

# Brand Guidelines

How to apply the Plumis/automist brand consistently  
in words, typography, colours and web mockup.

# Brand Purpose

## The Plumis Purpose

To pioneer revolutionary fire protection technology. It's human nature to surround ourselves with things that matter: People, pets, places, possessions. And all that these represent: Companionship; Safety; Memories. These are the things that ground us, that make our lives matter, and that connect us with each other. These things are worth protecting. We believe that when fires start, everyone should be able to rely on a system that extinguishes them quickly, effectively and with minimal damage from flames, smoke or water. We also believe that time is precious and that minimising the disruption that difficult installations, maintenance, unintentional activations and false alarms that some fire systems cause, is just as important. We believe in protecting what matters.

# Verboal identity

We're pioneers of new  
and better technologies  
to protect **people, their  
properties and possessions.**

But we're not boastful or arrogant. We do  
what we do because we think it's the right thing.

All of this comes across in the way that  
we communicate.

# Tone of voice

The personality we use to communicate  
across our brand.

## Tone of voice

# Intelligent

**Speaking from a position of knowledge and assurance.**

### **Expert Smart Straight talking**

Everything we've done is a result of being dissatisfied with the status quo. Technology and facts have always been at the centre of our approach and we're not afraid to say what we think in a way that people can easily understand and trust.

## Tone of voice

# Dedicated

**Intent on finding a better way.**

### **Belief Enthusiasm Dedication**

We have a cause which we doggedly pursue because we think that people deserve better technologies and solutions. We bring this belief and passion to life in our communications – urging people to demand better and creating desire for products that go above and beyond the expected.

## Tone of voice

# Human

Speaking to, and for, real people.

**Genuine Considerate  
Trustworthy**

Our technologies and products are grounded in human connection and the things that matter to people. We come from a position of empathy and understanding so the way that we communicate reflects the fact that we don't see those who choose our products merely as 'consumers', but as human beings.

# Visual identity

# Identity introduction

An introduction to our brand identity  
definition, art direction, tone and mood.

## Our brand art direction

Our brand identity sits at the intersection of technology hardware and premium product design. We have defined an aesthetic that blends opulence with technology, creating a distinctive and elevated visual language.

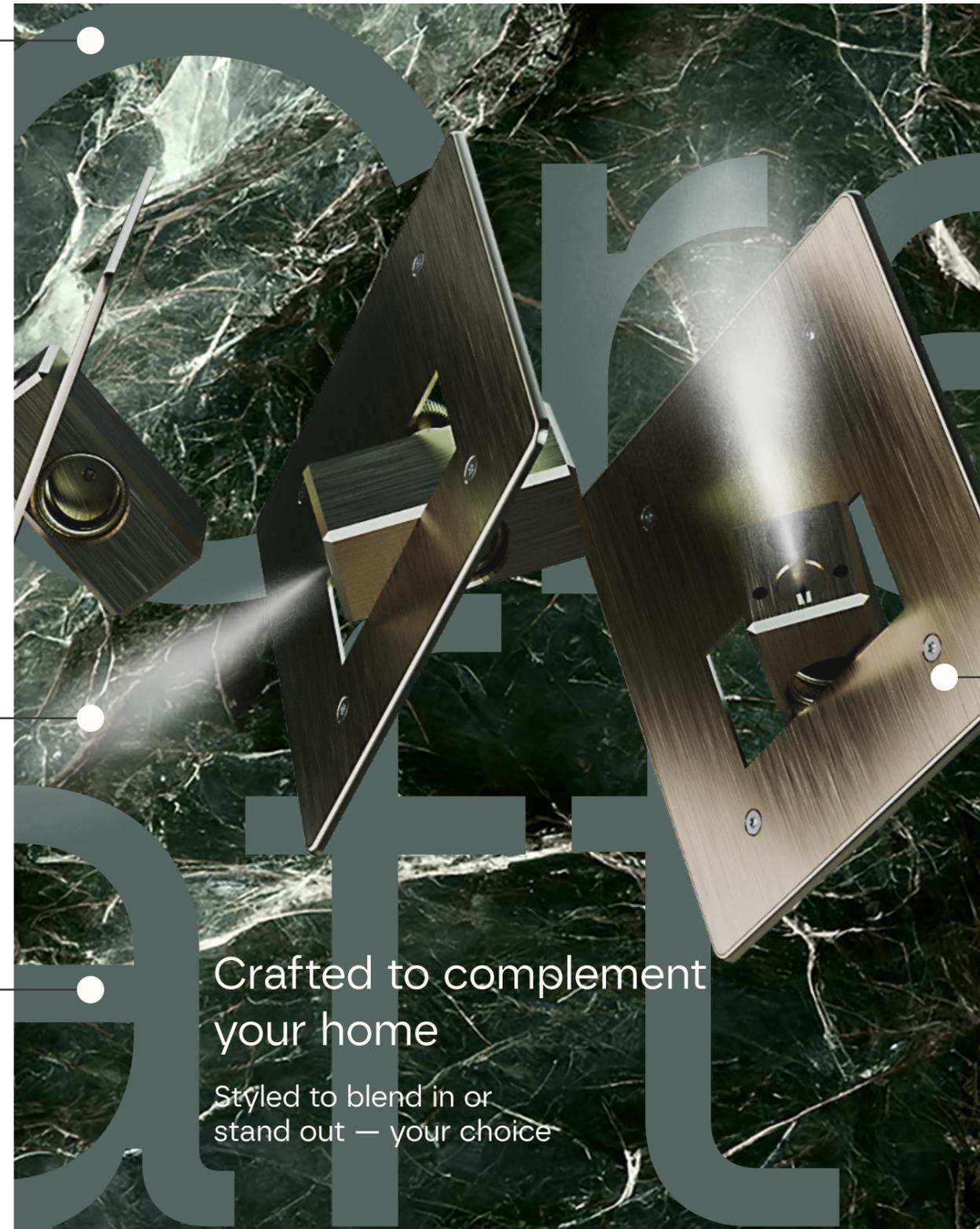
This art direction can be described as “tech-opulence” or “tech-ulence”, a balance of refined luxury and cutting-edge innovation.

*Where cutting-edge technology meets refined luxury.*

Humanised-  
tech-typeface

green  
marble:  
luxury

Green:  
organic  
sustainable



Gold  
finish:  
luxury

Crafted to complement  
your home

Styled to blend in or  
stand out — your choice

## Our brand art direction

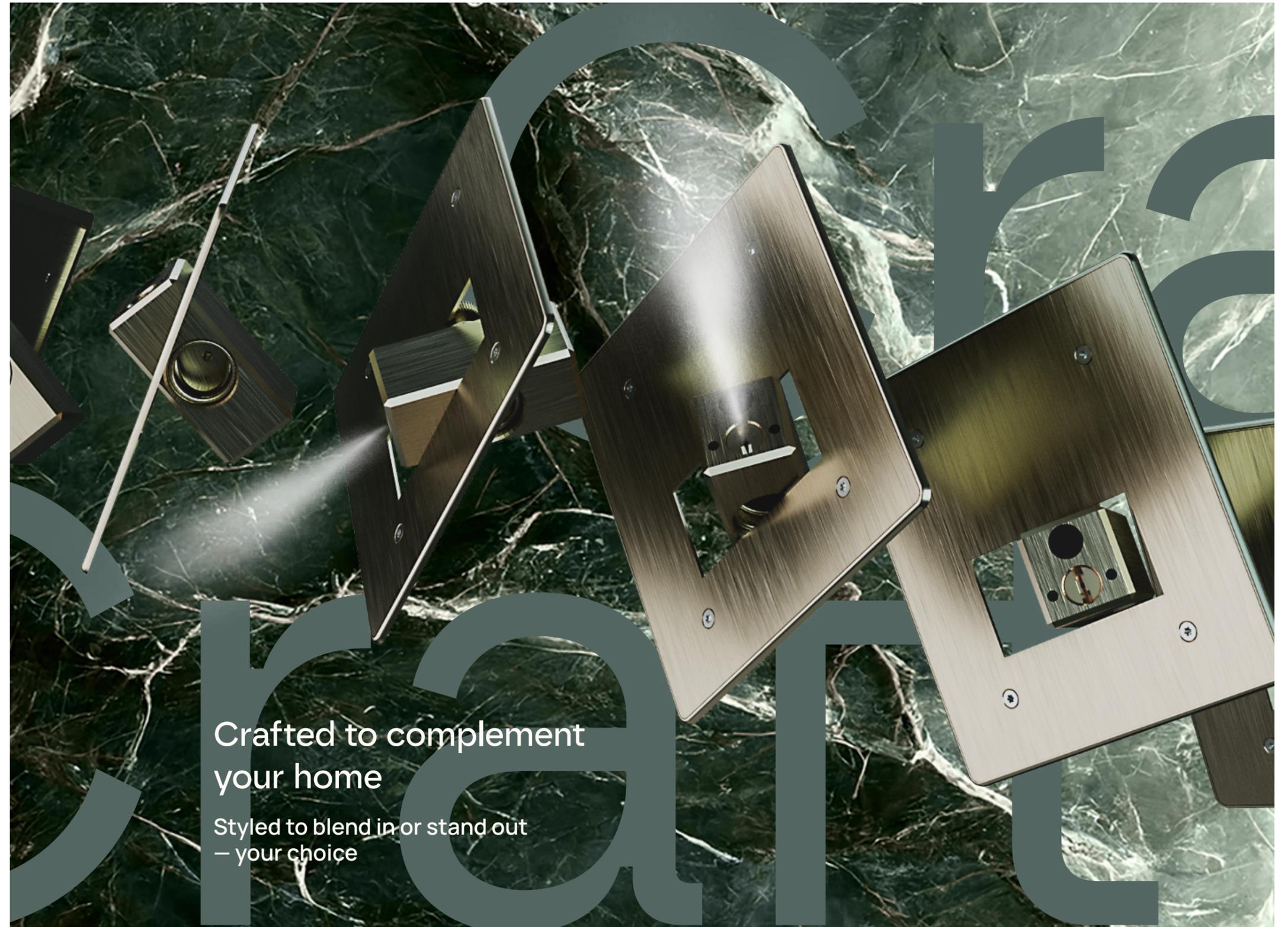
Our style is rooted in minimalism, with layouts designed to feel clean, precise, and intentional.

However this multi layered approach is particularly suited to applications such as posters, brochure covers, and exhibition displays, where striking impact and creating desire are essential.

The typeface reflects the technological side of our brand, while the choice of materials – marble and gold finishes – conveys the luxury aspect, creating a balance between innovation and sophisticated refinement.

Our target audience – ultra-high-net-worth individuals (UHNWIs) – expects a premium, exclusive brand experience, and our digital design should reflect this level of sophistication and distinction.

For this reason, we avoid standard or overused visual elements. Every design decision should be made with care, ensuring the brand stands out while never compromising usability or functionality.



# Logo guidelines

Best practices of how we use the logo  
within our brand.

## Our logo

Our logo is the clearest expression of who we are. Its angular form is inspired by the design of our automist product, while the fragmented elements reference the dispersal of mist.

The parent brand, Plumis, and the sub-brand, automist, share a related mark presented in different orientations.

This creates a sense of familiarity and consistency across the brand, while still allowing each identity to remain distinct.

The rounded edges and lowercase lettering bring warmth and humanity to the logo, balancing the precision of its angular form. The use of sage green reflects quiet luxury and sustainability, while its association with intelligence, thoughtful design, and smart engineering reinforces our expertise.



## Logo Variations

The horizontal logo is our primary and most elegant lockup. It should be used as the default logo in as many applications as possible.

When the horizontal logo is not practical – for example, in restricted spaces or vertical formats – the stacked logo may be used. While it is less refined than the horizontal version, it ensures the logo remains versatile and functional across all situations.

Stacked



Stacked



Horizontal

Horizontal

## Horizontal logo

The horizontal logo is our primary and most elegant lockup. It should be used as the default logo in as many applications as possible.



# Stacked logo

When the horizontal logo is not practical – for example, in restricted spaces or vertical formats – the stacked logo may be used. While it is less refined than the horizontal version, it ensures the logo remains versatile and functional across all situations.



automist™

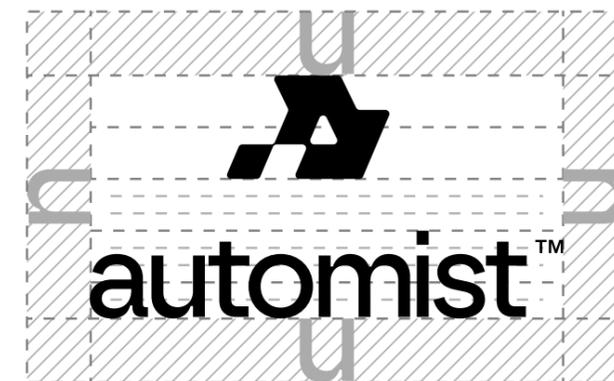
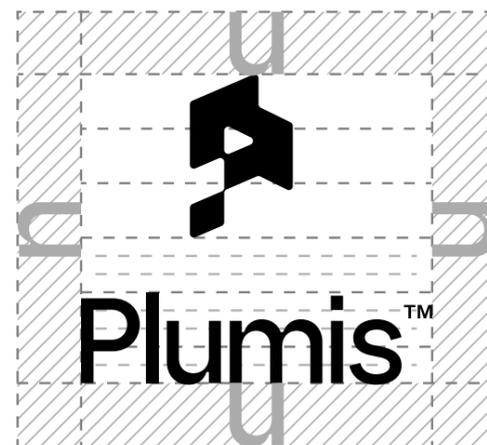
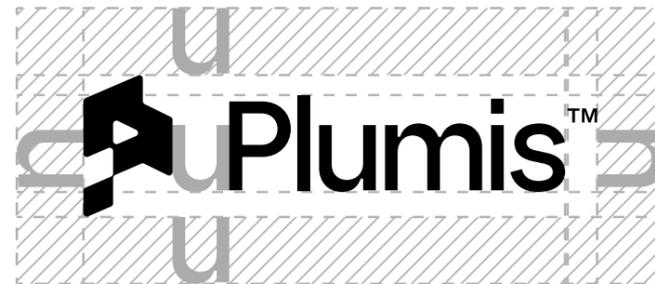
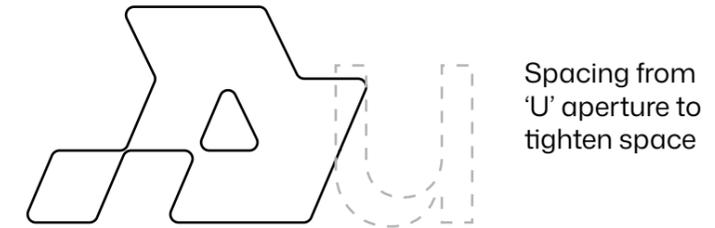
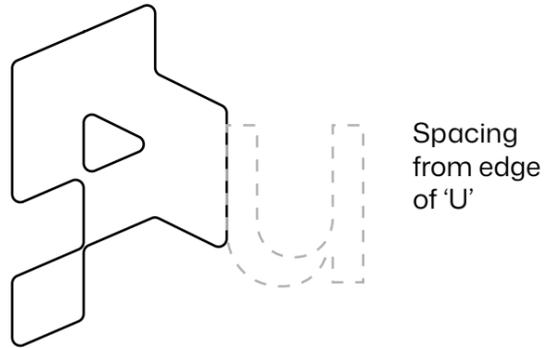
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## Logo clear space and best practice

To ensure the brand remains instantly recognisable, the logo must always be legible. A minimum area of clear space should be maintained around the logo to protect its visibility. No imagery, text, or graphic elements should encroach upon this boundary.

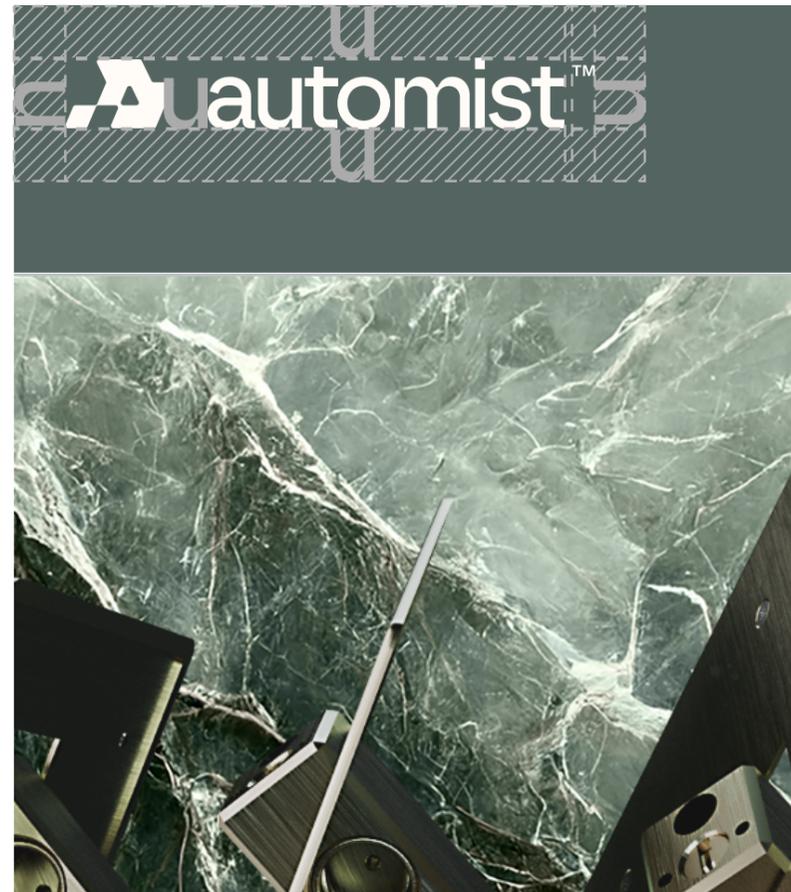
brand mark to typography spacing



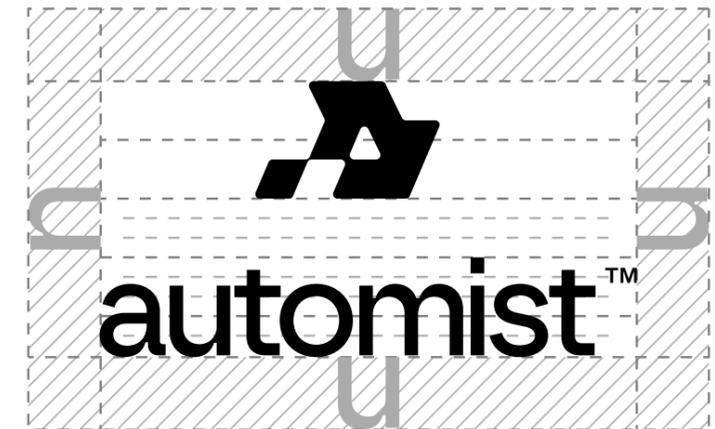
## Logo clear space and best practice

Here is an example of clear space applied correctly. The logo should always appear clear, sharp, and easy to read, regardless of size or placement.

Website navigation/menu mock up



minimum spacing from edges



## Logo on colours

If the Plumis logo is used on a coloured background then it should be white. The logo should only be used on core brand colour palette for the colour backgrounds.

If the Plumis logo is on a white or marble background, the logo should primarily be used in core colour, Forrest.



## Logo on colours

If the automist logo is used on a coloured background then it should be white. The logo should only be used on core brand colour palette for the colour backgrounds.

If the automist logo is on a white or marble background, the logo should primarily be used in core colour, Sage.

