

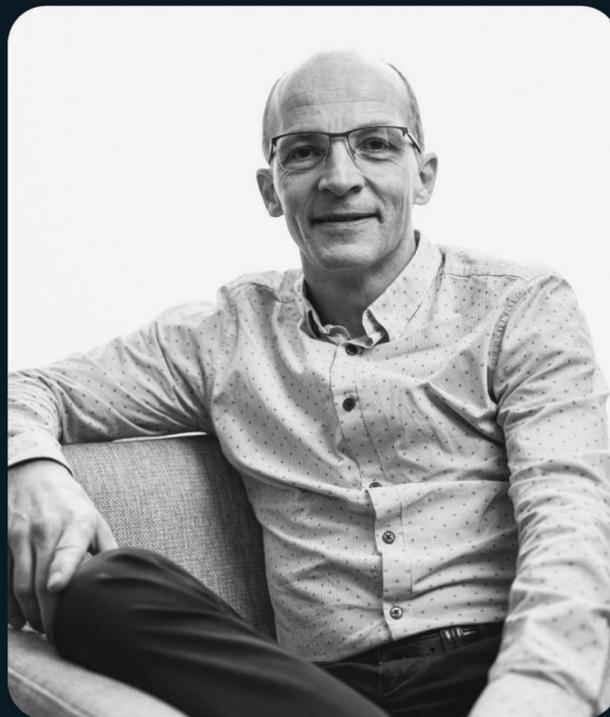
Redis

BRAND GUIDELINES

Volume 1.0
April 2024

Hi there, welcome to the world of Redis.

In this document, you'll find everything
you need to tell our story in every
piece of content you create.



