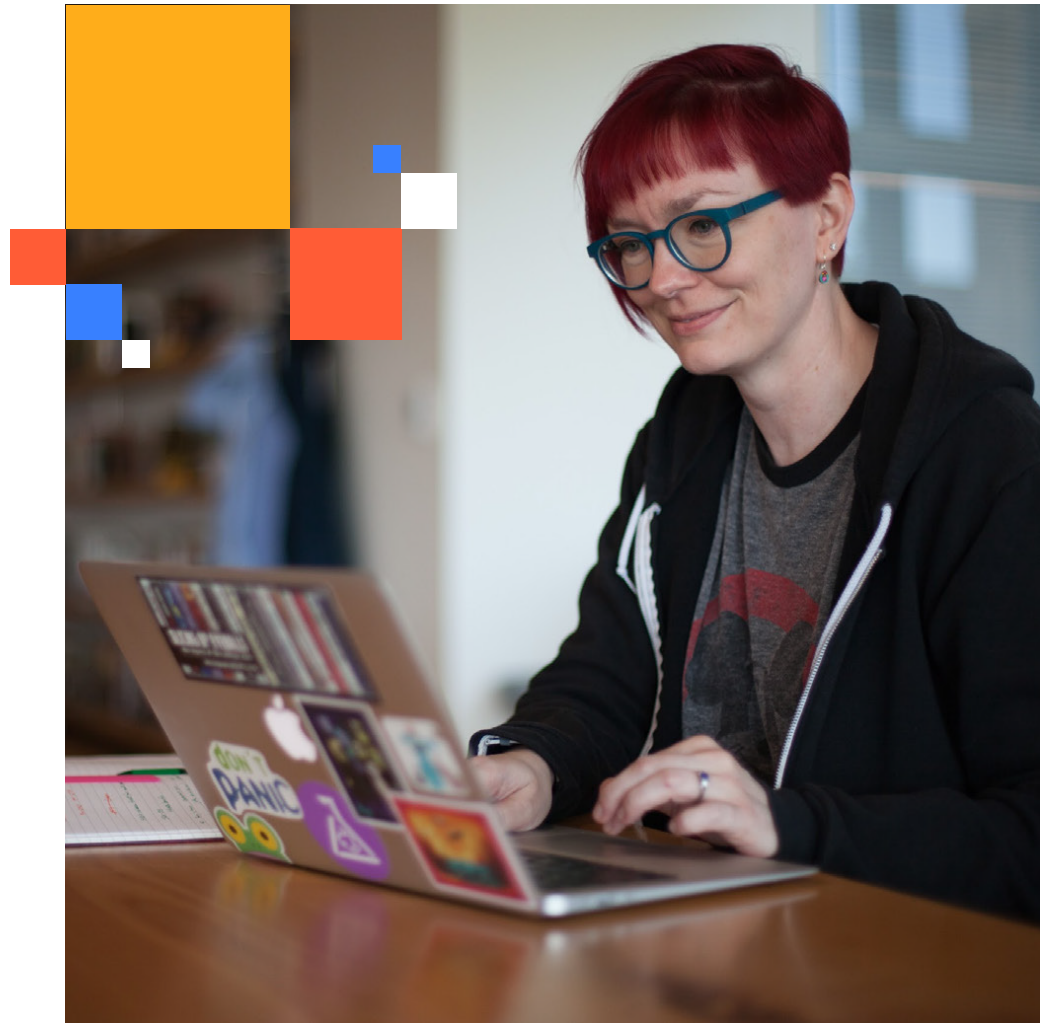
Windows may be used for side lighting, front lighting and backlighting.

Blinds should be fully opened.

Overhead lights should be turned off whenever there is enough natural light in the room to get an exposure that makes it feel bright and welcoming.

Non-Puppet logos and recognizably iconic characters should generally be avoided. Though it is possible to remove some elements in post, limit the need for that work when possible.

Shoot RAW images whenever possible. This gives you far greater control in post and results in far better final images.



Photography

SHOOTING PHOTOS

People at Work

Each subject in a particular setting should be shot from close up and from across the room, from the front, the side, and from the back. They should be shot looking at the camera and looking away.

Focus on their faces, their upper body, their hands while working.

Use other people at the edges of the frame to give the appearance that the subject is in the action or a part of the group.

Have subjects pose in front of their desk or in their favorite place in the office.

Shoot through doorways and glass conference room walls.

Shoot subjects at Puppet User Groups, Puppetconf, Puppet Camps and trade shows in similar ways. Be sure to add some shots of the crowd, finding ways to focus on individuals and small groups within it.

What to Shoot

People working alone, together, and people laughing, smiling, and feeling good.

Candid shots or shots that appear candid are preferable to overly posed setups, but somewhat informal setups, in which the photographer has the ability to ask subjects to hold a position or change seats to improve a shot, are the best of all.

When possible, subjects should be told in advance that they will be photographed so they can dress appropriately and feel confident. They should also tidy up their space in advance, getting rid of all dirty dishes and wrappers. Desk knick-knacks are fun, but shots shouldn't be too cluttered.

Pleasant expressions are preferable. Subjects don't need to smile, but bored, unhappy or just plain awkward expressions should be avoided.

Photography

SHOOTING PHOTOS

Profile Headshots

Find a private location, either inside near a window or outdoors in shade. You don't want direct hard light, or an environment that will cause the subject to squint. You also want a place where they can feel comfortable and won't have people looking at them.

Shoot all profile shots in the same place with the same lighting conditions to keep consistency.

Have the subject sit or lean comfortably and maintain eye contact with the camera, with a subtle smile or relaxed and pleasant expression.

Shoot your subjects with a consistent head position, either straight on or $\frac{3}{4}$ to the side (and always the same side). Whatever the position, ensure your subjects maintain eye contact with the camera.

Use the longest lens you have and position the camera at least 8-10 feet away. A longer lens combined with greater distance from the subject will create a more flattering photo.

Frame your shot to at minimum include the chest and head. If possible shoot the entire upper body and crop in post.

Environmental Shots

Mix up shot style, shooting flat and with perspective, really tight and really wide. Try to find environments or objects that are unique or special and speak to your culture and work environment. But also get the more iconic whiteboard, laptop, and keyboard shots.

Focus the majority of environmental shots on the office, but augment with shots from the surrounding city.

Examples of environmental shots:

- Walls
- Bookshelves
- Desks
- Kitchens/coffee
- Break rooms/lounges
- Knick knacks
- Food/snacks
- Plants
- Abstracted close ups
- Notebooks/whiteboards
- Laptops/Desktops
- Screens/Code
- Interesting cables/wires