The Automist logo, consisting of a stylized 'A' icon followed by the word 'automist' in a lowercase sans-serif font with a trademark symbol, is displayed in white against a solid black background.The Automist logo is displayed in white against a solid dark green background.The Automist logo is displayed in a dark green color against a solid light beige background.The Automist logo is displayed in black against a solid light beige background.

## Logo inappropriate use

Do not do any of this with the logo.



Good



Rotated



Distorted



Broken up



Wrong colour



Mixed colour



Wrong font



Inappropriate background

# Colour guidelines

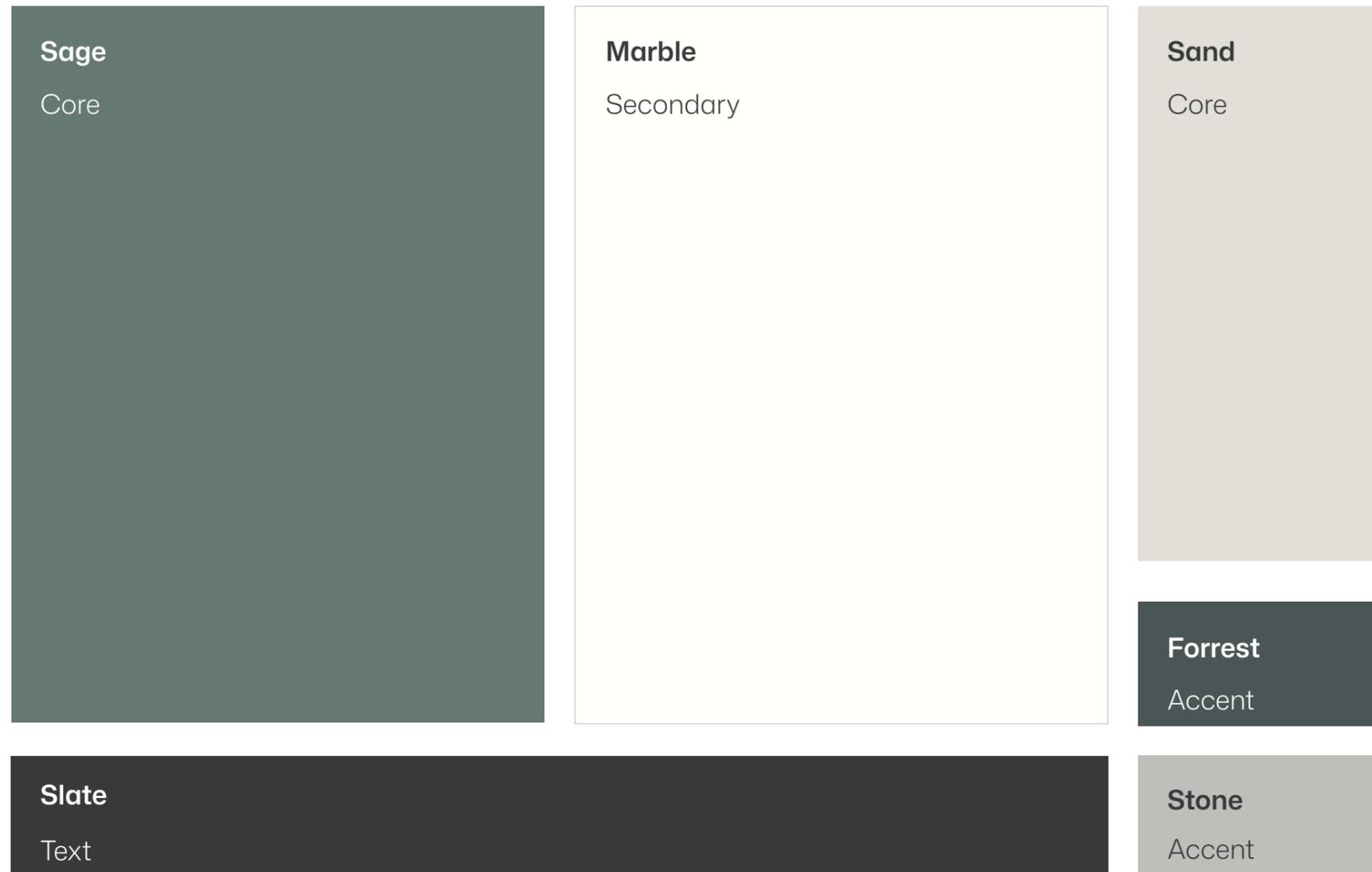
Best practices of how we use colour  
within our brand.

## Colour palette proportions

Marble is central to our colour palette, and large bodies of text should only ever be placed on marble backgrounds.

For automist, Sage is the recognisable brand colour that distinguishes us within the fire safety market. Sage may be used for text, while Slate is reserved for headers and oversized type. Forrest serves as a secondary colour to Sage, typically used for backgrounds or small-scale text.

For Plumis, Forrest becomes a core brand colour when the parent brand is presented in isolation, separate from automist.



## Colour palette proportions

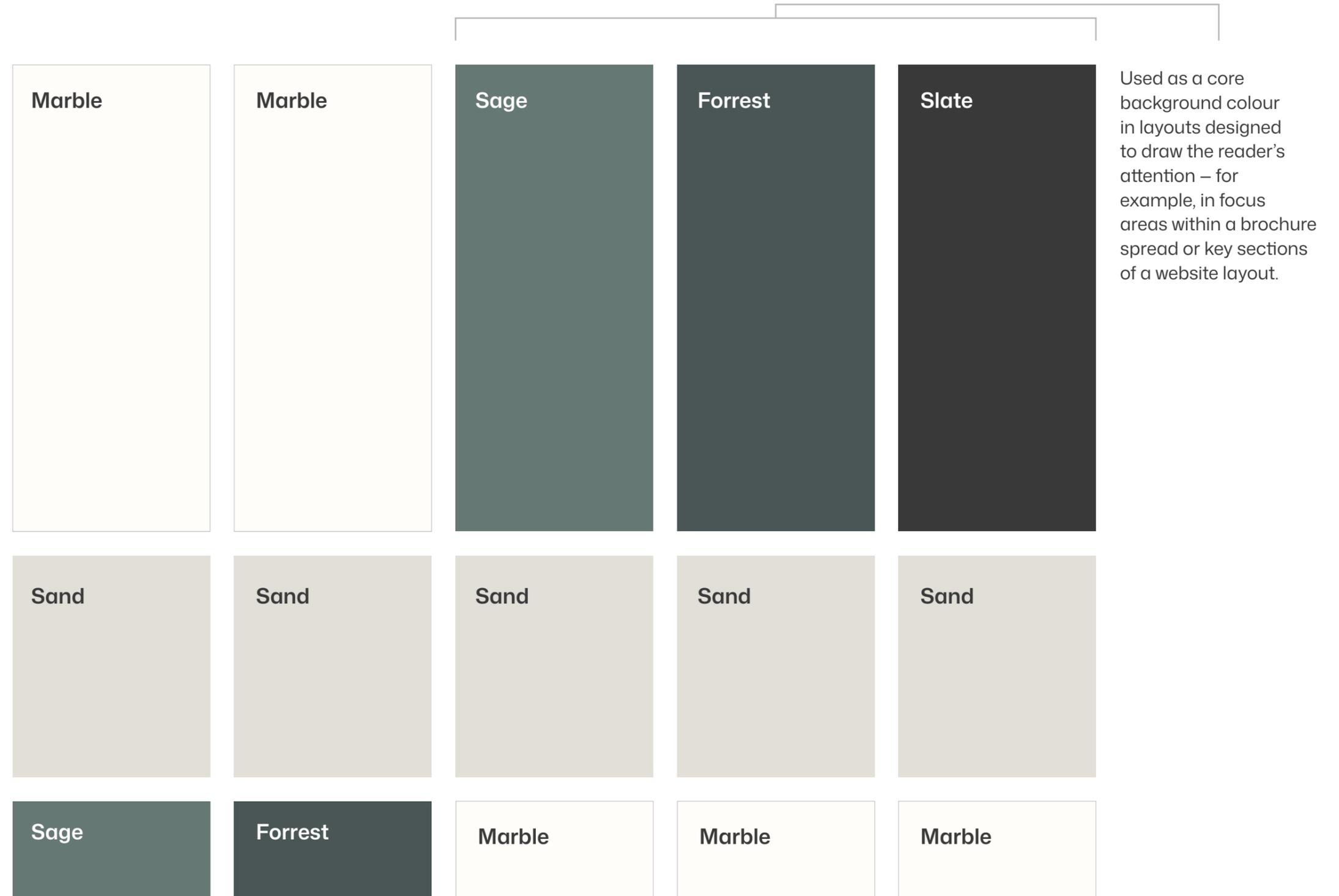
Our colour palette follows the 60/30/10 rule to ensure balance, clarity, and sophistication in every application.

60% Core Colour – the dominant shade that sets the foundation of the layout.

30% Secondary Colour – a complementary tone that adds structure and variation.

10% Accent Colour – a highlight used sparingly to create focus and emphasis.

This approach ensures that colours are organised and intentional, preventing visuals from feeling overwhelming, while keeping layouts harmonious and consistent with our brand identity.



# RGB + hex tint values

To ensure consistency across all touch points the following colour values are to be used for screen (RGB/ HEX).

Tints and shades of our palette should only ever be used as supporting colours, applied in cases where the full strength of a colour would feel overwhelming.

They are most appropriate in:

- Graphics with background oversized display type that has overlapping communication type in the foreground.
- Graphs, charts, and infographics where subtle differentiation is needed without distracting from the core brand colours.

The use of tints and shades should always remain understated, ensuring the brand identity retains its clarity and sophistication.

<p><b>Slate</b></p> <p>R: 44 G: 44 B: 44</p> <p>Hex: 2C2C2C</p>	<p><b>Forrest</b></p> <p>R: 58 G: 68 B: 67</p> <p>Hex: 3A4443</p>	<p><b>Sage</b></p> <p>R: 84 G: 101 B: 97</p> <p>Hex: 546561</p>	<p><b>Stone</b></p> <p>R: 177 G: 176 B: 172</p> <p>Hex: B1B0AC</p>	<p><b>Sand</b></p> <p>R: 219 G: 214 B: 207</p> <p>Hex: dbd6cf</p>	<p><b>Marble</b></p> <p>R: 255 G: 252 B: 248</p> <p>Hex: FFFCF8</p>
<p>80%</p> <p>R: 86 G: 86 B: 86</p> <p>Hex: 565656</p>	<p>80%</p> <p>R: 97 G: 105 B: 105</p> <p>Hex: 616969</p>	<p>80%</p> <p>R: 118 G: 132 B: 129</p> <p>Hex: 768481</p>	<p>80%</p> <p>R: 193 G: 192 B: 189</p> <p>Hex: C1C0BD</p>	<p>80%</p> <p>R: 226 G: 222 B: 217</p> <p>Hex: e2ded9</p>	
<p>40%</p> <p>R: 171 G: 171 B: 171</p> <p>Hex: ABABAB</p>	<p>40%</p> <p>R: 176 G: 180 B: 180</p> <p>Hex: B0B4B4</p>	<p>40%</p> <p>R: 187 G: 193 B: 192</p> <p>Hex: BBC1C0</p>	<p>40%</p> <p>R: 224 G: 223 B: 222</p> <p>Hex: E0DFDE</p>	<p>40%</p> <p>R: 241 G: 239 B: 236</p> <p>Hex: F1EFEC</p>	

*\*Please note: Do not use colour picker from these blocks of colours as they will not show up correctly. Use the codes for correct colours.*

## CMYK + hex tint values

To ensure consistency across all touch points the following colour values are to be used for printed collateral (CMYK).

Tints and shades of our palette should only ever be used as supporting colours, applied in cases where the full strength of a colour would feel overwhelming.

They are most appropriate in:

- Graphics with background oversized display type that has overlapping communication type in the foreground.
- Graphs, charts, and infographics where subtle differentiation is needed without distracting from the core brand colours.

The use of tints and shades should always remain understated, ensuring the brand identity retains its clarity and sophistication.

<b>Slate</b> C: 67 M: 58 Y: 55 K: 62	<b>Forrest</b> C: 67 M: 48 Y: 50 K: 42	<b>Sage</b> C: 60 M: 37 Y: 46 K: 23	<b>Stone</b> C: 29 M: 21 Y: 24 K: 0	<b>Sand</b> C: 13 M: 12 Y: 15 K: 0	<b>Marble</b> C: 0 M: 0 Y: 5 K: 0
80% C: 55 M: 45 Y: 44 K: 31	80% C: 55 M: 38 Y: 41 K: 21	80% C: 49 M: 30 Y: 37 K: 11	80% C: 23 M: 17 Y: 19 K: 0	80% C: 11 M: 9 Y: 12 K: 0	
40% C: 31 M: 23 Y: 24 K: 0	40% C: 29 M: 20 Y: 22 K: 0	40% C: 26 M: 16 Y: 19 K: 0	40% C: 12 M: 9 Y: 10 K: 0	40% C: 5 M: 5 Y: 6 K: 0	

*\*Please note: Do not use colour picker from these blocks of colours as they will not show up correctly. Use the codes for correct colours.*

# Typography guidelines

Best practices of how we use typography  
within our brand.

## Typography

Our primary font is **Borna** with low contrast and gentle curves it is approachable, friendly and professional.

It is a key part of our visual identity and is the only headline font we should use for marketing communications.

Borna is not a free font and needs to be purchased from Atipo Foundry.

### Borna

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

**bold**  
**semibold**  
medium  
regular

## Typography

Our secondary font is Mona Sans which is a free Google font. It was chosen for its legibility at small sizes as well as the variety of weights available in this font.

It is a key part of our visual identity and is the only font we should use body copy for marketing communications.

For editable documents and emails we use Arial if Mona Sans is not available.

### Mona Sans

ABCDEFGHIJKLMN

OPQRSTUVWXYZ

abcdefghijklmn

opqrstuvwxyz

1234567890

**black**  
**extra bold**  
**bold**  
**semibold**  
**medium**  
**regular**  
**light**  
**extra light**

## Type setting rules – best practices

It is always good to follow typesetting best practices to ensure everything looks professional and has a clear hierarchy of information for the reader to legibly follow.

Having the right amount of characters on each line is key to the **readability** of your text. It shouldn't be your design that dictates the width of your text, it should also be a matter of **legibility**.

### Correct use

Sentences can go all across the page if their font is big enough and not over **40-60** characters per line.

### Incorrect use

**Too wide** – if a line of text is too long the reader's eyes will have a hard time focusing on the text. This is because the line length makes it difficult to gauge where the line starts and ends. Furthermore it can be difficult to continue onto the correct line in large blocks of text.

### Correct use

The optimal line length for your body copy is considered to be **60-80 characters per line, including the spaces.**

### Incorrect use

**Too narrow** – if a line is too short the eye will have to travel back too often, breaking the reader's rhythm. Too short lines also tend to stress readers, making them begin on the next line before finishing the current one (hence skipping potentially important words).

# Website guidelines

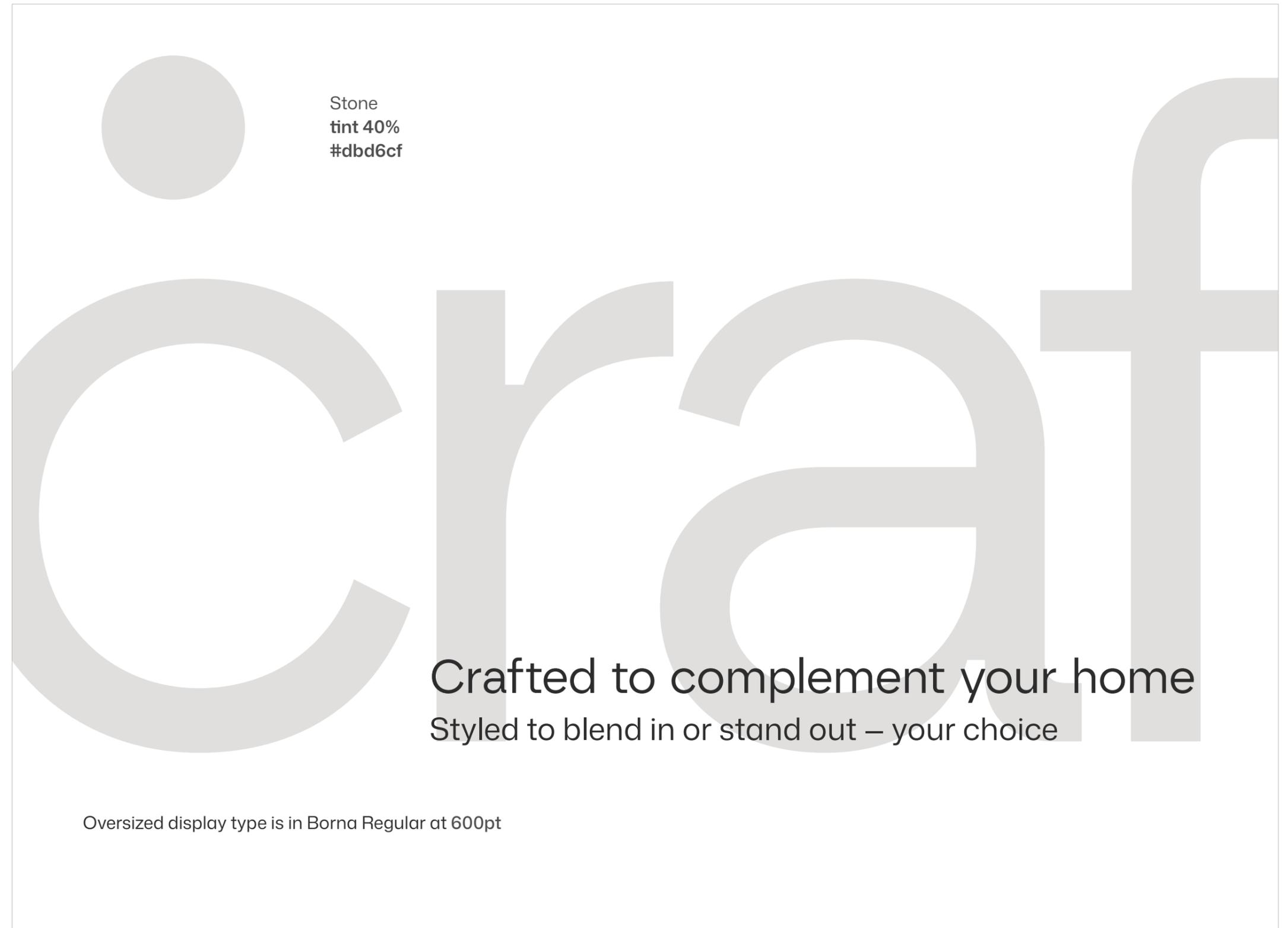
Typography usage for our website.

## Typography

### – oversized type

Our brand employs oversized type to establish visual hierarchy and create layouts that are both dynamic and visually engaging.