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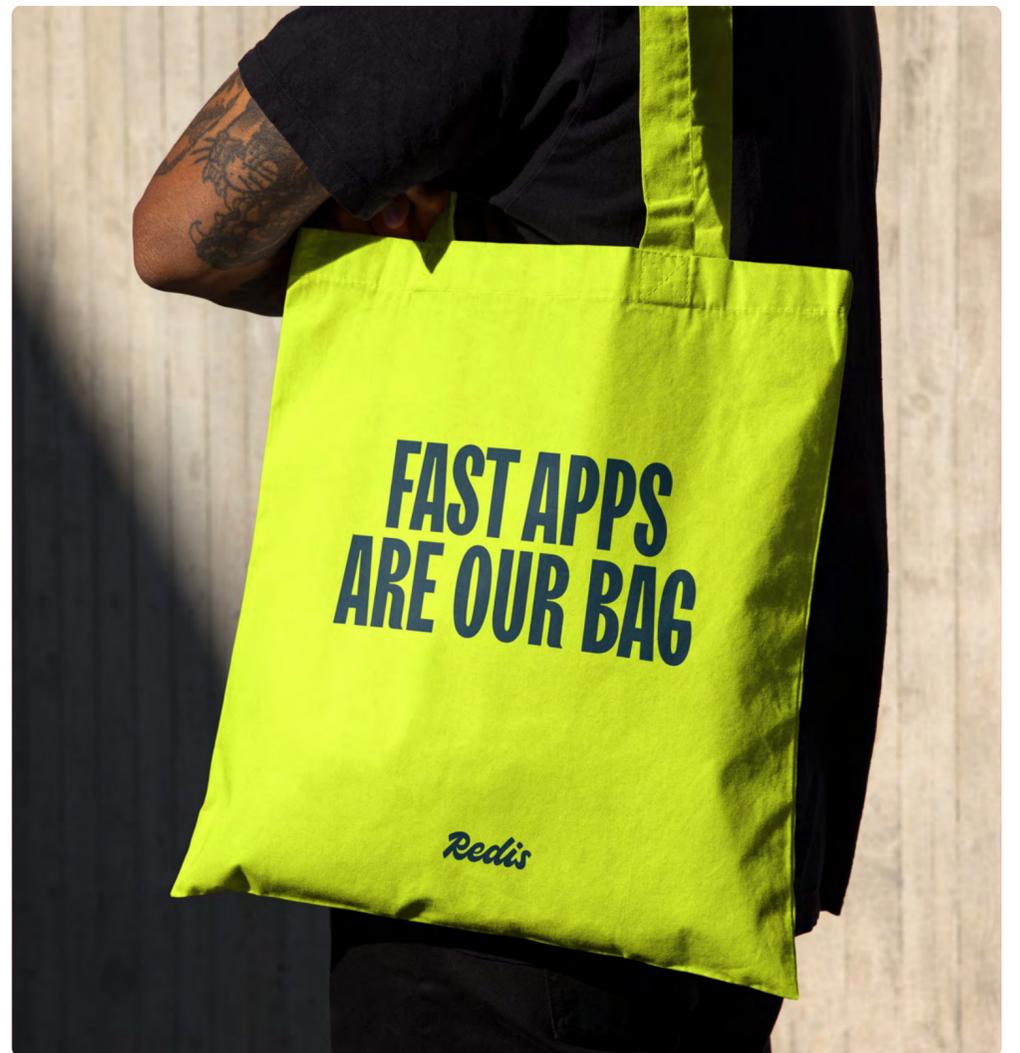
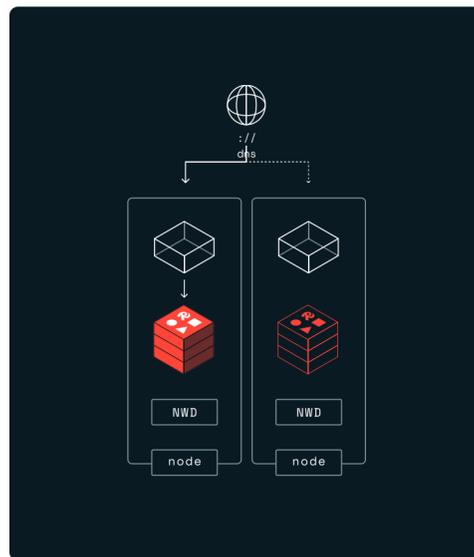