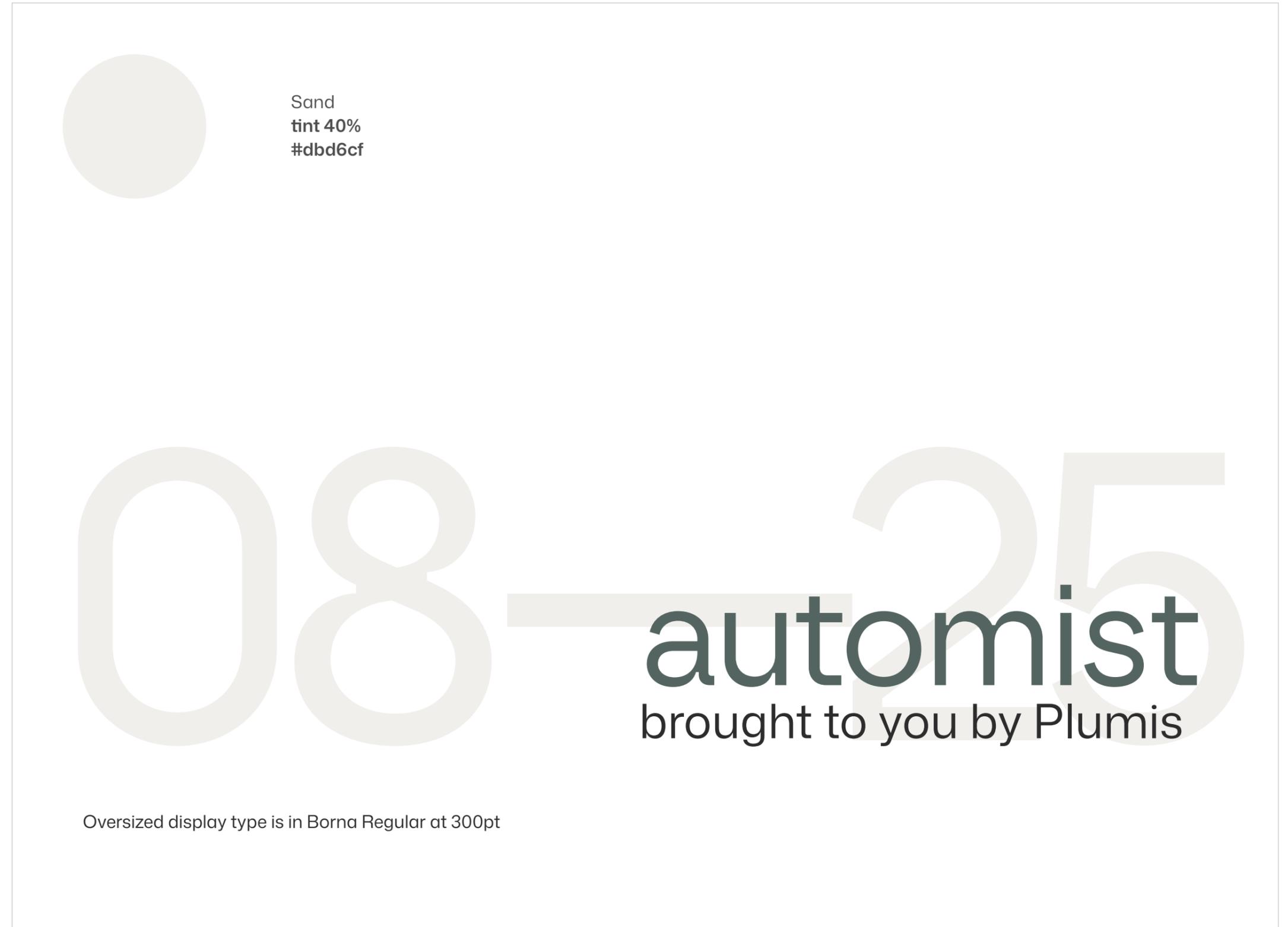
Oversized type is primarily a creative display feature, reinforcing the technological aspect of our brand. We use the typeface Borna Regular, which may occasionally be applied more intentionally to draw attention or serve as a call to action (CTA).



## Typography

### – oversized type

For creative applications, oversized display type can appear in the background, often with overlapping communication type in the foreground. In these cases, a tint of the type colour should be used to maintain readability while preserving the layered visual effect.



## Typography

### – oversized type

For calls to action (CTAs), the colour may be used at full strength to maximise impact. Ensure that no other type overlaps the CTA, so it remains clear, legible, and immediately actionable.



## Typography – oversized type

Here is an example of an oversized type call to action on our homepage.



Example of oversized type on homepage

## Typography proportions

To establish a clear hierarchy of information, we use large headings in regular Slate or Sage. The regular weight maintains elegance and sophistication, ensuring the brand tone remains refined.

When clearer hierarchy is needed within large bodies of text, Borna Medium may be used to differentiate sub-sections while preserving readability and style.

Heading 1 (H1) should be used on each page to ensure the page is searchable and clearly defined within both the website structure and for SEO purposes.

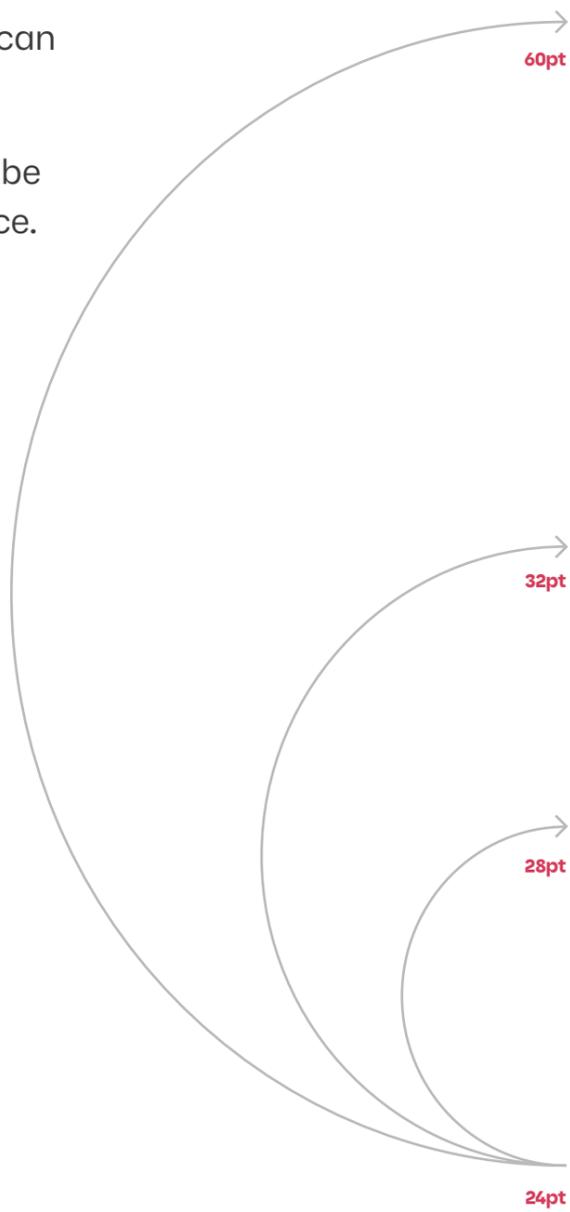
96pt H1 in Borna  
Regular at  
96pt/102pt

32pt Bottom heading in Regular Mona Sans at  
32pt space before - 20pt

## Typography

Headings and big pull quotes can work to break up lots of text.

Not all headline levels need to be used on a single webpage/piece.



**H2 in Borna Regular**  
at 60pt/60pt  
20pt space after

**Subheading 1 In Regular Borna** at 32pt/40pt  
14pt space after

**Subheading 2 in SemiBold Mona Sans** at 28pt/36pt  
14pt space after

**Subheading 3 in Bold Mona Sans** at 24pt/30pt  
14pt space after

# Quotes, large and small

We have two style options for quoted copy:

Testimonials / Display Quotes: Mona Light, 36pt, used for large, eye-catching quotes.

Article / Inline Quotes: Mona Sans Semi-Bold, 24pt, used for quotes within articles or larger body text.

This ensures quotes are both readable and visually distinct, while maintaining hierarchy and consistency across content.

Mona Light, 36pt, can also be used for used for pull quotes. They are used to break up solid blocks of text and draw attention to key statements or insights.



Large Copy in Light Mona Sans at 36pt/48pt 10 space before 40 space after

*Quoted Copy is in SemiBold Italic Mona Sans at 24pt/40pt 30pt space after*

Body Copy is in Regular Mona Sans at 21pt/36pt 30pt space after

**Highlighted Copy is in SemiBold Mona Sans at 21pt/36pt 30pt space after**

Links in paragraph in SemiBold Mona Sans at 21pt/36pt

## Highlighting & links in Paragraphs

When emphasising text within a paragraph, use semibold type to draw attention while maintaining a consistent style.

For links within copy, also use semibold, but differentiate them with sage colour and an underline to ensure they are clearly recognisable and clickable.

### Example: Highlighted Copy

Numerous regions across the world have adopted the **International Building Code (IBC) 2003**, which requires fire sprinklers in all new builds. Plumis offers an alternative solution designed to blend discreetly with any décor and installation is low impact as the system connects to the existing water supply, without the need for a tank or bulky pipework.

### Example: Links in Paragraph

Numerous regions across the world have adopted the **International Building Code (IBC) 2003**, which requires fire sprinklers in all new builds. Plumis offers an alternative solution designed to blend discreetly with any décor and installation is low impact as the system connects to the existing water supply, without the need for a tank or bulky pipework.

## Typography proportions

Any type set in all caps in small sizes should have 200pt tracking applied to ensure legibility and maintain visual clarity.

Smallest type size here will be much larger than ones used for printed documents for ease of readability.

TESTIMONIAL NAMES IN UPPERCASE REGULAR  
MONA SANS AT 21PT/200 TRACKING  
35 SPACE AFTER

21pt

NON-ACTIVE BUTTON IN MEDIUM MONA SANS AT 14PT/18PT

14pt

**HOVER BUTTON IN MONA SANS EXTRA BOLD AT 14PT/18PT**

14pt

Small Details Copy in Medium Mona Sans at 14pt/21pt

14pt

**Small links in ExtraBold Mona Sans at 14pt/21pt**

14pt

Small Detail Emphasised copy in SemiBold Mona Sans at 14pt/21pt

14pt

*Captions in SemiBold Italic Mona Sans at 14pt/21pt*

14pt

## Bullet points

Bullet points are the same size as the body copy to create a clean visual aesthetic.

Bullet points are in Regular Mona Sans at 21pt/32pt

- 8pt space before on first bullet - This is an example of a bullet point that goes over two lines so you can see the leading and alignment - 14pt space after
- This is another example of a bullet point that goes over two lines so you can see the leading and alignment - 14pt space after
- This is another example of a bullet point that goes over two lines so you can see the leading and alignment - 38pt space after

# Bullet points

Here is an example of bullet points with spacing applied for clear and consistent readability.

## Plumis Announce Exclusive US Distribution Agreement with Ferguson

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod tincidunt ut laoreet dolore.

30pt

- This is an example of a bullet point that goes over two lines so you can see the leading and alignment
- This is another example of a bullet point that goes over two lines so you can see the leading and alignment

14pt

- This is another example of a bullet point that goes over two lines so you can see the leading and alignment

38pt

Ut wisi enim ad minim veniam, quis nostrud exercitation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo.

## Numbered bullets

Bullet points are the same size as the body copy to create a clean visual aesthetic.

Numbered Lists are in Regular Mona Sans at 21pt/32pt

1. 8pt space before on first bullet - This is an example of a bullet point that goes over two lines so you can see the leading and alignment - 14pt space after
2. This is another example of a bullet point that goes over two lines so you can see the leading and alignment - 14pt space after
3. This is another example of a bullet point that goes over two lines so you can see the leading and alignment - 38pt space after

# Numbered bullets

Here is an example of numbered bullets, with spacing applied for clear and consistent readability.

## Plumis Announce Exclusive US Distribution Agreement with Ferguson

Ut wisi enim ad minim veniam, quis nostrud exerci tation

30pt

**1. Example point a** - is an example of a numbered list that goes over two lines so you can see the leading and alignment

14pt

**2. Example point b** - example of a numbered list that goes over two lines so you can see the leading and alignment

14pt

**3. Example point c** - example of a numbered list that goes over two lines so you can see the leading and alignment

38pt

Ut wisi enim ad minim veniam, quis nostrud exerci tation  
ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo.

# Illustration guidelines

Best practices of how we use illustrations  
within our brand.

## Illustration style

Our illustration style is a technical linear approach, chosen to communicate the engineering, design, intelligence, and thoughtfulness that have gone into creating our revolutionary product, automist.

Drawn in clean, thin lines with geometric precision, these illustrations carry the clarity of an engineering sketch.

They can be used for technical product visuals, from orthographic projections and isometric wireframes to pre-installation interior plans.

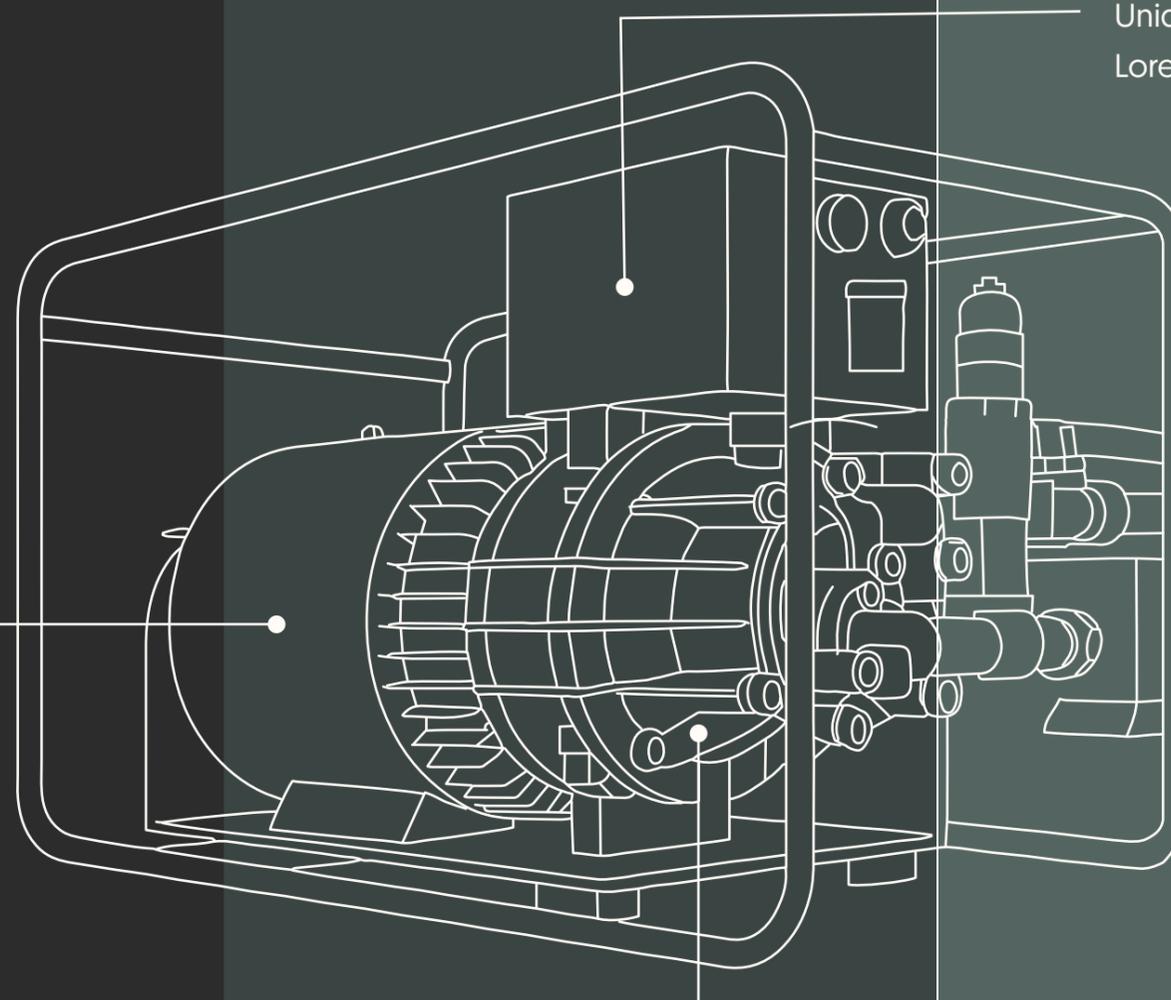
This style is also adaptable for diagrams, charts, and graphs, and at times may be applied in a more conceptual, schematic way to highlight automist as a considered design product—even before realisation.

# Unique Selling Points

Unique Selling Point 1  
Lorem ipsum dolor sit amet,

Unique Selling Point 2  
Lorem ipsum dolor sit amet,

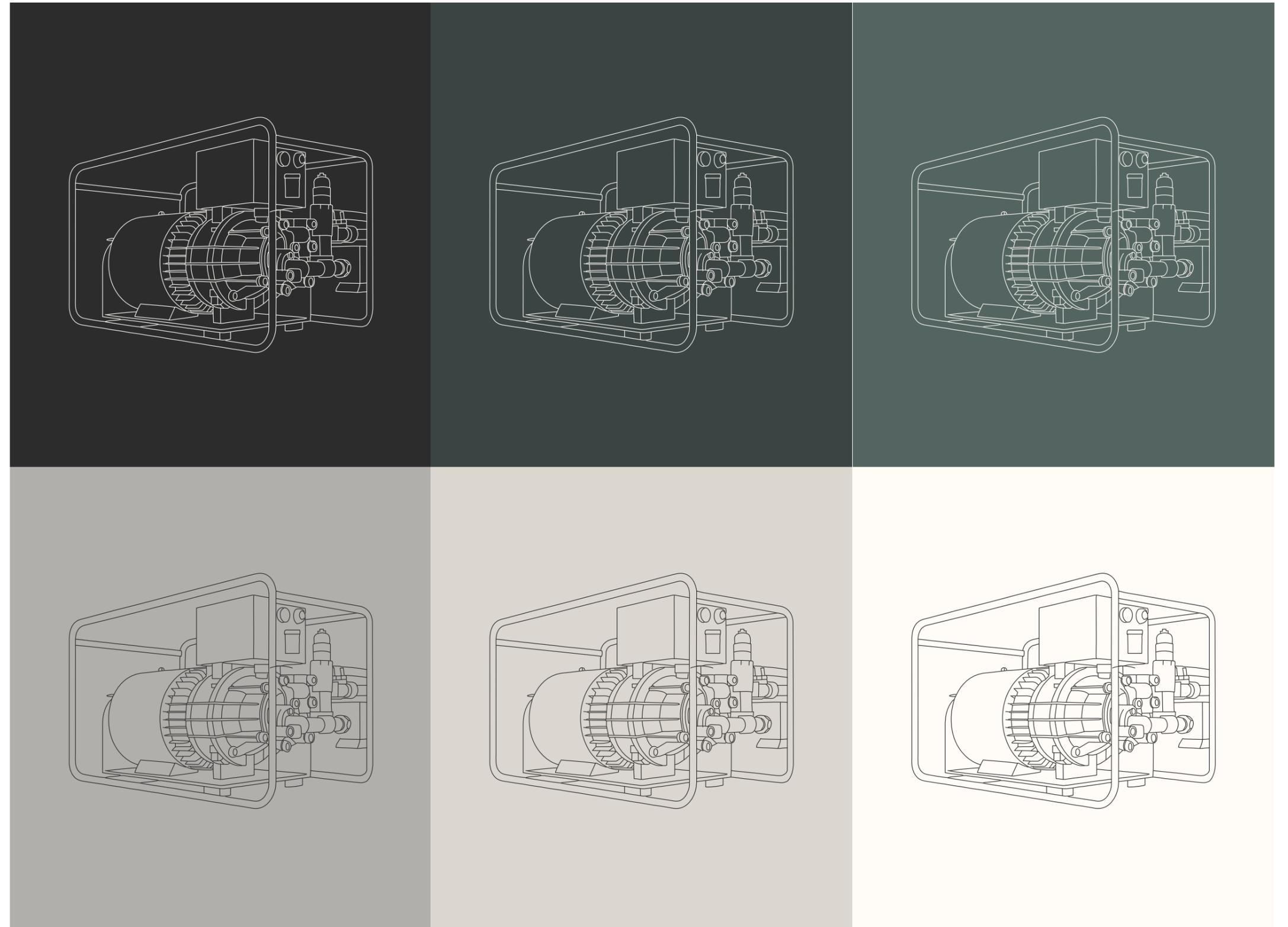
Unique Selling Point 3  
Lorem ipsum dolor sit amet,



## Contrast

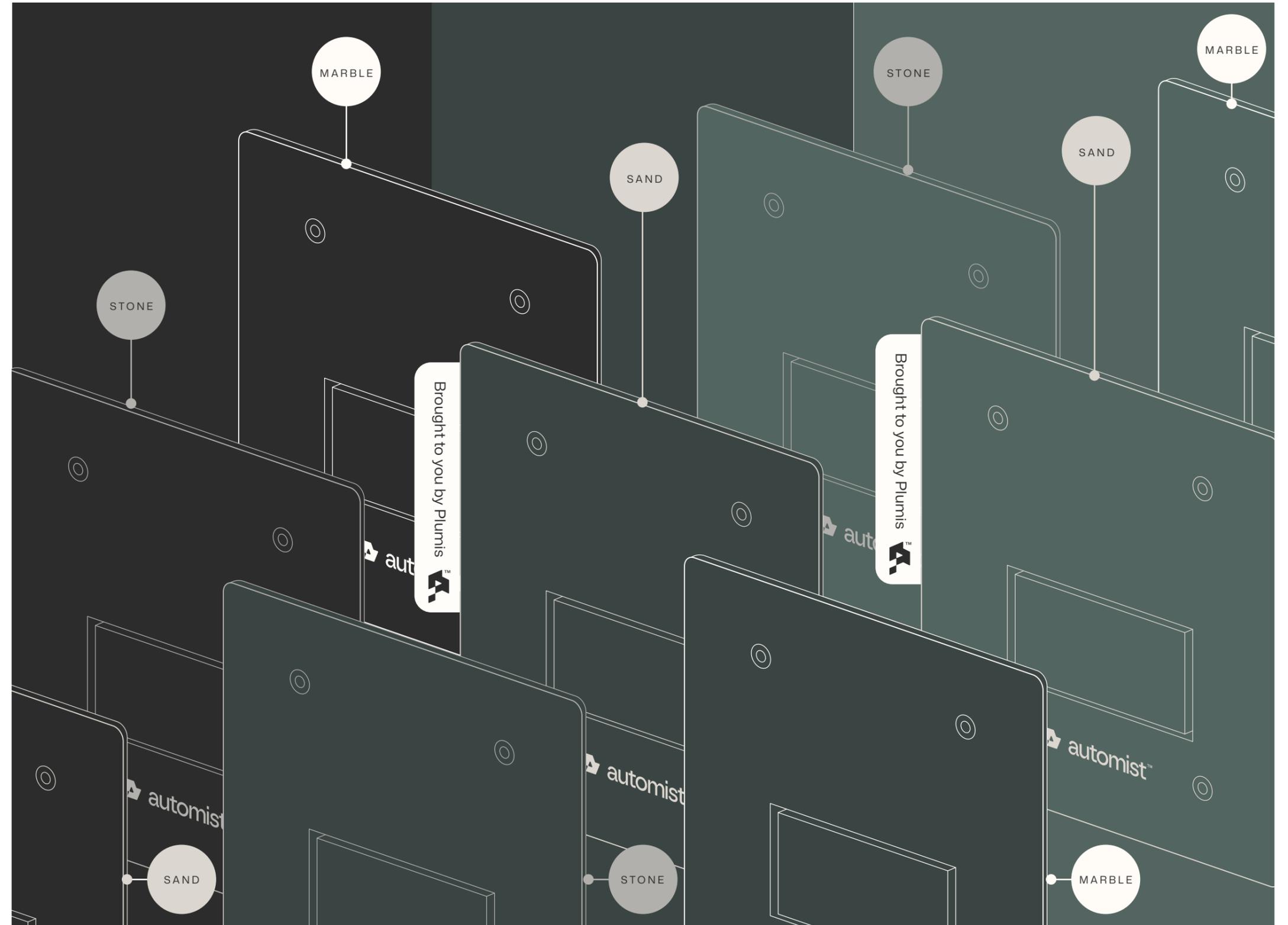
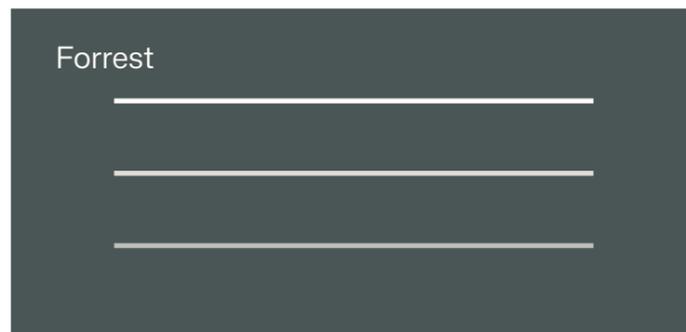
Lighter linework is best suited to darker background colours, while darker linework works best on lighter backgrounds.

Avoid colour combinations that result in poor contrast or reduced visibility.



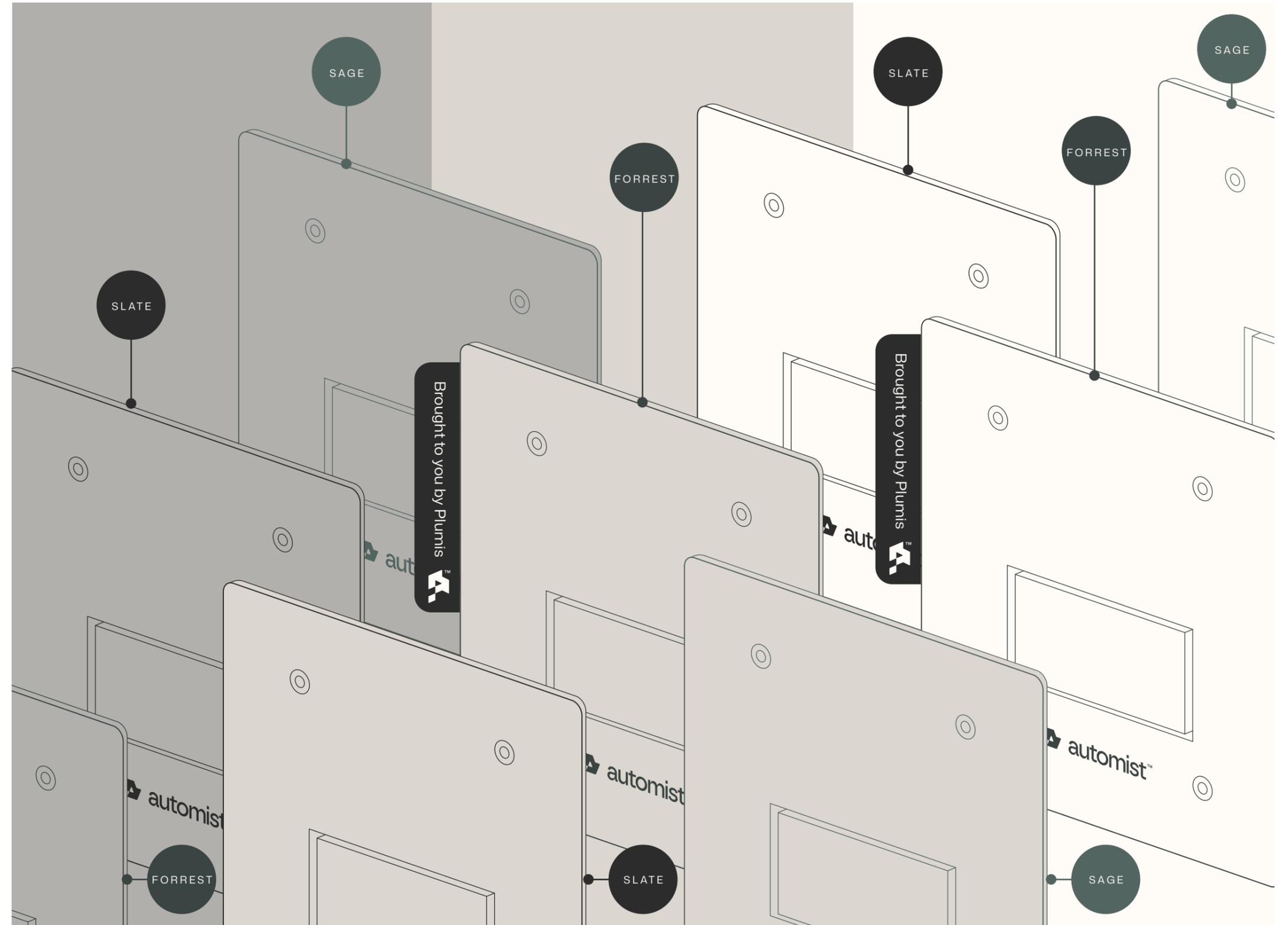
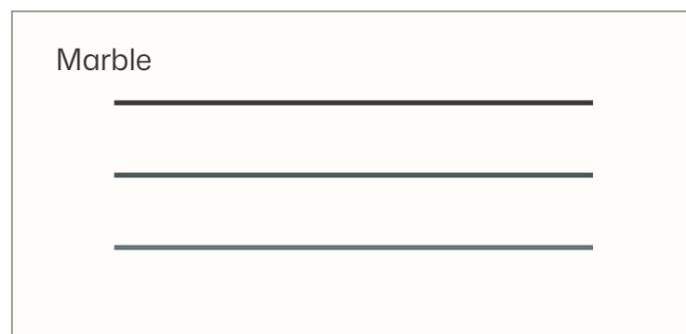
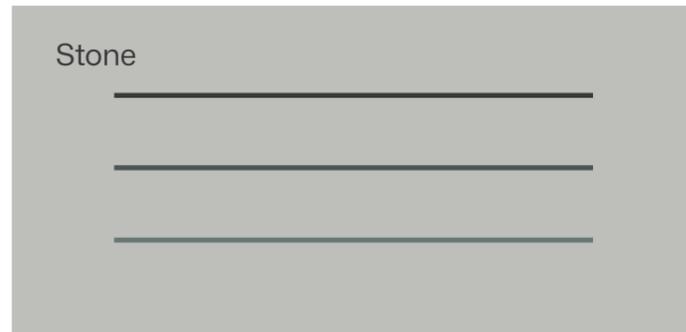
## Colour Combinations

All three light colours are suitable for use on any dark background.



## Colour Combinations

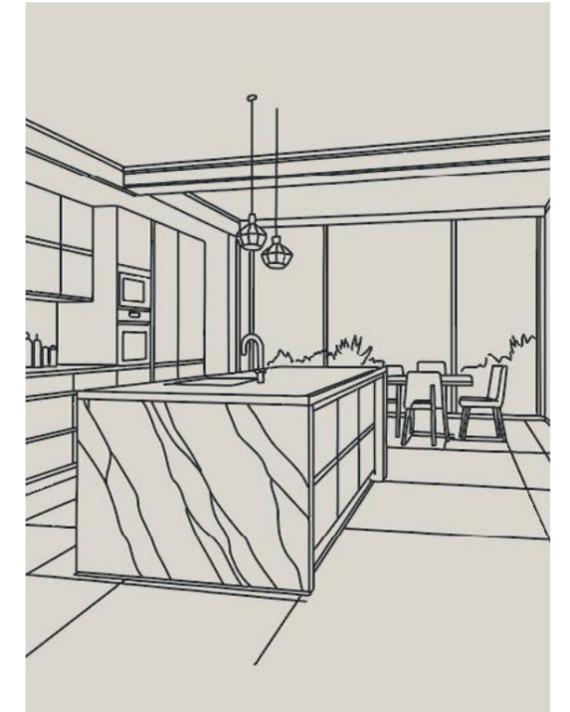
All three dark colours are suitable for use on any light background.



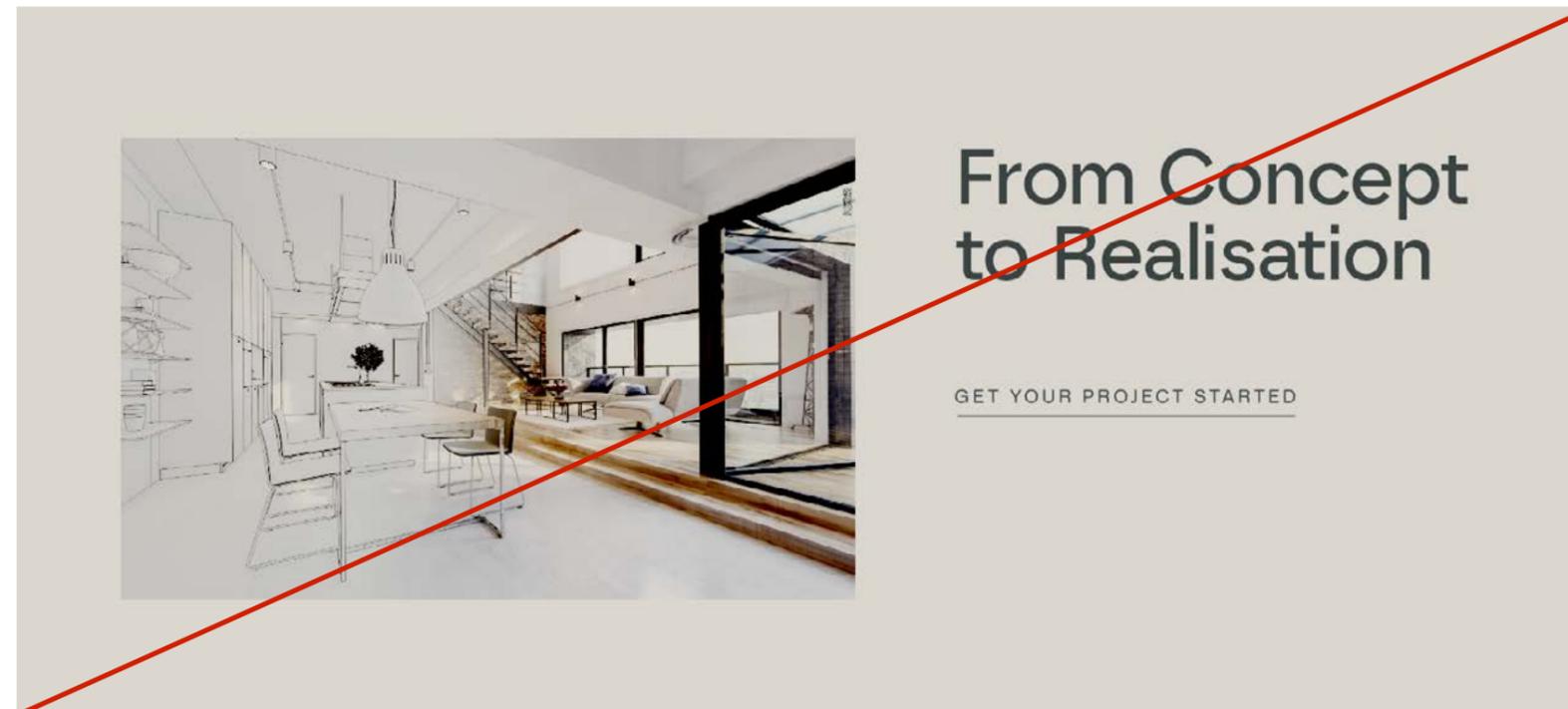
## Style consistency

Avoid mixing illustration styles across the brand. Use the recommended style to ensure consistency.

### Correct use



### Incorrect use



# Graphical Elements guidelines

Best practices of how we use shapes and patterns unique to our brand.

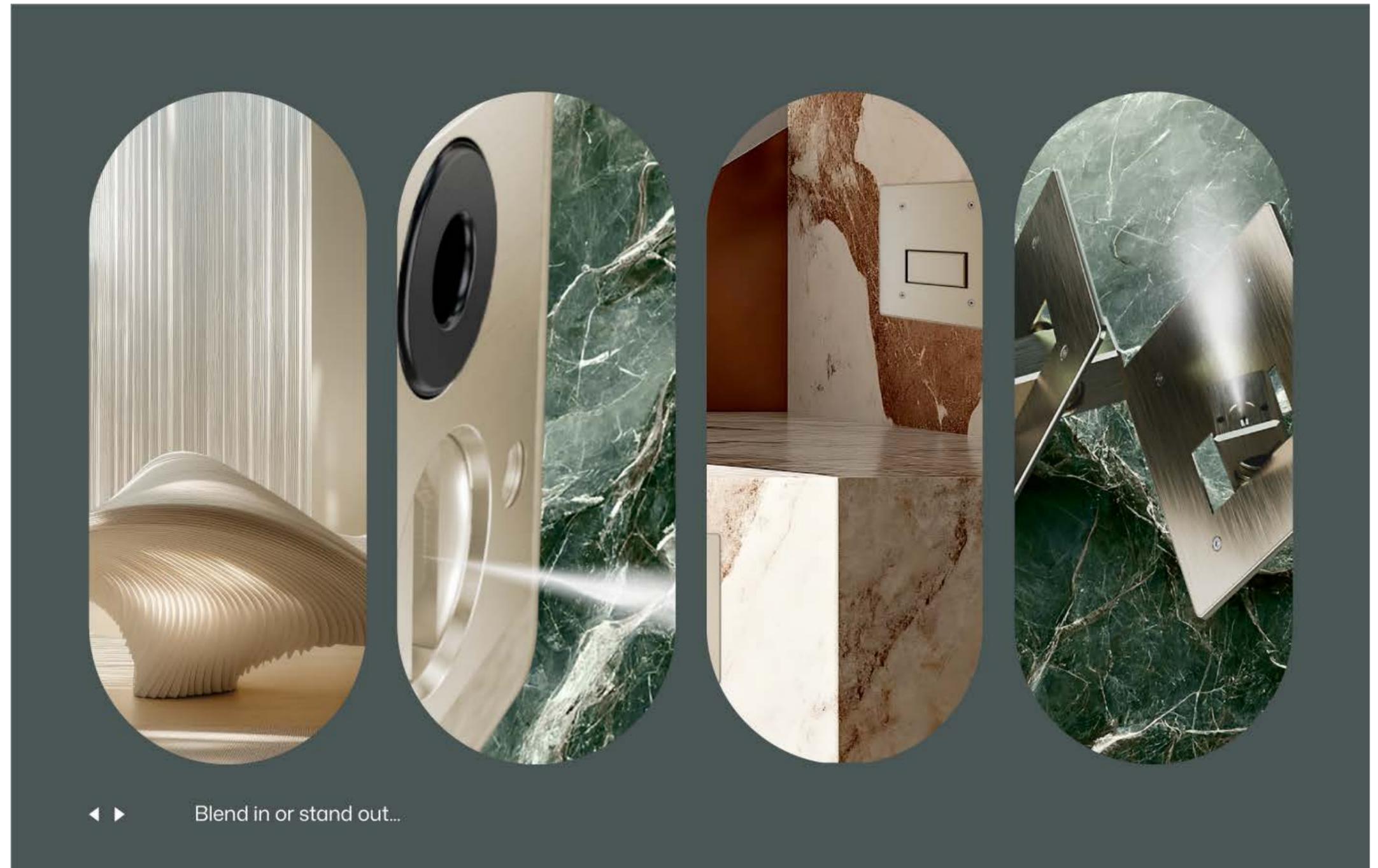
## Graphical Elements

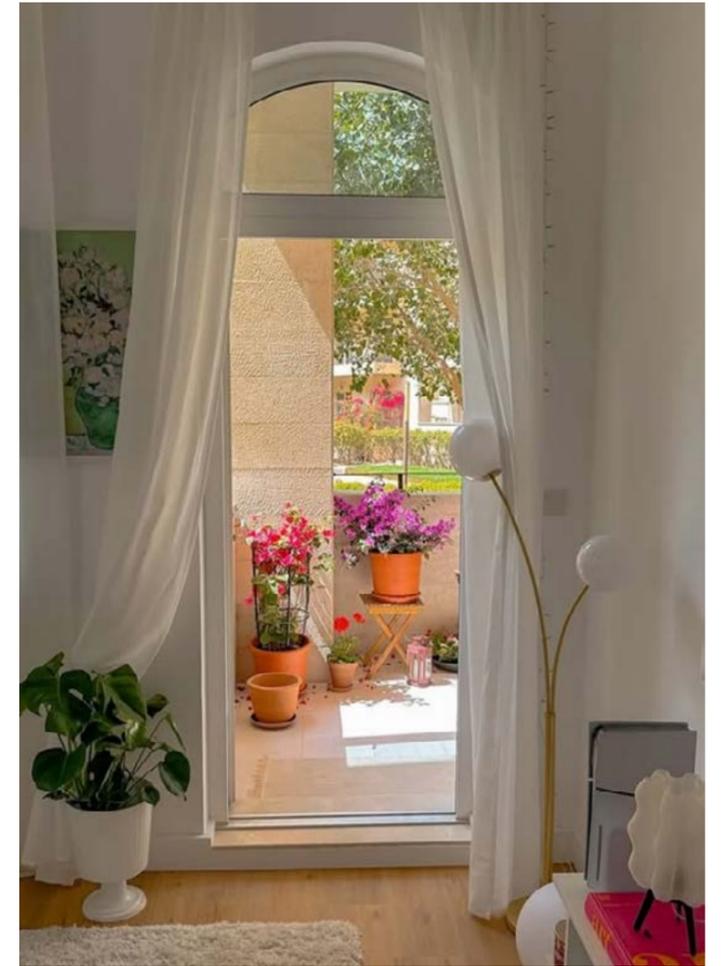
We have introduced the use of arches as a graphical element within our brand.