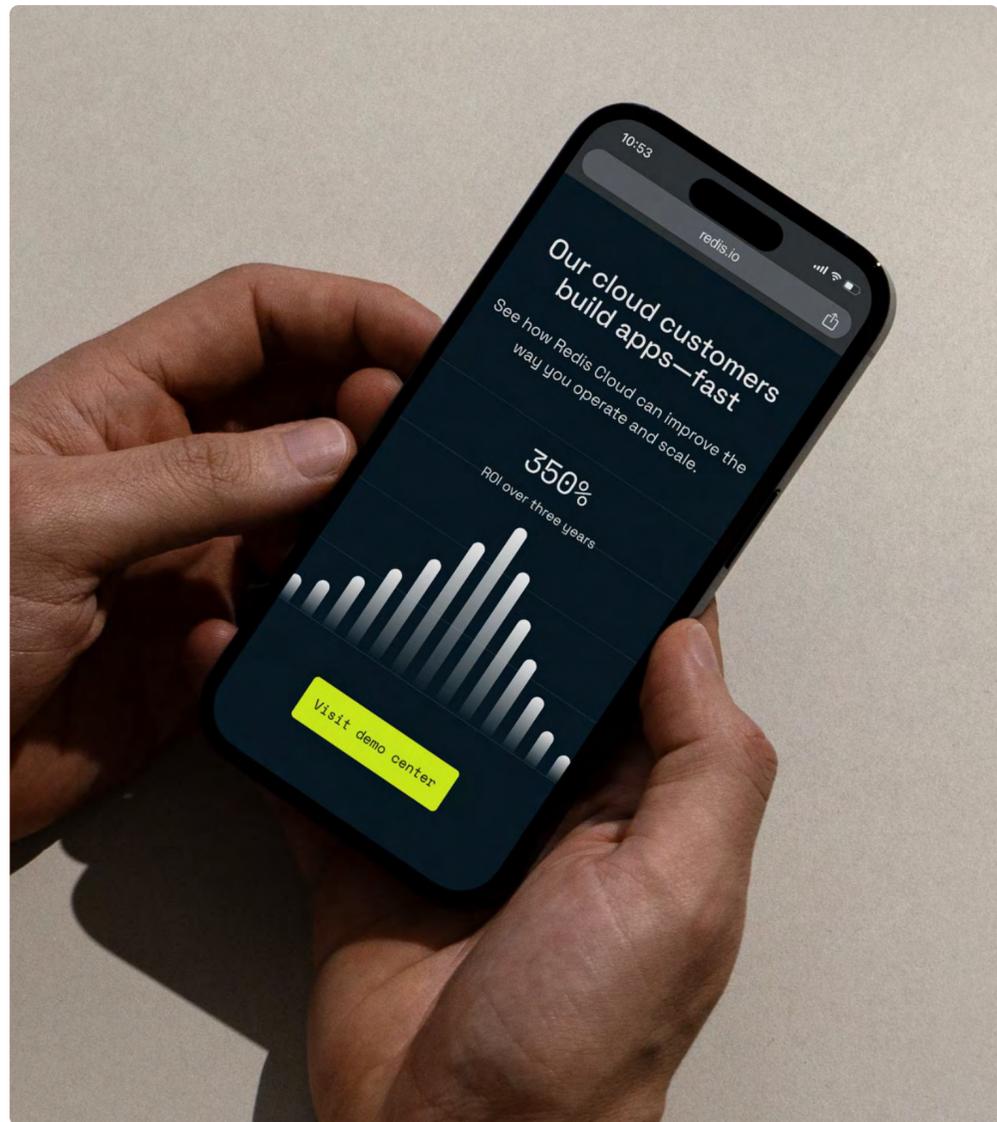
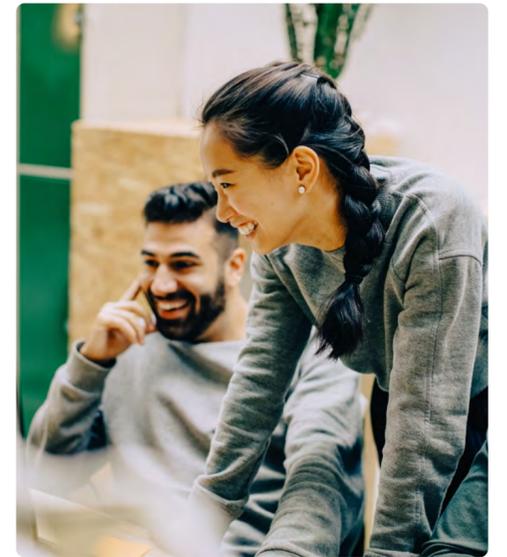
VISUAL IDENTITY