Where appropriate, and to break away from rigid, box-like layouts, tall elements with curved ends can be used. This introduces a fresh and elegant expression of softer curves that reinforce our brand values of being human and approachable, while aligning with references from interior design and architecture—sectors where tall, graceful structures and arches are common.

To maintain stylistic consistency across the brand, this motif can extend beyond digital and print applications. It can inform the selection of interiors for photoshoots or even be physically constructed within exhibition environments.

This unified approach ensures our brand feels at home within premium, designed spaces and communicates a sense of considered sophistication throughout every touchpoint.





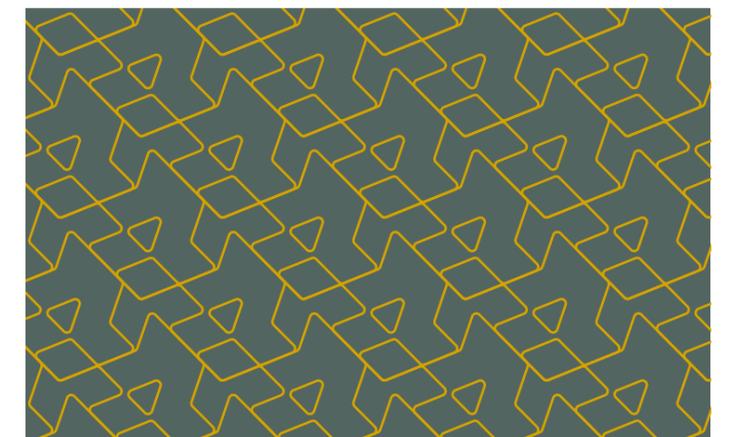
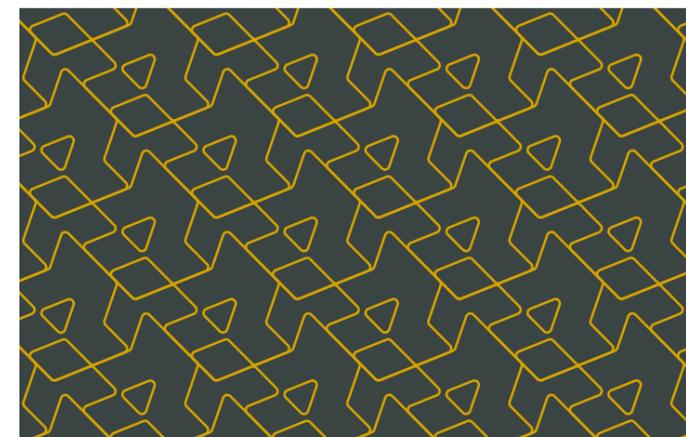
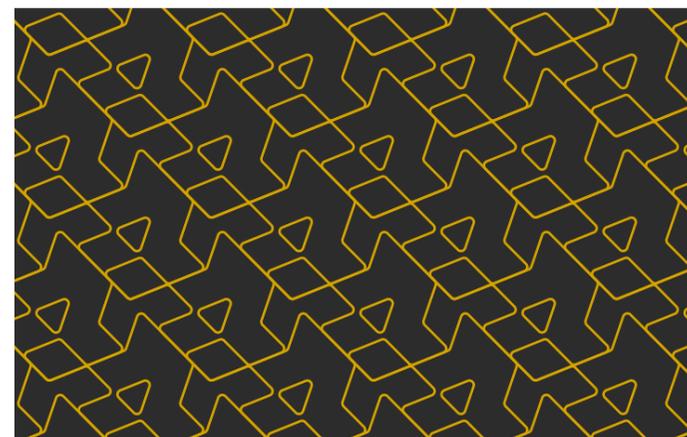
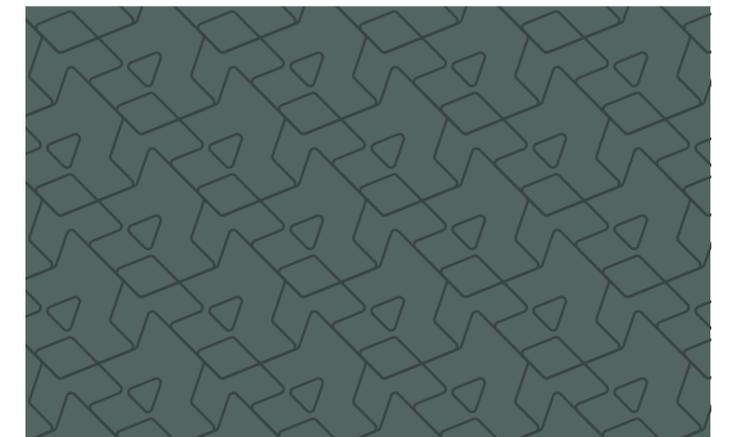
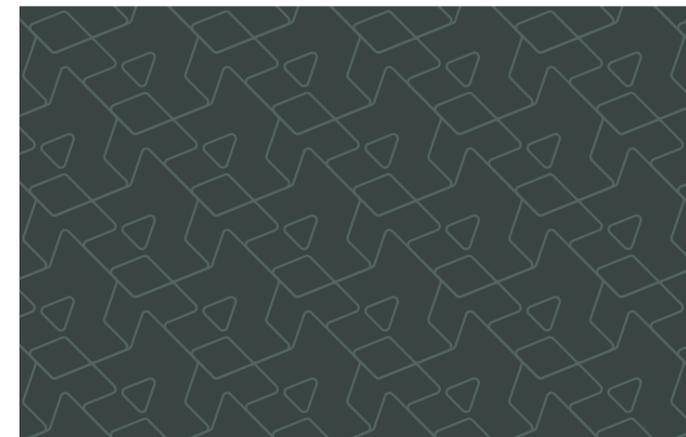
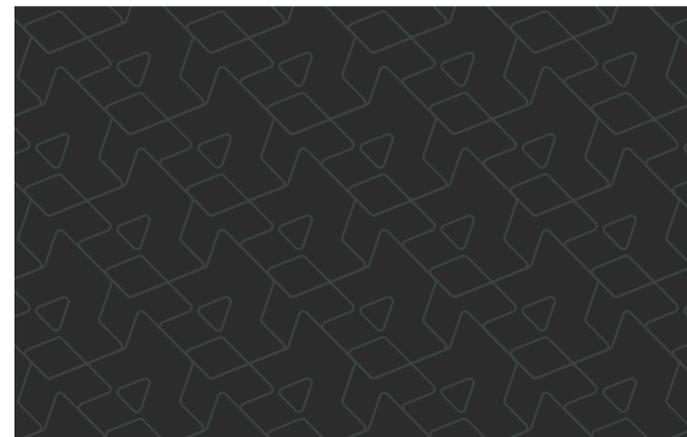
## Patterns

Patterns are designed to bring an additional layer of elegance and sophistication to the brand. They should always feel subtle, refined, and complementary – never overpowering.

Select lower-contrast colour combinations to ensure patterns act as a refined background element, adding atmosphere rather than drawing attention away from the core brand experience.

Patterns are intended to introduce an additional layer of elegance and sophistication. They can be used across various brand applications – including business cards, brochures, packaging (such as inner liners or tissue paper), and exhibition walls – where they take on the appearance of modern, geometric wallpaper.

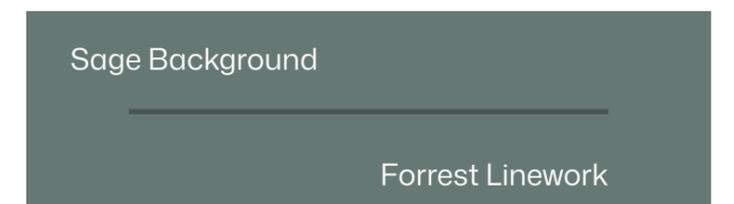
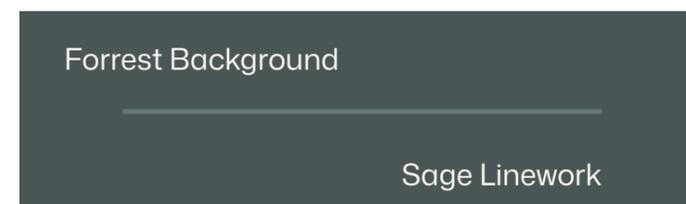
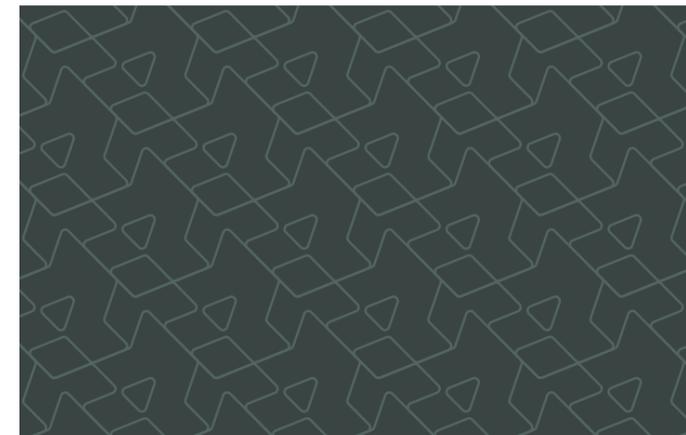
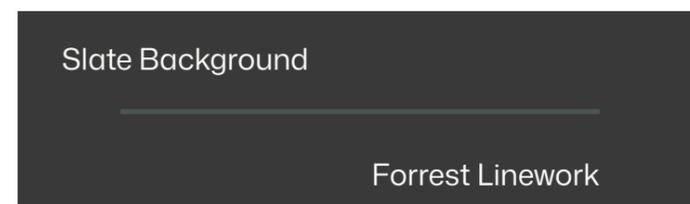
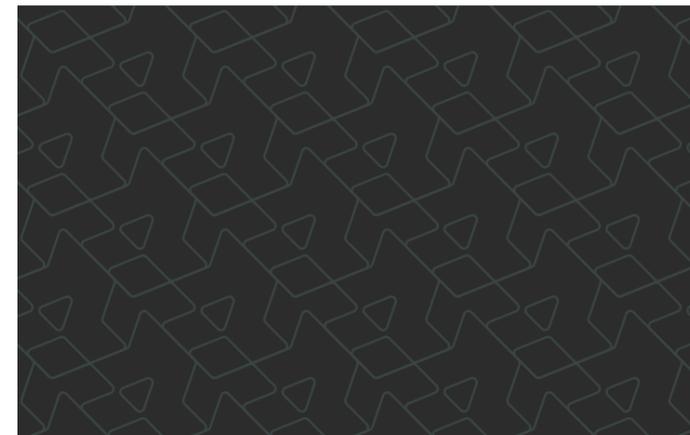
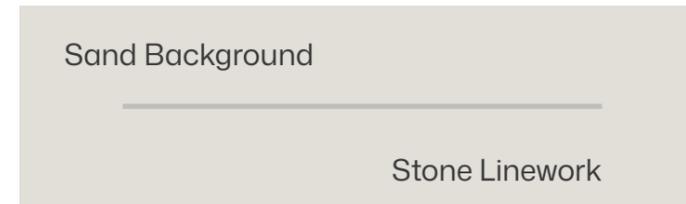
The geometric pattern system subtly echoes the precision of Automist's engineering and the diffusion of mist itself – a balance between technical innovation and refined design.



For print only: gold foiling can be used.

## Patterns - How to use

Follow these colour guidelines for correct pattern use.

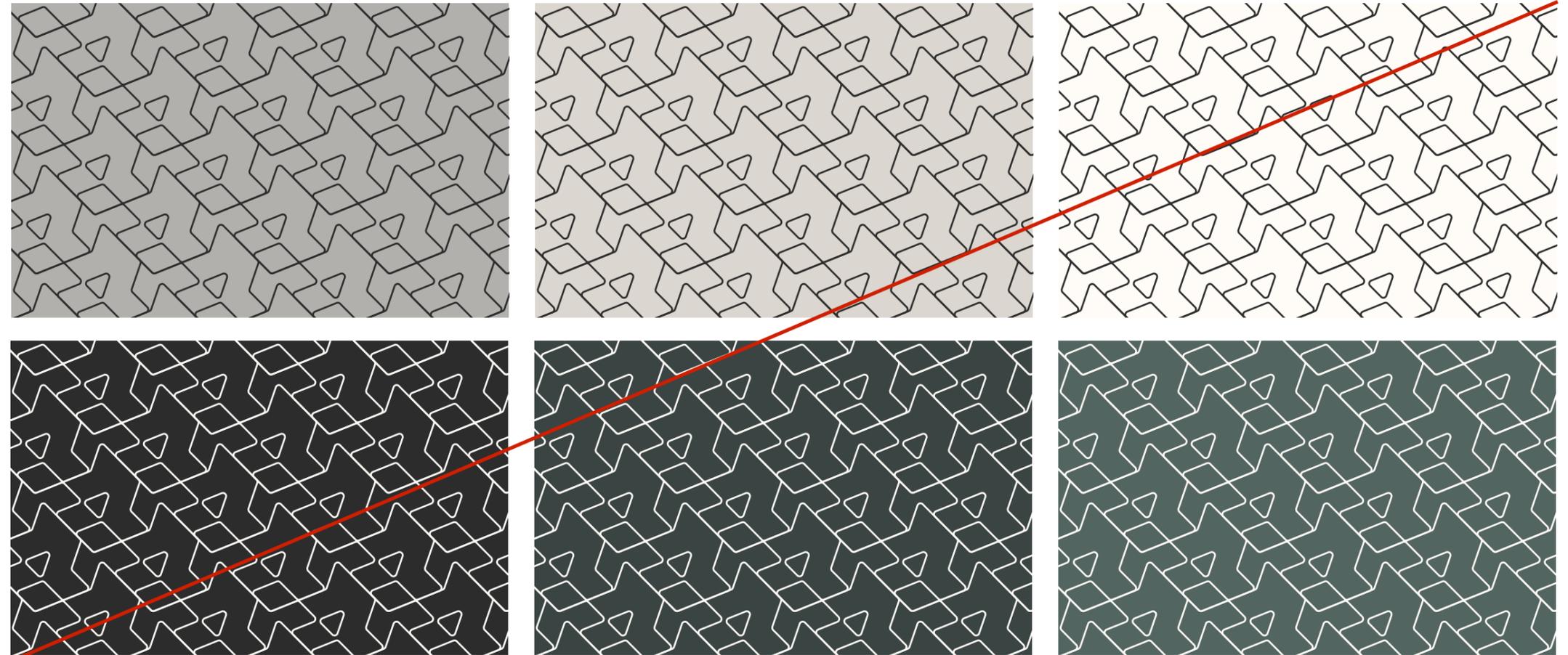


## Patterns - How not to use

Patterns should always enhance, not dominate. Their role is to support the brand's visual hierarchy, not compete with it.

For this reason we do not follow the same colour contrast levels used in our illustration or diagram style. While those are designed with high contrast to communicate information clearly, patterns serve a different purpose – they should feel subtle and sophisticated.

They are the quiet backdrop to our bold, intelligent design – an expression of understated sophisticated craftsmanship and precision engineering.



# Image guidelines

Best practices of how we use images within our brand.

# 3D Render guidelines

Best practices of how we use 3D rendered images within our brand.

## Product renderings

Our brand employs product renderings that are designed to be visually striking – creating a high-end brand experience that enhances product desirability and conveys a sense of opulence and premium quality.



## Product renderings

The gold finish is our leading product expression, chosen for its elegant pairing with green marble. Other finishes within the yellow spectrum may also be used effectively. The silver finish can be paired with green marble as well, but gold – whether polished or matt – consistently delivers the most impactful and luxurious results.



## Lighting & reflections

Ensure that the background colour is reflected on the product render. This effect can be tested prior to producing a full render, as demonstrated in this example.

Images should feel rich with depth and not flat.

**Correct**

Green background colour reflected on metallic surface.



**Correct**

Blue background colour reflected on metallic surface.



**Incorrect**

No background colour reflected on metallic surface.  
Product does not seem like it belongs to the environment.



**Correct**

Green reflected on metallic surface.

## Product rendering art direction

We create semi-photorealistic renderings with a degree of creative licence, allowing us to showcase the product at its most impressive.

An example of creative licence can be seen in the first image, where the mist is shown pointing in directions the product may not physically allow. This is an intentional art direction choice, made to create a more visually engaging image.

If more than one product is included in a render, ensure that not all of them are emitting mist, as this can visually overcrowd the composition.

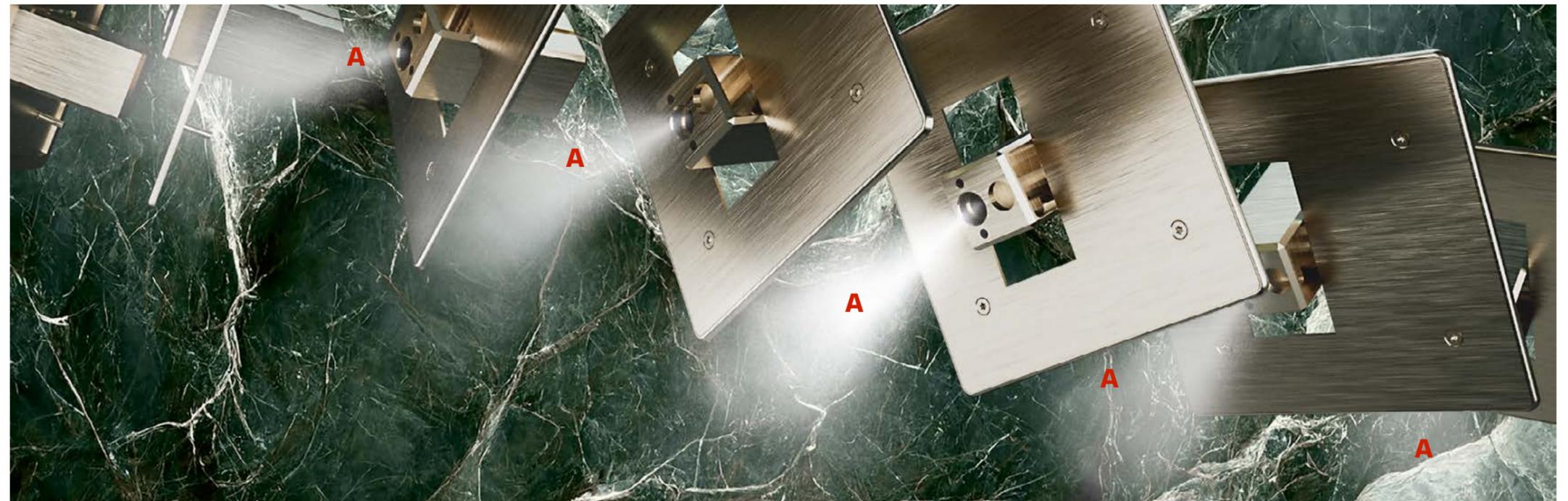
### Correct

Mist in different directions



### Incorrect

Too many products emitting mist



A. Close up: too many products emitting mist

## Render visual 'don't' rules -

Details such as screw-threads, labels, and warning notifications are intentionally removed to maintain a refined, elevated presentation.

The brand logo may be included, but it can also be omitted in contexts where the brand is already clearly represented – for example, on the website or product packaging, where the logo is an integral part of the touchpoint.

Avoid using mist in a way that obscures the product. The product should remain centre stage at all times and never be hidden. Direct the mist away from the product and towards a contrasting background.

**Incorrect**



A. Remove screw threads

B. Aim mist away from product

C. Remove lable

## Render accuracy

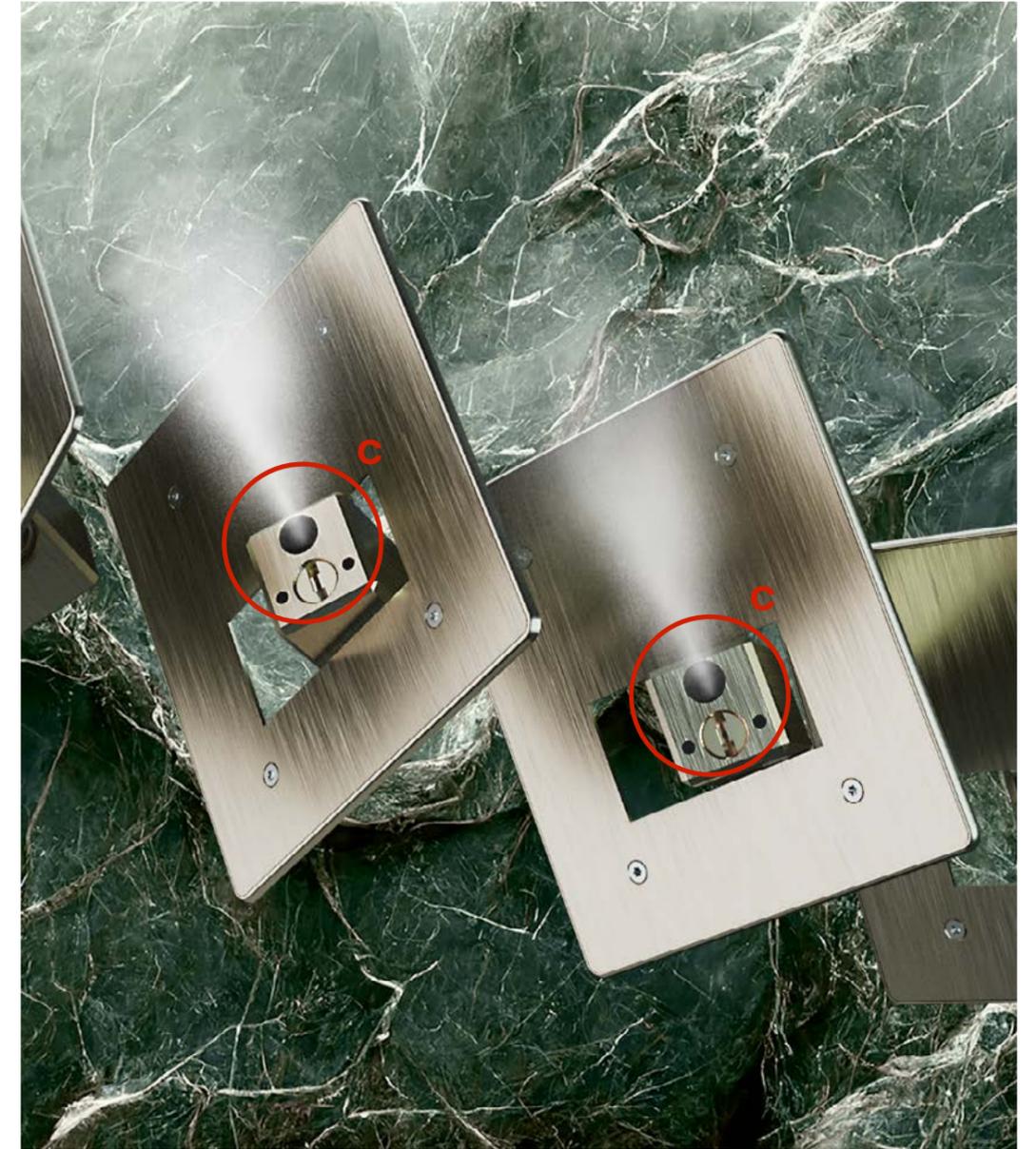
The render must accurately represent the product's function – for example, the mist should emit from the correct nozzle, and the product should be oriented the right way up.

**Incorrect**



A. Ensure orientation of the product is correct

B. Screwheads should be silver



C. Mist emitting from incorrect location

# Photography guidelines

Best practices of how we use photography  
within our brand.

# Stock photography

How we use stock imagery in our brand.

## Product showcase & stock photography

Not all images need to be created as renders. Carefully selected, tasteful stock imagery may also be used, with our product composited into the scene to create a seamless and authentic result.

Images do not need to depict full rooms or close-up interiors. They may also feature marble displays, as shown in this example. This approach provides variety in how the product is showcased, avoiding over-reliance on room-based scenes.

A variety of materials, including marble, may be selected provided they align with the colour palette of greens and golds.



# Photoshoots

Art direction we use to guide our photoshoots, ensuring consistent imagery for our brand.

## Photoshoots - art direction

Each photograph must be intentional and built around a strong concept, rather than appearing arbitrary. The inclusion of our product alongside people, pets, places, and possessions should feel natural and purposeful.

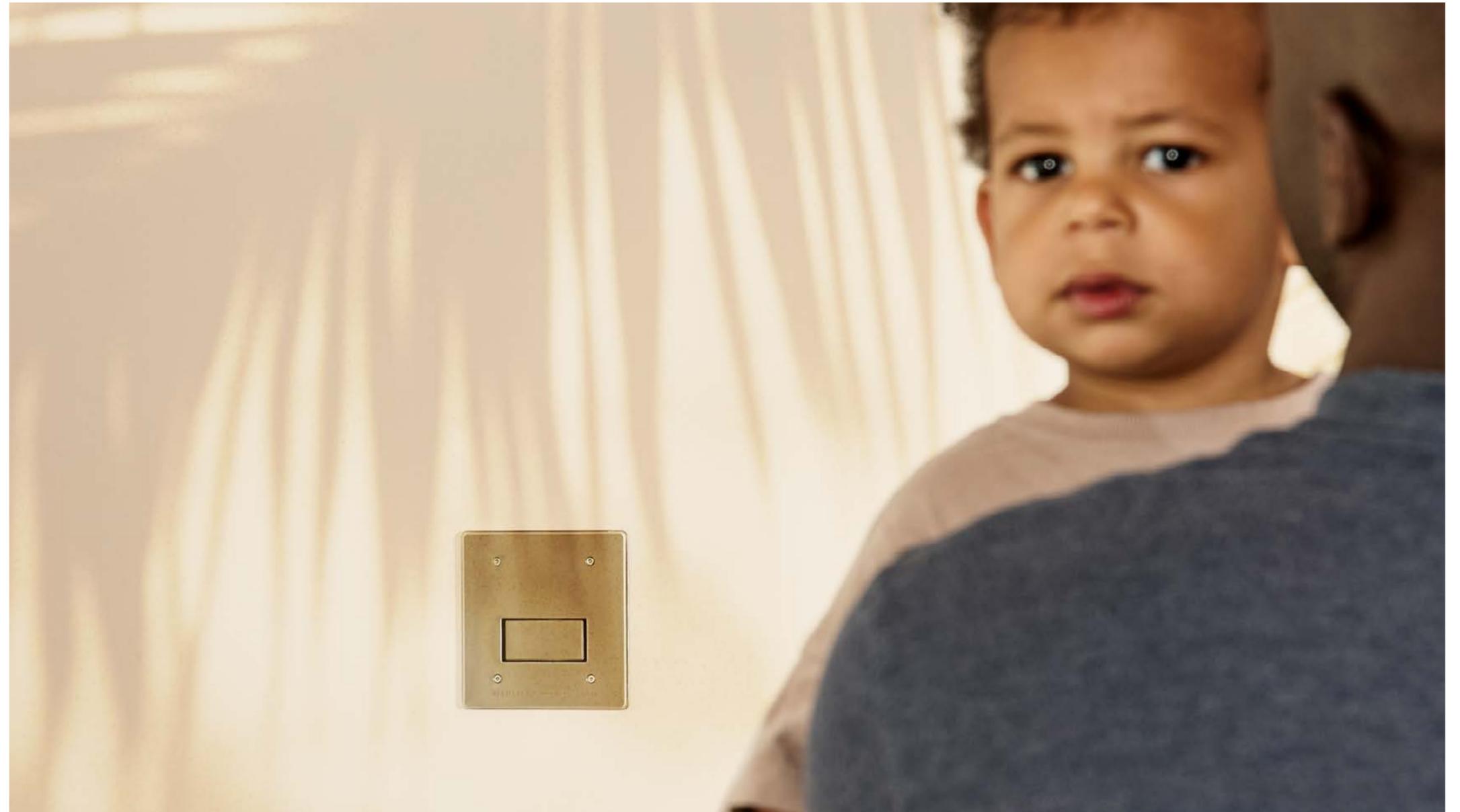
The intention of communication should be clear in every image, with direction informed by its application – whether for a social media campaign, a brand storytelling hero image, or the expression of an emotional pain point within website content such as a carousel.



## Photoshoots - art direction

The human element is essential in reflecting our brand value of 'Putting People First'. Photography should highlight people, pets, places, and possessions, capturing warmth and realism while incorporating an element of craft in composition – for example, applying the rule of thirds.

Subtle editing may be used to reference location in a creative way. For example, palm tree shadows were added to signal California in an image, even though the photoshoot itself did not take place there.

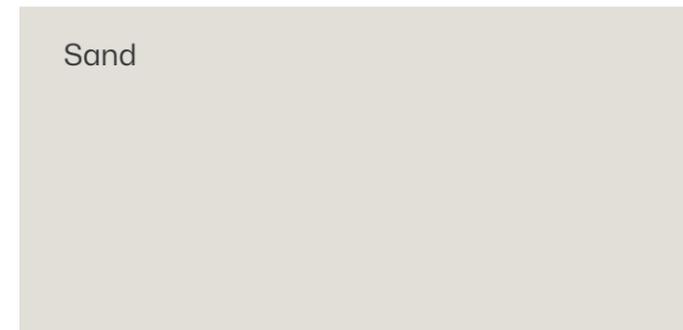
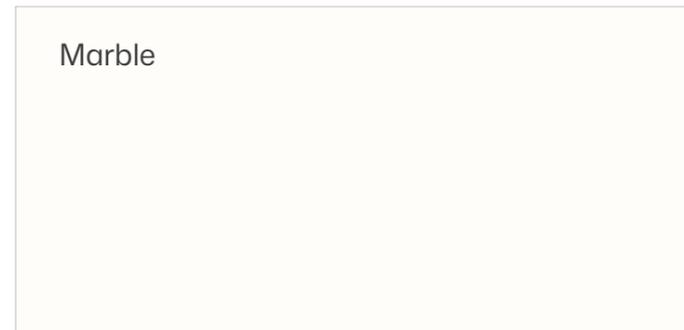


## Photoshoots - art direction

Ensure all images align with our defined colour palette of warm sand, natural stone, and off-white marble tones. Post-production editing may be used to bring imagery in line with this palette.

Additional colours may be included where appropriate, provided they do not clash. Bright, saturated tones – such as electric greens or alarming reds – should be avoided, as they disrupt the brand's visual harmony.

The product must remain the primary focus, so surrounding colours should support rather than distract from it.

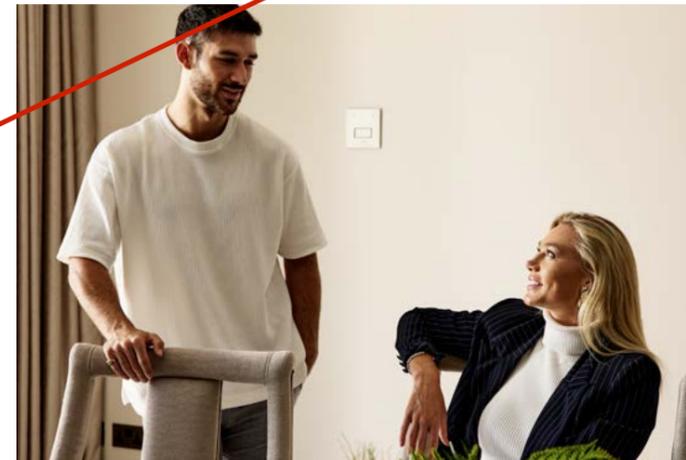


## Photoshoots - model wardrobe

Ensure all clothing reflects the refined wardrobe choices of the ultra-wealthy.

Clothing and accessories should never appear loud or ostentatious – avoid bold colours, statement jewellery, or oversized watches. The overall look should remain understated, elegant, and sophisticated, in keeping with the brand's premium aesthetic.

The red in particular draws the eye and our product becomes invisible and un-noticed.



## Photoshoots - model wardrobe

Ensure all clothing reflects the high-end wardrobe choices of the ultra-wealthy.

Loro Piana serves as a strong source of inspiration. Outfits should be simple, refined, and sophisticated, avoiding anything overly casual or distracting.

While some pieces from luxury fashion houses may appear more eccentric, the focus should be on timeless, understated garments. Comparable styles can be sourced from more accessible outlets without the luxury price tag, yet still assembled in a way that conveys the desired premium aesthetic for photoshoots.



## Photoshoots - Image composition

Ensure all photography demonstrates strong composition with a sense of craft – for example, by applying the rule of thirds.

Images should also convey a richness and depth, avoiding flat or lifeless visuals.

**Correct**



Image has a strong rule of thirds composition and is rich in depth.

**Incorrect** Poorly composed



**Incorrect** No Depth to image

## Photoshoots - environments & models

Photoshoots of environments should appear lived-in and authentic, rather than resembling a showroom.

Likewise, models' expressions and interactions should feel natural and in-the-moment, rather than staged or posed.

**Incorrect**



# Website homepage Walk-through

Art Direction, Animation & Content Ideation.

## Hero section

Our website hero section should immediately command attention, spark intrigue, and create desire, reinforcing our position as an aspirational brand. At the same time, it must allow the customer to quickly understand the product – a premium tech-hardware device designed to extinguish fire with a fine water spray.

To achieve this:

- Striking imagery is used to evoke emotion and reinforce the brand's premium positioning.
- A follow-on video demonstrates the product in action, providing clarity on its function.

Moving forward, to avoid separating these elements across multiple slides, we aim to combine them into a single, visually striking animated video, integrating both the emotional and functional storytelling in one seamless experience.

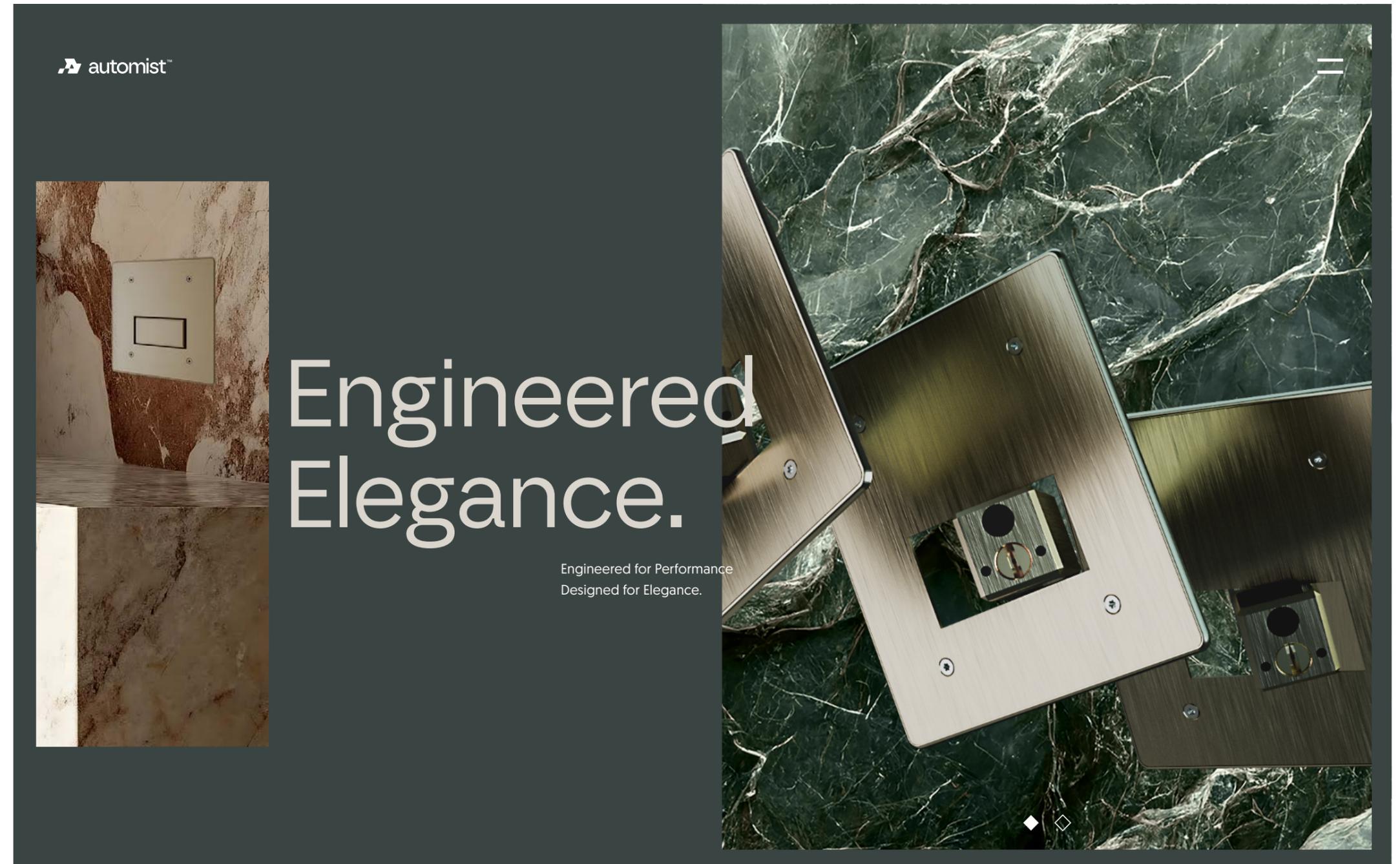


## Alternate Desktop Hero Section

Image expands to full screen on hover/interaction.

Here is an example of an alternate desktop hero section. In this version, the image expands to full screen on hover, creating a more immersive experience.