1.0	About our visual identity
1.1	Logo
1.2	Typography
1.3	Color
1.4	Photography
1.5	Graphic elements
1.6	Illustration
1.7	Iconography
1.8	Motion
1.9	Gallery



About our visual identity

Our brand's visual identity is much more than just a logo. It's every design element that makes up the way we look across our brand touchpoints and communications—from colors and typefaces, to illustration and photography style, and more.



3.1 Logo

● 3.1 LOGO

Redis logo

Our logo captures the craft of code. Just as our original manifesto said “code is like a poem,” we celebrate both technical structure and creativity.

Following that same convention, our new Redis red is named Hyper: a prefix meaning “more” or “beyond,” and used to reference something wildly exciting and creative.

Our logo speaks for itself and is never to be locked up with any other graphic element, e.g., the R, the cube, or a product name.



Redis

● 3.1 LOGO

Redis logomark

The R logomark is our brand shorthand. It can be used when the full name Redis is nearby, in small spaces, or as a sign-off once users have seen our name elsewhere. Its primary use case is as our favicon.

We always encourage the use of our primary logo ahead of the R to create familiarity, especially in the early stages of our new brand.

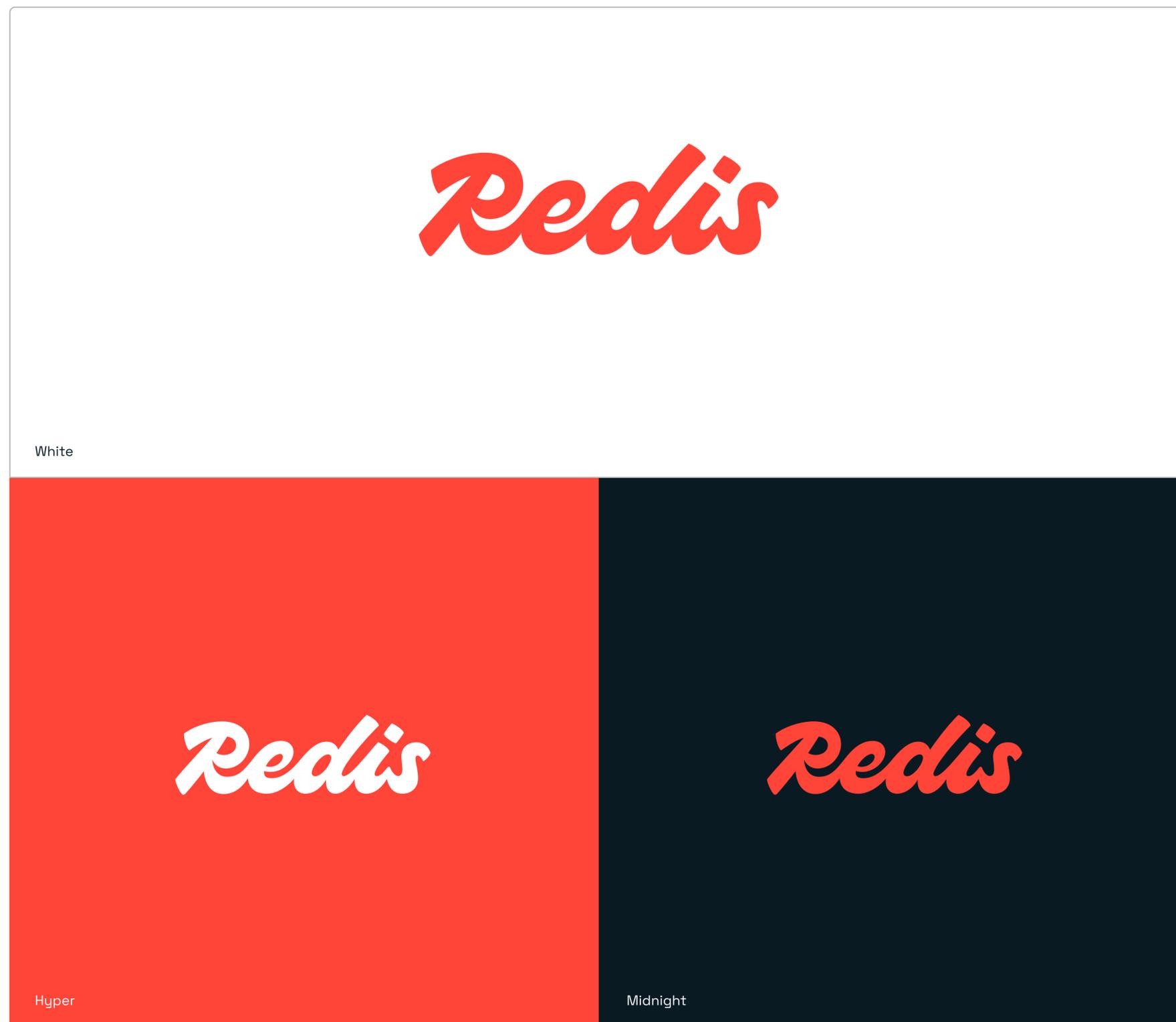


Logo colorways

These are our logo primary colorways. Hyper is our signature brand color, and we default to using this energetic red wherever possible.

These primary colorways should be used when introducing or re-establishing brand recognition, i.e., sponsored and field marketing events

Primary colorways



● 3.1 LOGO

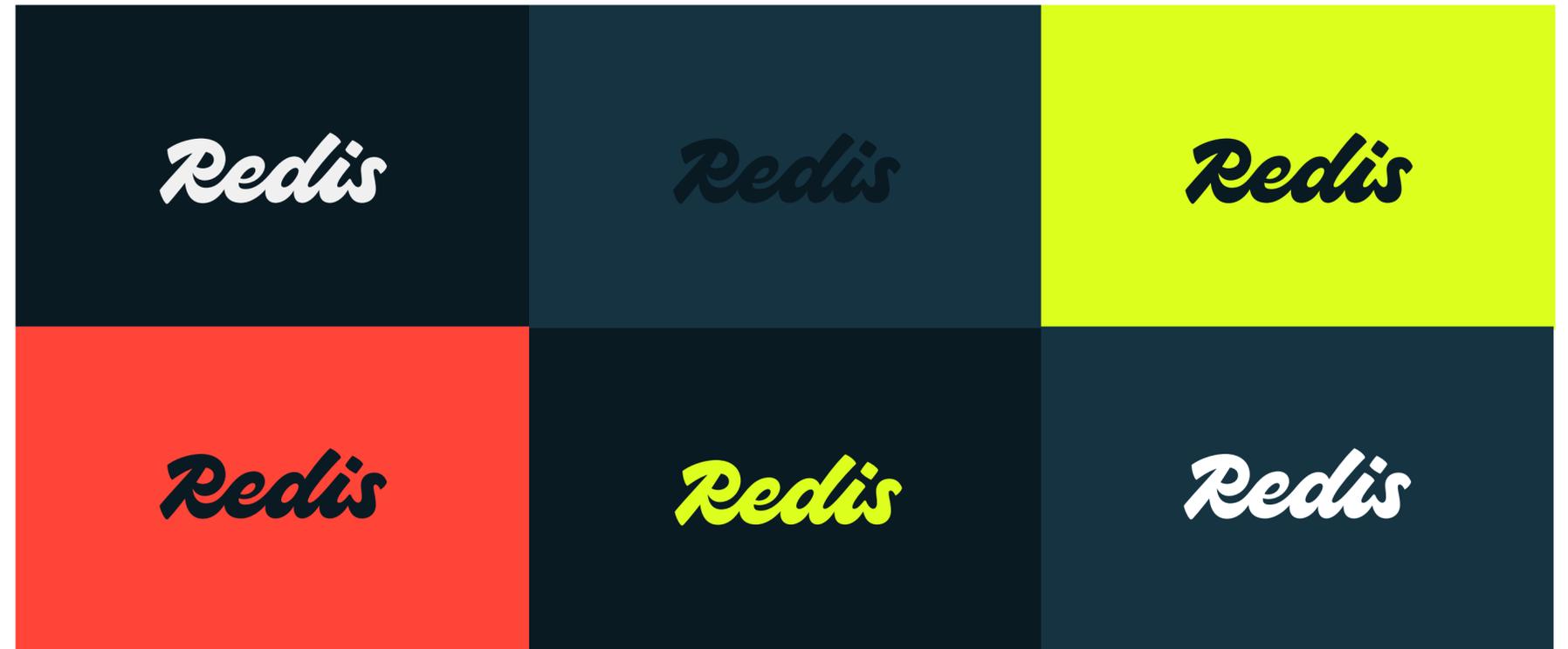
Logo colorways

Our brand embraces the use of color, and our secondary and tertiary logo colorways showcase our vibrant palette while still retaining the integrity of the logo.