As hover interactions do not function on mobile devices, a simpler, functional alternative should be implemented for smaller screens to ensure usability and clarity across all devices.



# Scroll-Activated Slider

In this slider, the content changes automatically on scroll, eliminating the need for any clicks. Both the image and accompanying copy update seamlessly as the user navigates down the page, creating a smooth and engaging browsing experience.

01—03

## Some things are too precious for 24 gallons a minute.

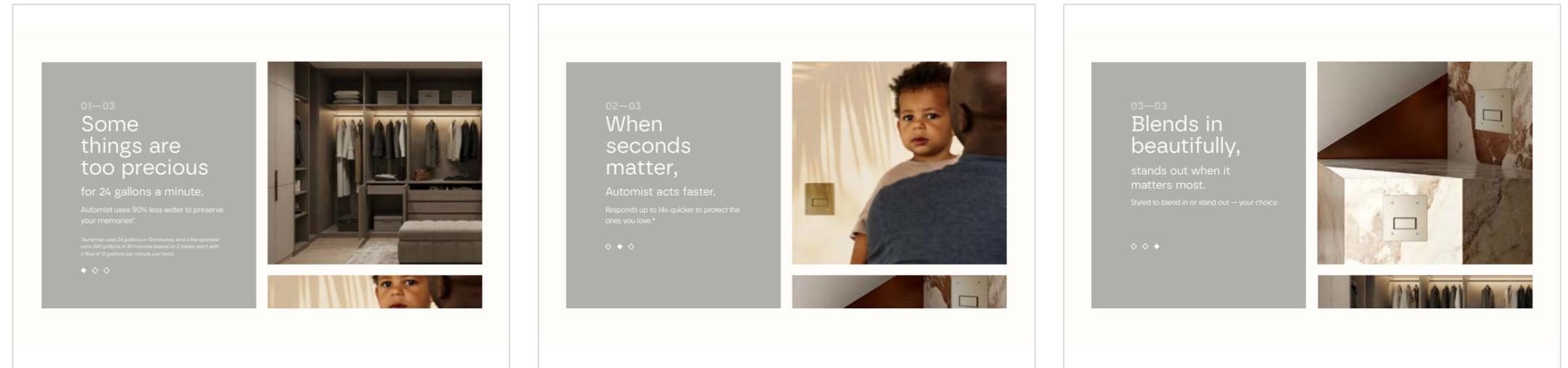
Automist uses 90% less water to preserve your memories\*.

\*Automist uses 24 gallons in 10 minutes, and a fire sprinkler uses 240 gallons in 10 minutes based on 2 heads each with a flow of 12 gallons per minute per head.

◆ ◇ ◇

## Scroll-Activated Slider

Here is an example of the content that updates within the scroll-activated slider.

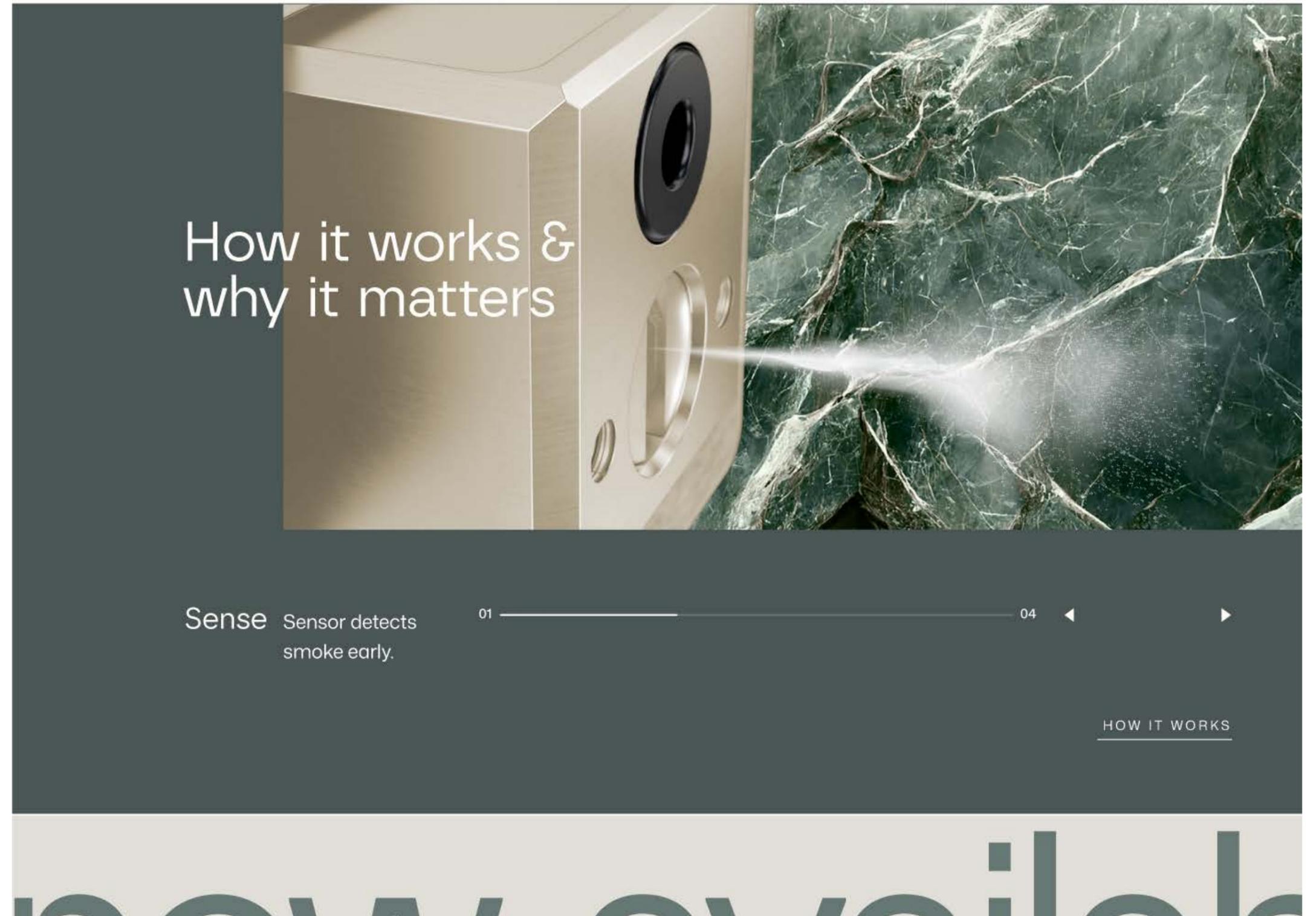


## Carousel Slider

This carousel slider features a visually minimal layout, including only elements necessary for functionality, while also providing a visual treat through an interesting use of grid alignment.

The layout is designed to be visually dynamic, with type overlapping the image slider and secondary type aligned in a fresh, unconventional way on the underlying grid. This style can be further explored and expanded in future designs.

To ensure clarity, all images must be edited to provide sufficient contrast so that overlapping type remains easily readable.



## Call to action

Oversized type is used here as a call to action, creating a visually impactful element while remaining consistent with our brand guidelines.

The intended implementation is an animated banner on a continuous loop, ensuring that any oversized type remains readable even as it moves, and maintaining both engagement and clarity.

Not all call-to-action buttons need to be oversized. Only one oversized CTA should be used per digital page to maintain impact and avoid overwhelming the user. This oversized CTA should be reserved for the primary page goal or objective.



## What Matters Most

“Traditional fire sprinklers require inspectors to check every joint onsite and delay finishing, Automist offers onsite pressure testing or conduit installation for hose pull-throughs. Streamline

FIRST NAME SUR-NAME

Modular Builder  
Job Name



## Testimonial Carousel

To make this section visually interesting and engaging, an image carousel has been added at the bottom. These images can represent each specific “job” or project, rather than profile headshots, which may be difficult to source.

The carousel serves to break up text-heavy sections and provide visual variety. While the images in the carousel are small, full-size versions are available in the gallery section further down the page, allowing users to explore them in more detail.

The images in the carousel are linked to each testimonial and should rotate in sync as each quote changes. This ensures a cohesive and engaging visual narrative, connecting the imagery directly to the corresponding testimonial content.

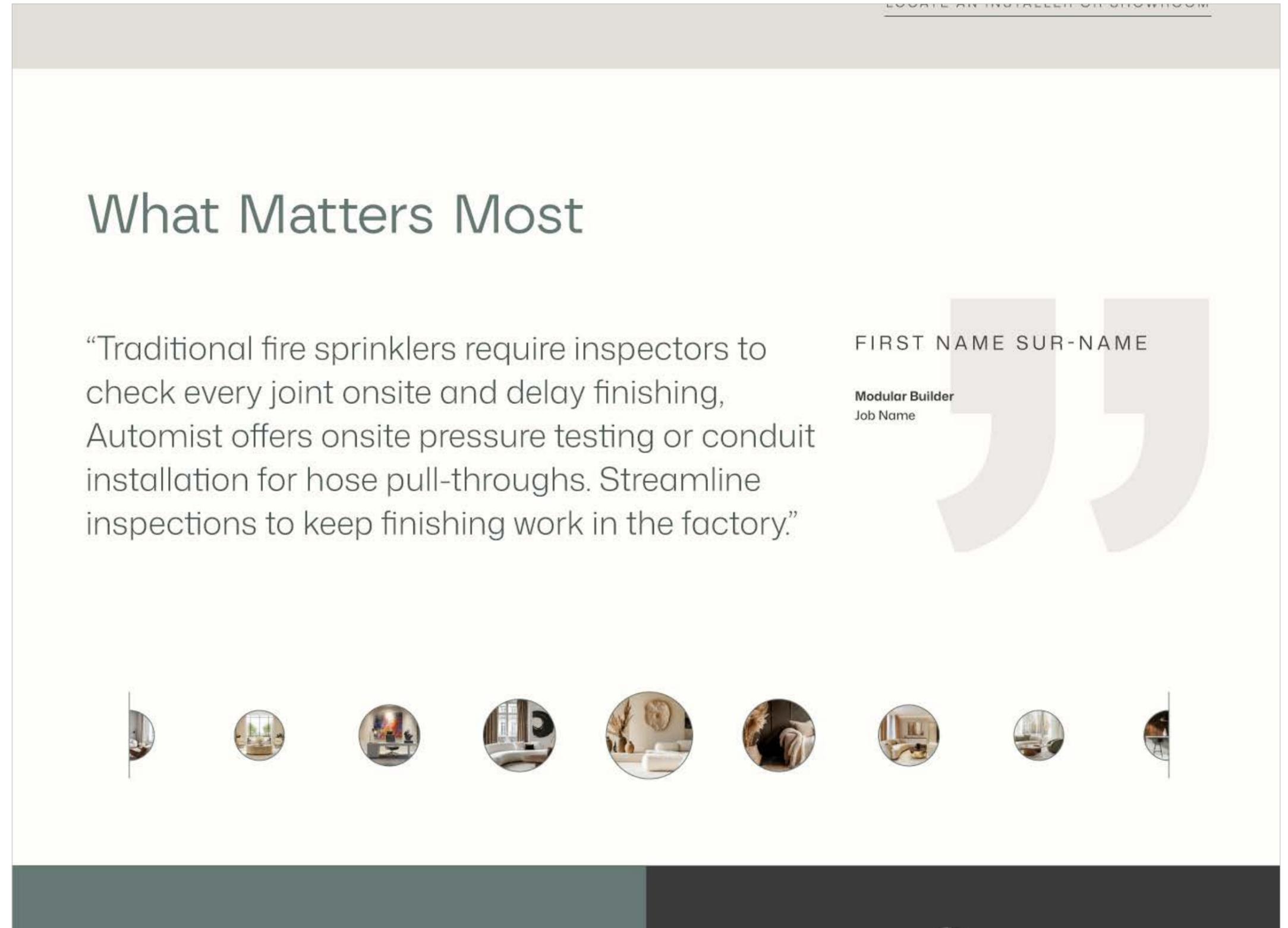
LOCATE AN INSTALLER OR SHOWROOM

# What Matters Most

“Traditional fire sprinklers require inspectors to check every joint onsite and delay finishing, Automist offers onsite pressure testing or conduit installation for hose pull-throughs. Streamline inspections to keep finishing work in the factory.”

FIRST NAME SUR-NAME

Modular Builder  
Job Name



The testimonial carousel features a large quote in the center, a name field labeled 'FIRST NAME SUR-NAME', and a job name field labeled 'Modular Builder Job Name'. Below the quote is a horizontal row of nine circular image thumbnails, each representing a different project or job. The carousel is set against a light background with a dark footer bar at the bottom.

## Brand & product showcase

This section is designed to invite the user to learn more about our company and brand.

It also provides an opportunity to showcase the product in a flat, straightforward way, in contrast to other images that may feature more complex angles.

The right-hand image reinforces the brand hierarchy, with the parent brand label reading “Brought to you by Plumis”, clearly establishing the relationship between sub-brand and parent brand.

Additionally, this section highlights our intelligent design, utilising a technical engineering illustration style to reflect the precision and thoughtfulness behind the product.



## Emotional pain-point section

This section is designed to reinforce the emotional drivers that resonate with our customers, helping them quickly understand how the product benefits and impacts their lives.

We have identified the following key emotional drivers:

- Location
- Family
- Pets
- Possessions  
(fine art, vital documents in home safe, designer furniture, walk-in-wardrobe)
- Experiences
- Legacy
- Convenience
- Peace of Mind

This element is designed as a modular block system. The large square accommodates the dynamic image content, while the four accompanying blocks are used to display the type content.

This structure allows for flexible, organised layouts that maintain visual clarity and hierarchy across the section.



## How Automist impacts your life

We guard the companions that guard you.

– quietly keeping your family and pets safe without ever interrupting life at home.



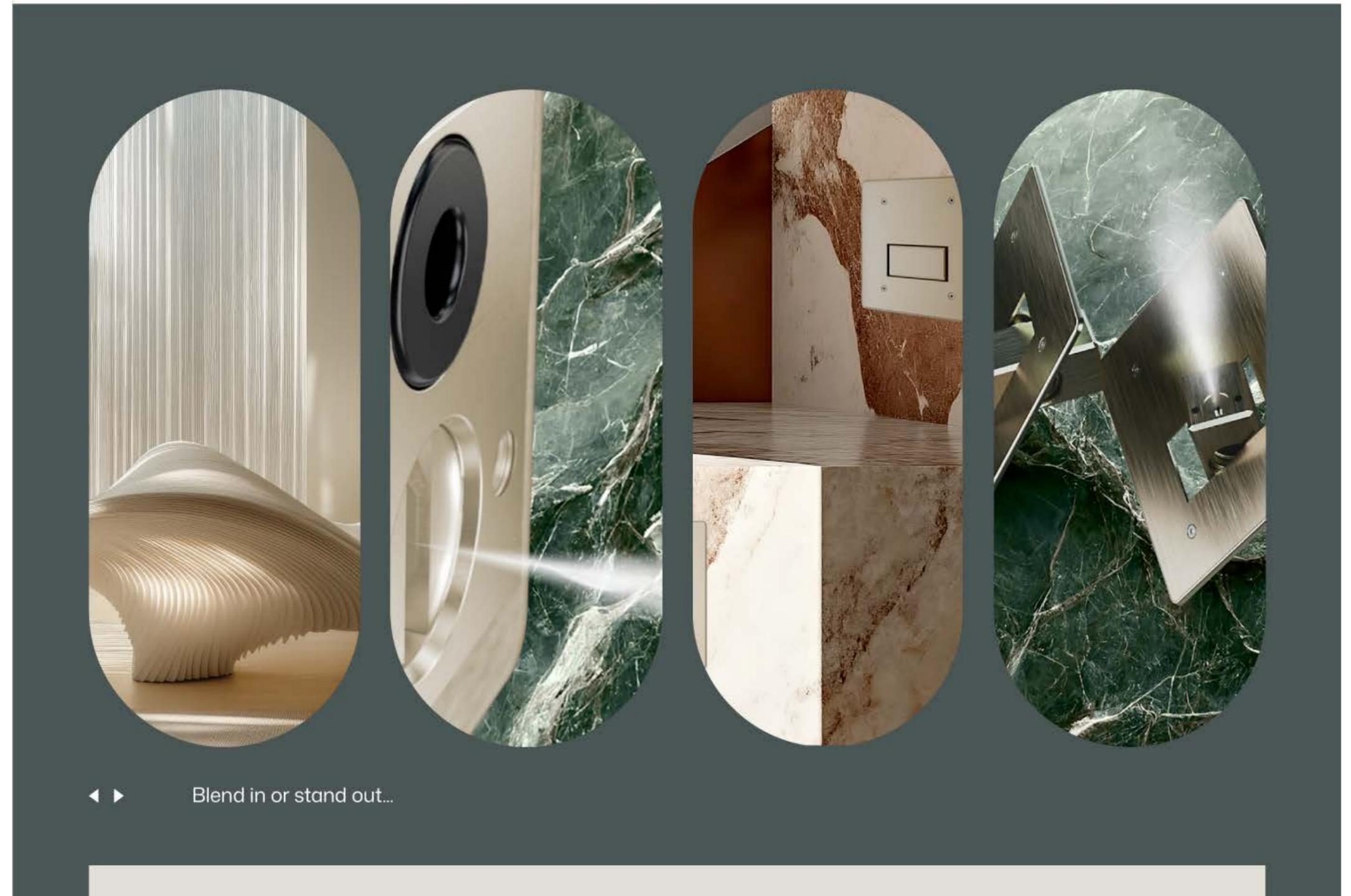
## Aspirational image gallery

We have dedicated a space on our site to aspirational imagery, reflecting the values and lifestyle of our clientele. Both product design and tasteful interiors are of paramount importance to them, and this section ensures we communicate on that level.

To frame these visuals, we employ tall elements with curved ends, offering a fresh and elegant introduction of softer curves that reinforce our brand value of being human and approachable.

This design direction also aligns with interior design and architecture websites, where tall, elegant structures are common. Maintaining this stylistic consistency ensures our brand feels at home within these premium sectors.

**Above all, visual clichés should be avoided.** Imagery must feel fresh, refined, and distinctive, ensuring our brand stands apart while remaining aspirational and relevant. All imagery should be carefully curated, reflect the brand colour palette, and be edited to achieve a cohesive visual fit.



## Image interaction element

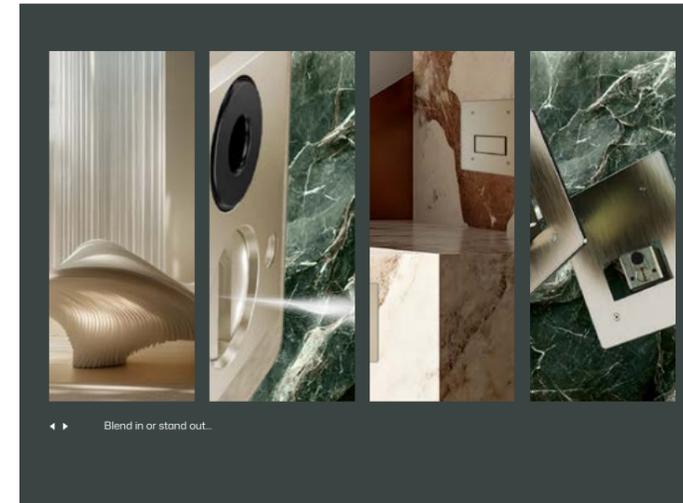
Interactions within this element are designed to feel smooth, deliberate, and engaging. Images are initially presented within a rounded frame. On hover, the frame transitions into a rectangular format, subtly shifting the visual language while reinforcing our dynamic design approach.

From here, interaction progresses to a full-width dynamic lightbox, allowing the user to view the complete image in detail. This layered interaction not only adds visual interest but also creates a sense of discovery and sophistication, aligning with our brand's premium positioning.