Our secondary logo colorways can be used when brand recognition has been established, i.e., social media

Our tertiary logo colorways can be used when brand familiarity has been established, i.e., internal decks and comms

Secondary colorways



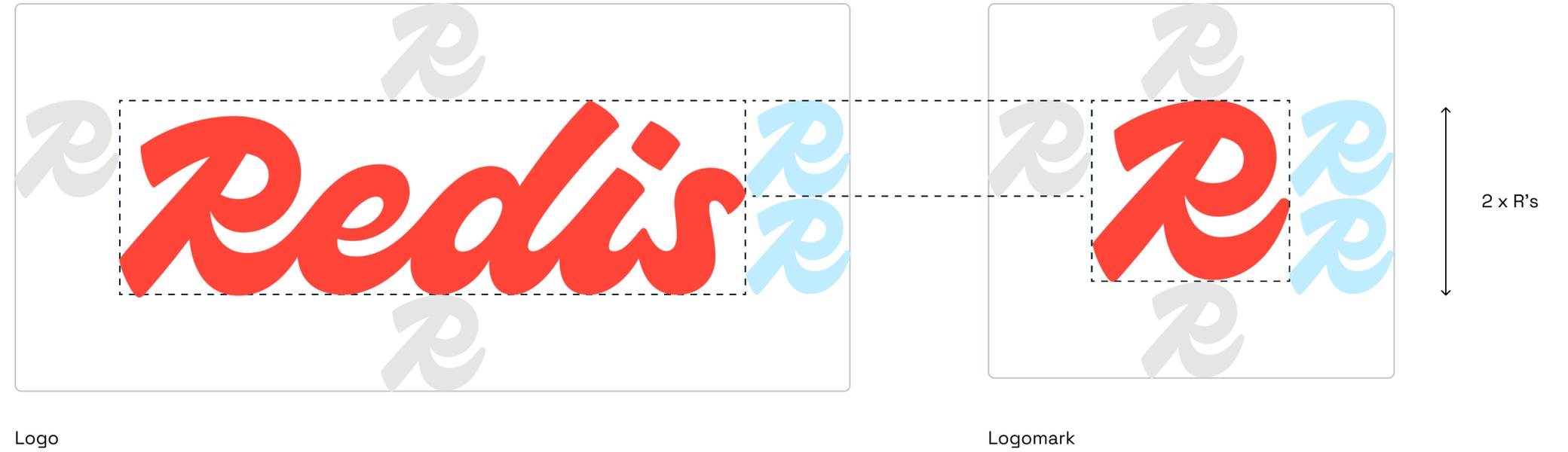
Tertiary colorways



Minimum clear space & size

We're proud of our logo, and require minimum clear space and sizing rules at all times to uphold its legibility and integrity when it appears with other elements.

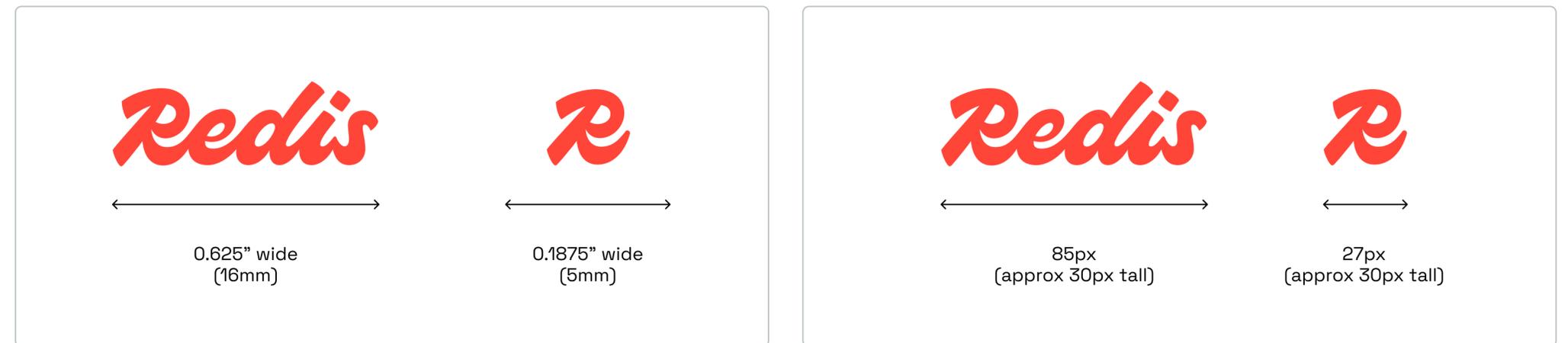
Minimum clear space



Logo

Logomark

Minimum size



Print

Digital

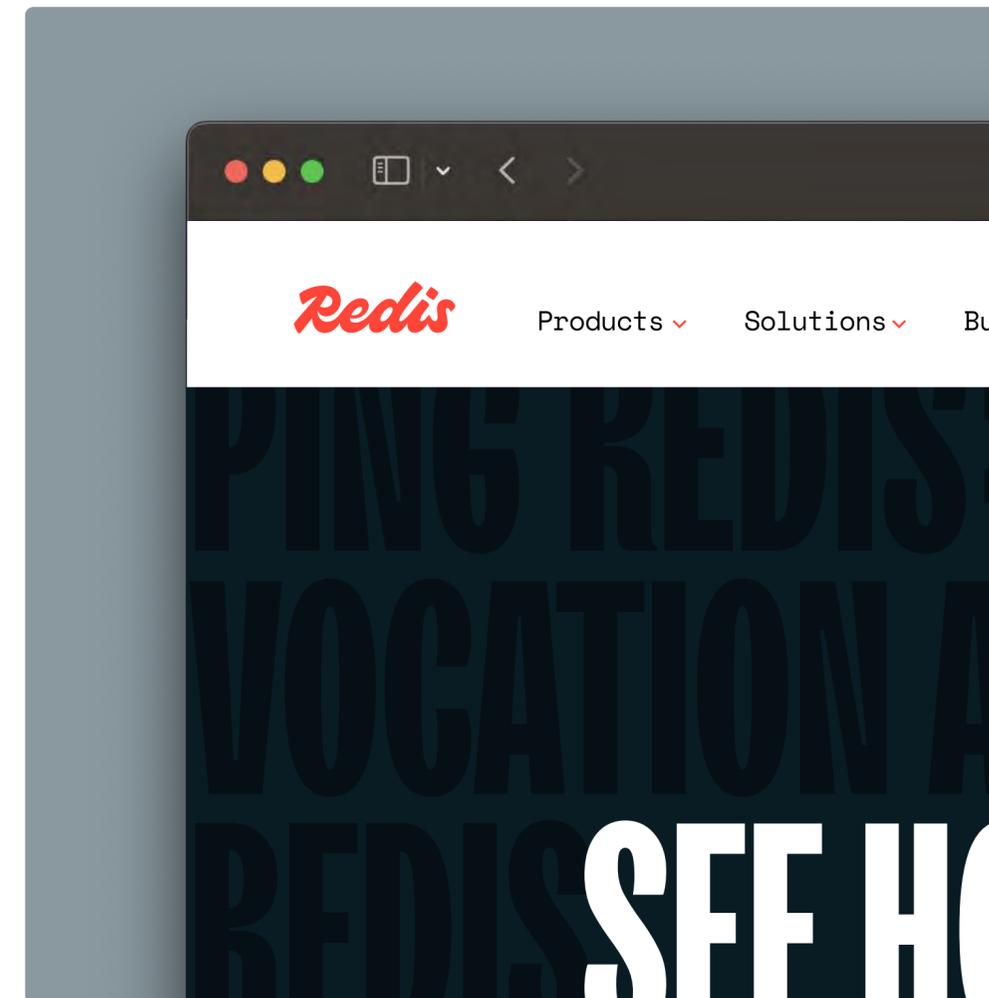
Correct logo usage



✓ **Correct usage**
Laptop stickers show the Redis logo, and Redis logomark alongside each other in primary and secondary colorways.