Non-active



On hover



On click



## Call to action with technical illustration

This section provides another opportunity to reiterate the call to action, reinforcing the user journey without overwhelming them. Alongside the CTA, we showcase a technical drawing illustration, presented in a stylised and elevated way.

The illustration references the installation process while remaining visually aspirational, helping to balance technical credibility with brand sophistication. By incorporating this element, we maintain consistency in our design language while creating a fresh point of engagement for the user.



◀ ▶ Blend in or stand out...



# From Concept to Realisation

GET YOUR PROJECT STARTED

Facebook X  
Pinterest YouTube

A product of Plumis.  
**Plumis™**

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## Footer & brand hierarchy

The footer reinforces the brand hierarchy, clearly showing that automist is a sub-brand of Plumis. This is achieved with a simple line that states: “A product of Plumis.”

From here, users can also navigate to a dedicated Plumis page, allowing them to explore the parent brand and understand its broader innovations, credibility, and design philosophy.



# Website Elements Button & Links

Our style guide for visual elements.

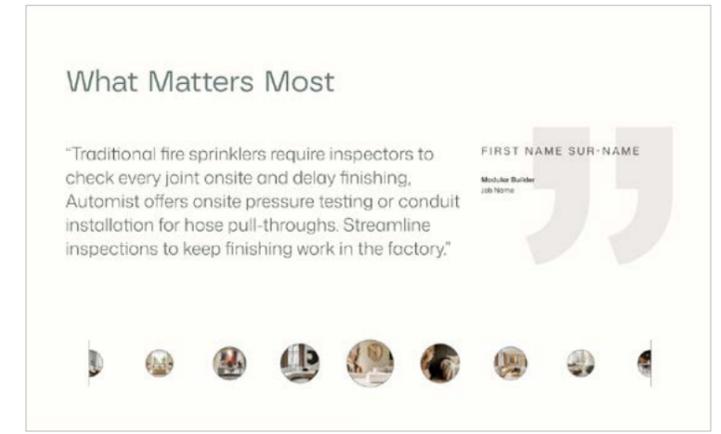
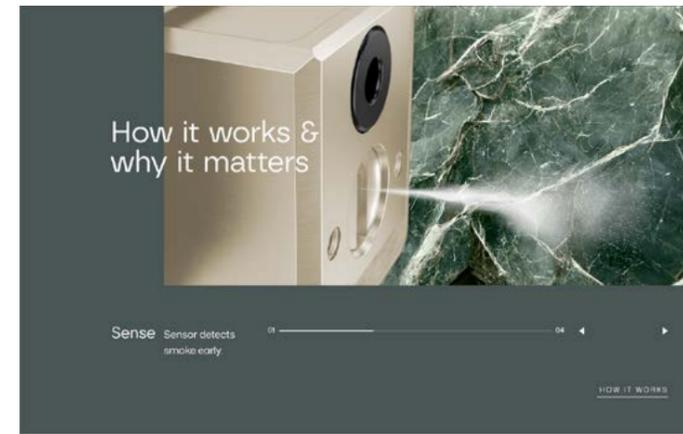
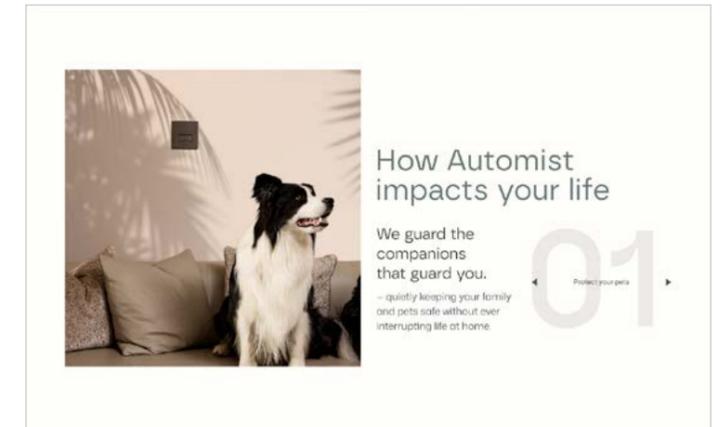
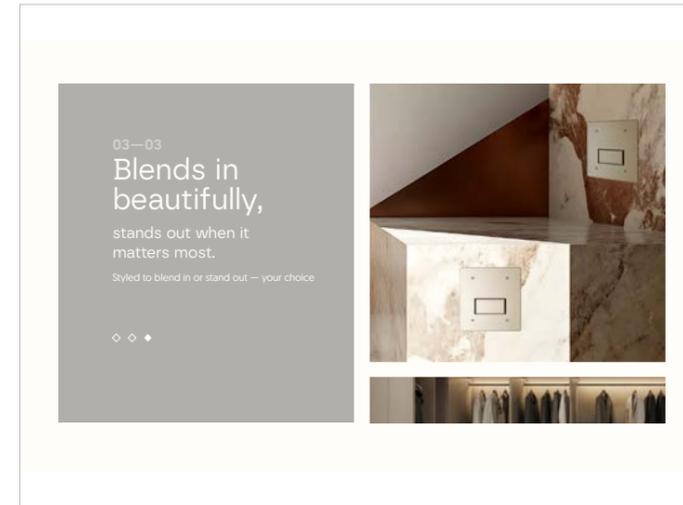
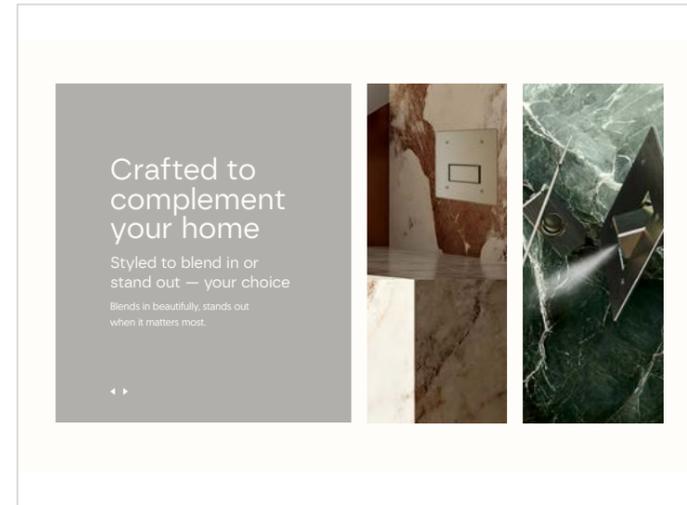
## Slider options & Rectangular Elements

We have several options for our slider, but the primary objective is to create a brand experience that is both usable and easy to navigate, while still delivering **emotional impact**.

We should **avoid visual clichés**, such as standard rounded-corner cards or other overused design elements.

If curves or rounded corners are used, they should be applied in a unique, unexpected way that feels fresh to the user and creates a delightful interaction, rather than relying on familiar or overused patterns.

We utilise elegant, tall rectangular elements, inspired by interior design and architecture websites, to ensure our brand feels aligned and compatible with the premium sectors in which our product will be deployed.



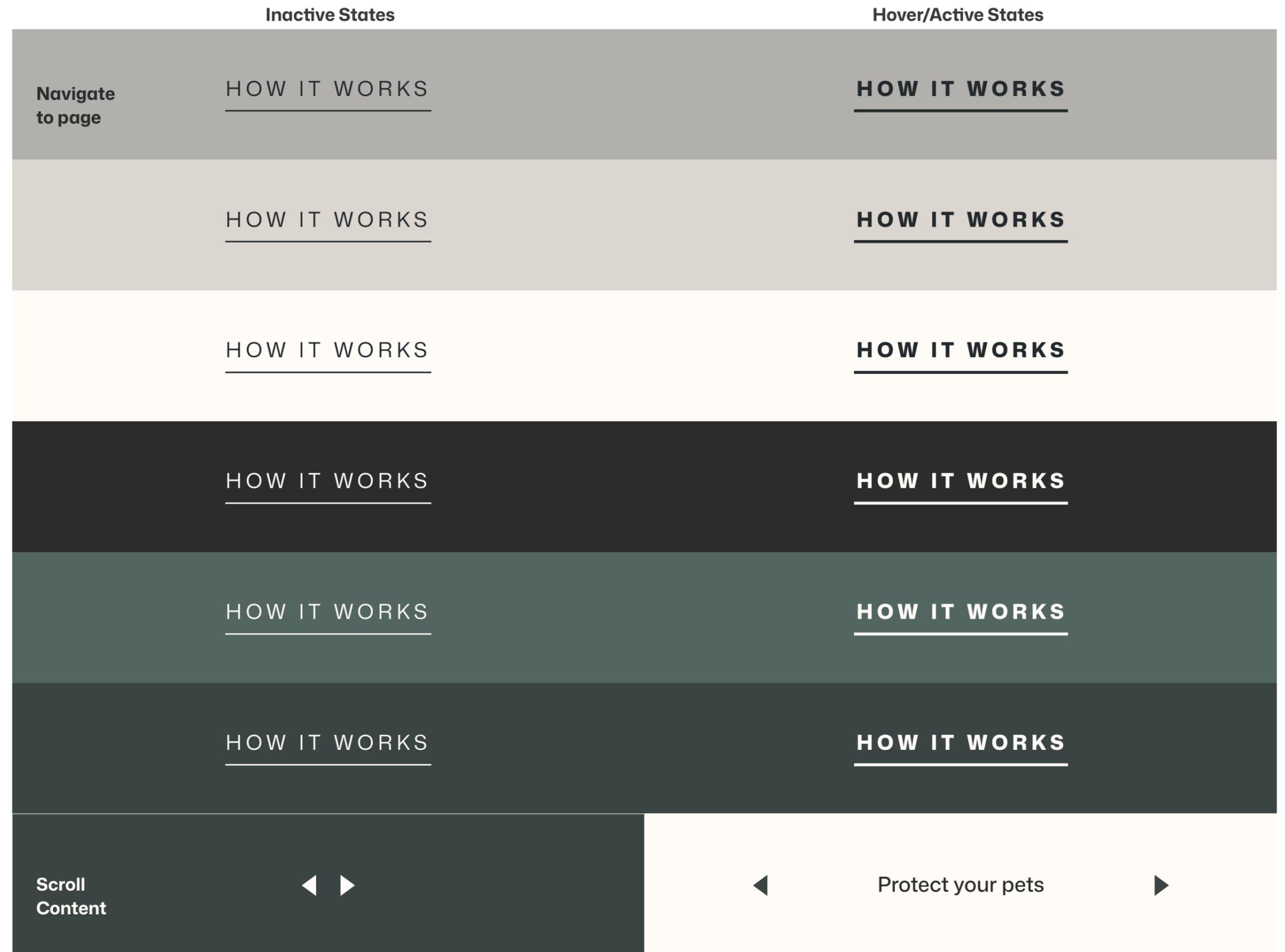
Example of a fresh way to use rounded corners.



## Website buttons & links

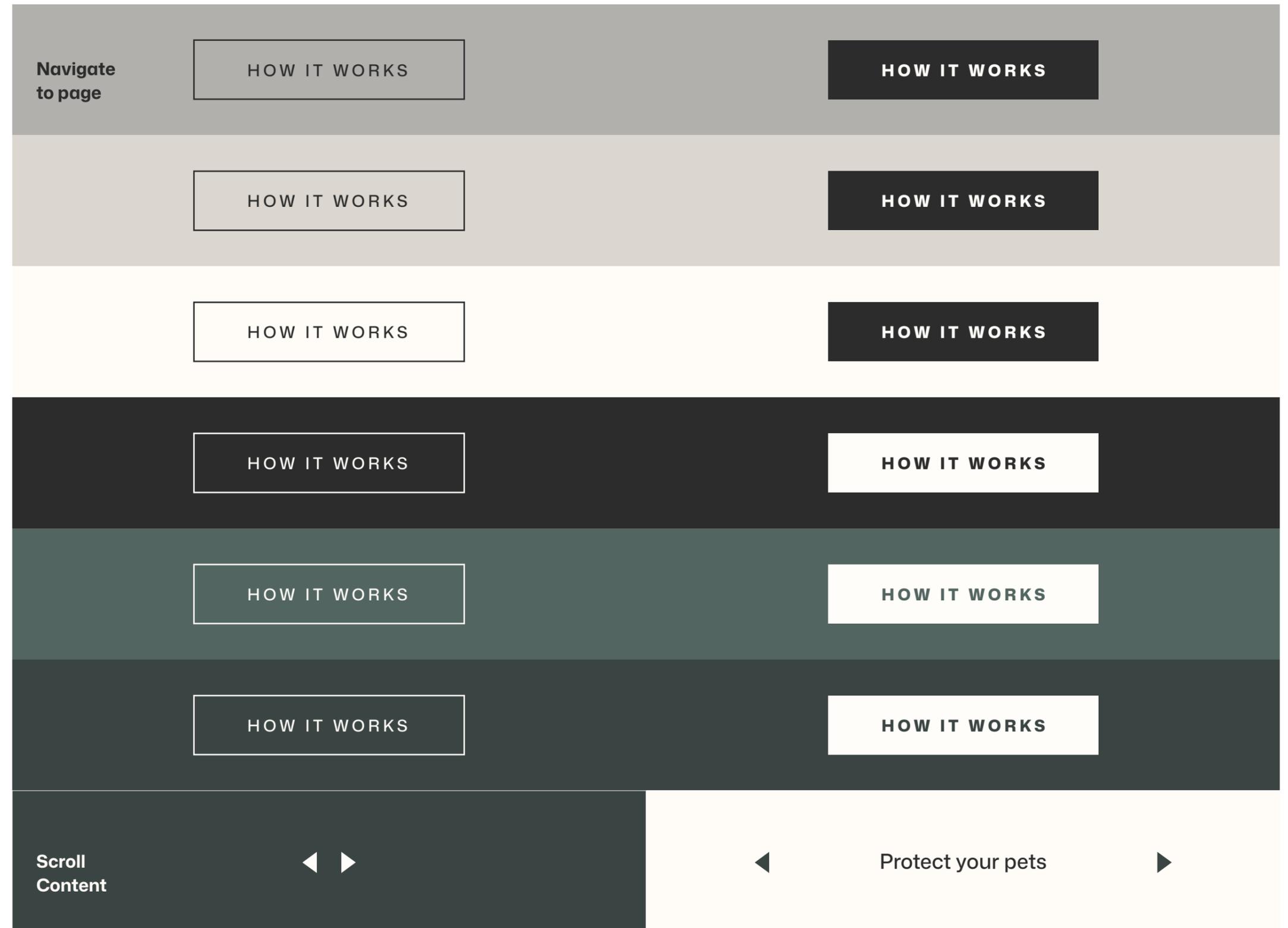
To maintain a sophisticated and elegant aesthetic, we use underlined type for buttons. As this treatment is subtle, ample white space should surround the button to ensure it stands out.

Additionally, subtle yet noticeable animation may be applied to draw the user's attention without compromising the refined style of the interface.



## Alternative buttons style

Box-style buttons may be used as an alternative when underlined buttons are not feasible. However, they are not the primary choice, as their bulkier appearance can feel visually heavy and detract from the brand's elegant, sophisticated aesthetic.

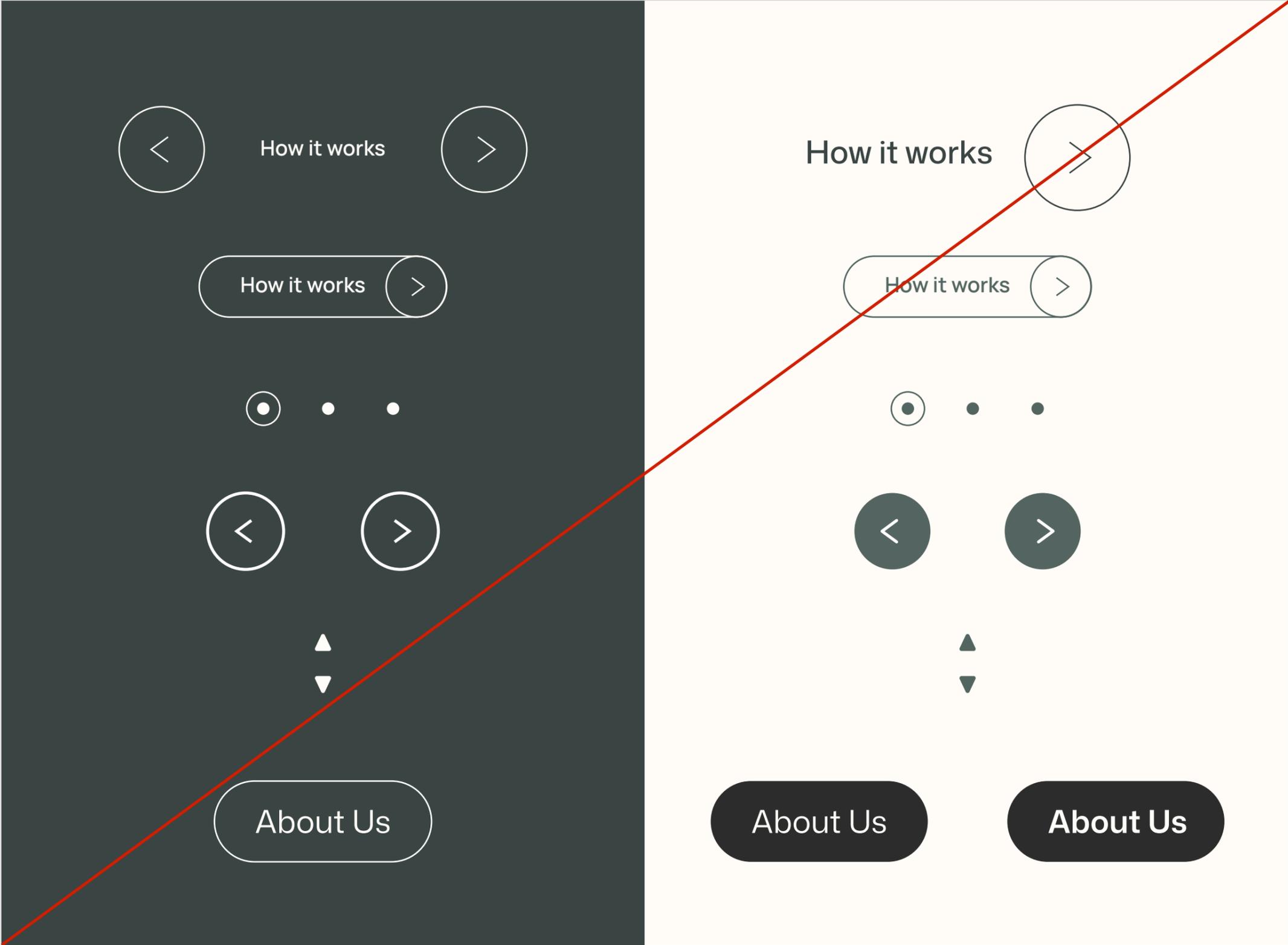


# Buttons style to avoid

Pill-shaped buttons are widely used across the tech sector. To ensure automist stands out from the mass market, we avoid standardised button shapes and any other **visual clichés**.

**Our target audience – ultra-high-net-worth individuals (UHNWIs) – expects a premium, exclusive brand experience, and our digital design should reflect this level of sophistication and distinction.**

For this reason, we avoid standard or overused visual elements. Every design decision should be made with care, ensuring the brand stands out while never compromising usability or functionality.



# Thank you

For anymore information of how to  
communicate the brand correctly please  
get in touch with our communications team  
at [jo.huggins@plumis.com](mailto:jo.huggins@plumis.com) & [yusuf@plumis.com](mailto:yusuf@plumis.com)