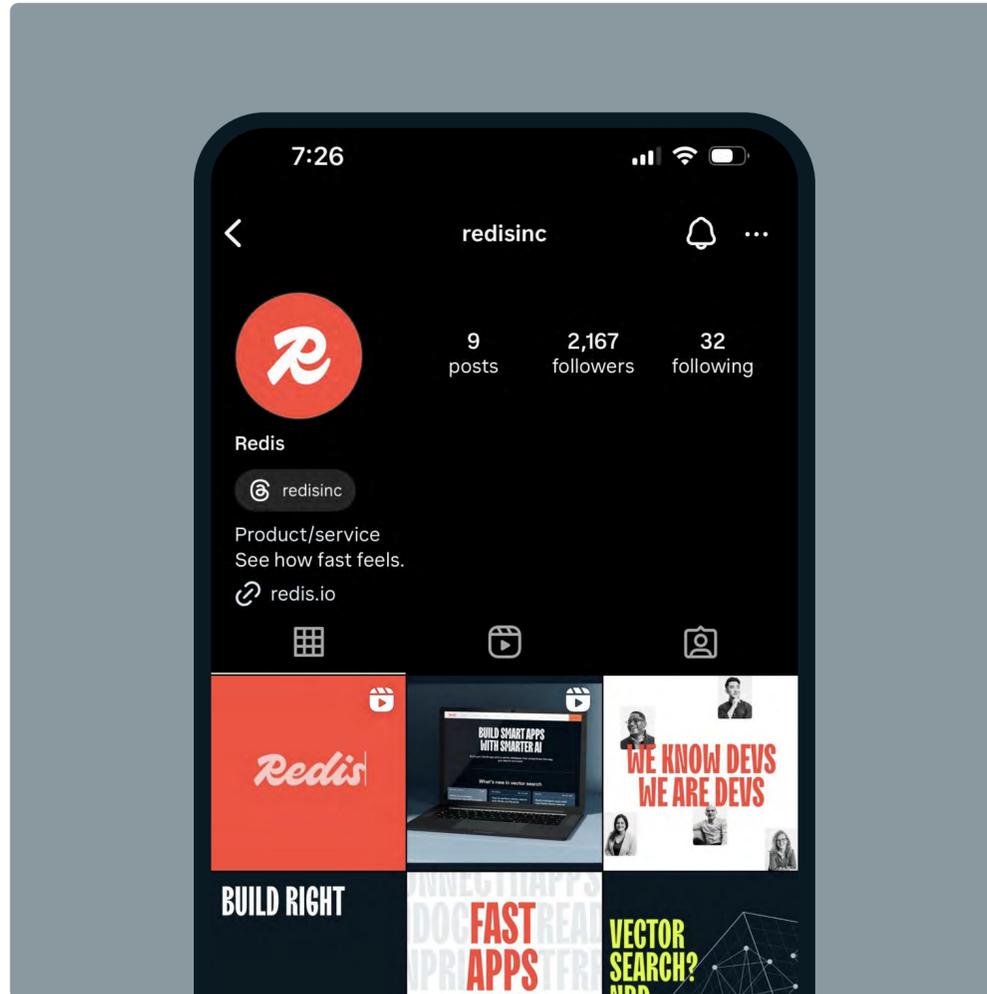


✓ **Correct usage**
Wayfinding sign shows the Redis logo in a primary colorway with surrounding clear space in a physical setting.



✓ **Correct usage**
Website global nav shows the Redis logo in a primary colorway with surrounding clear space in a digital setting.

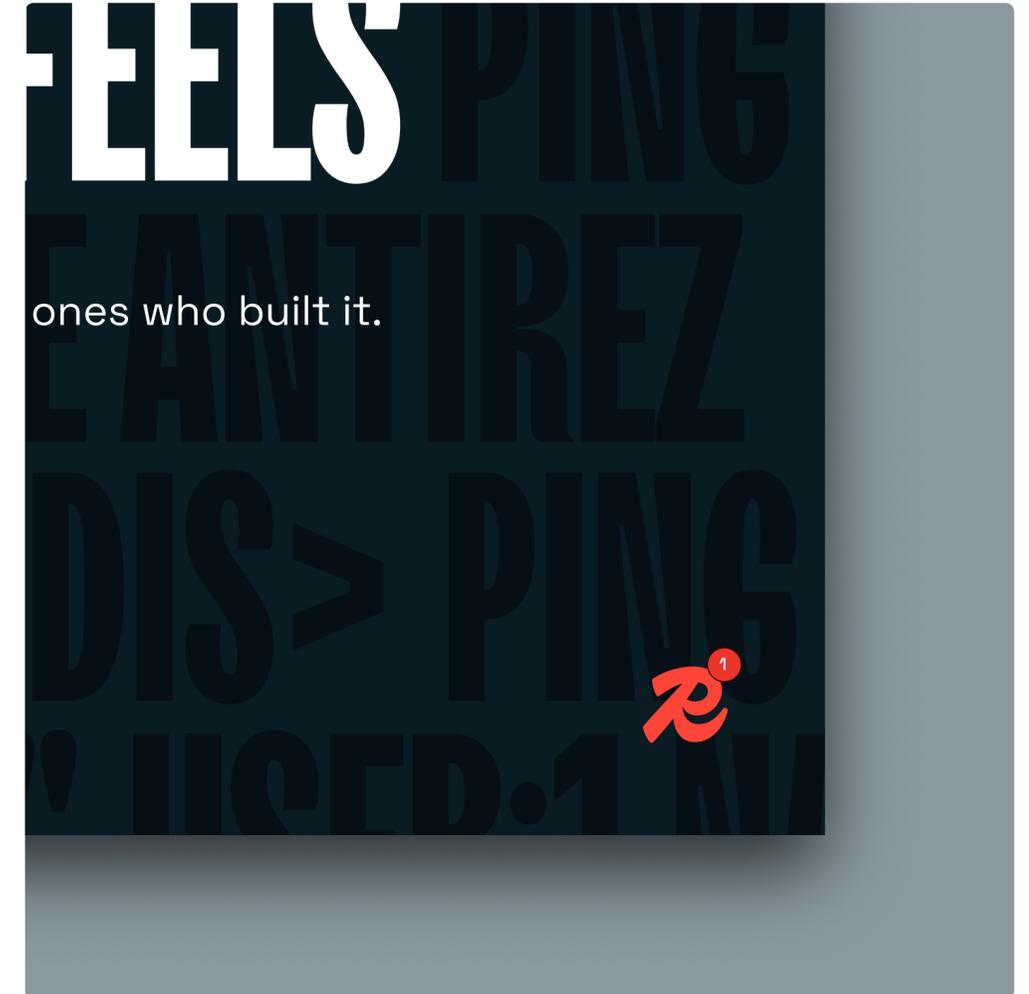
Correct logomark usage



- ✓ **Correct usage**
Instagram icon displays our R logomark alongside the profile name, in a primary colorway.



- ✓ **Correct print usage**
An embroidered cap with our R logomark, in a primary colorway, created as a tradeshow giveaway.



- ✓ **Correct digital usage**
Website chatbot is our R logomark, seen alongside the Redis logo in the top global nav.

Incorrect logo usage

We avoid these treatments to our logo to uphold its legibility and integrity across all media.



✗ Why doesn't it work?
Gradient applied to logo



✗ Why doesn't it work?
Soft shadow added to logo



✗ Why doesn't it work?
Compressed version of logo



✗ Why doesn't it work?
Adding product names to the logo



✗ Why doesn't it work?
Logo placed in black rectangle



✗ Why doesn't it work?
Logo is a mask for imagery



✗ Why doesn't it work?
Logo outlined



✗ Why doesn't it work?
Logo next to the "R" logomark



✗ Why doesn't it work?
Logo next to the cube

Supergraphic logo

Our logo can be scaled up, and carefully cropped to create a bold supergraphic. This application is an artful approach for complementary mediums where recognition and legibility aren't the highest priority.



- Phone wallpapers

Supergraphic logo cropping

This is the primary way to crop our logo for a supergraphic treatment: cropping both ends of the logo and avoiding the sharp end terminals of the “R” and the “s” make for a more seamless composition.



Other supergraphic logo cropping

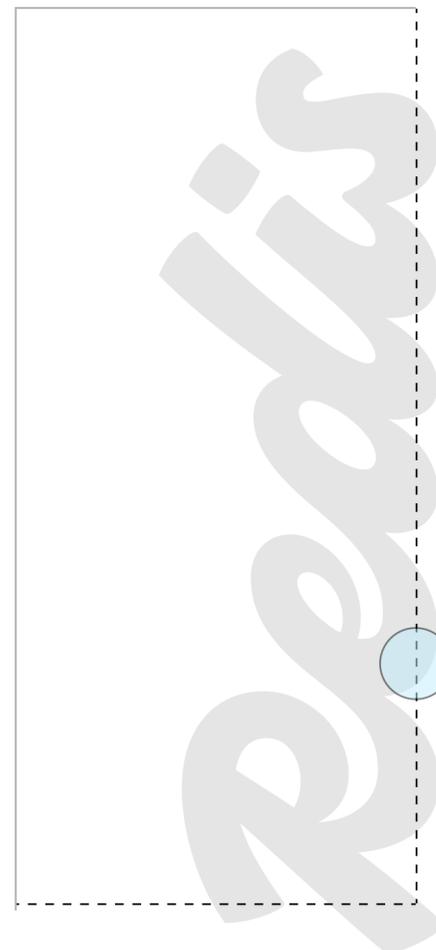
Here are some other ways to crop the logo for a supergraphic treatment—cinching in either the logo or the R logomark at the top and bottom of the letterforms, always ensuring it is legible.

This supergraphic application of the logo is contextual, and should only be applied by a member of the Brand Design team.

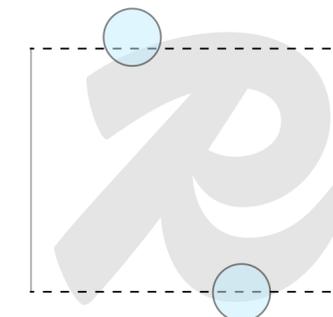
Baseline cropping



Example 01
The baseline of Redis is cropped, but letterforms are still legible



R cropping



Example 01
The top and bottom of the R is cropped, but still legible

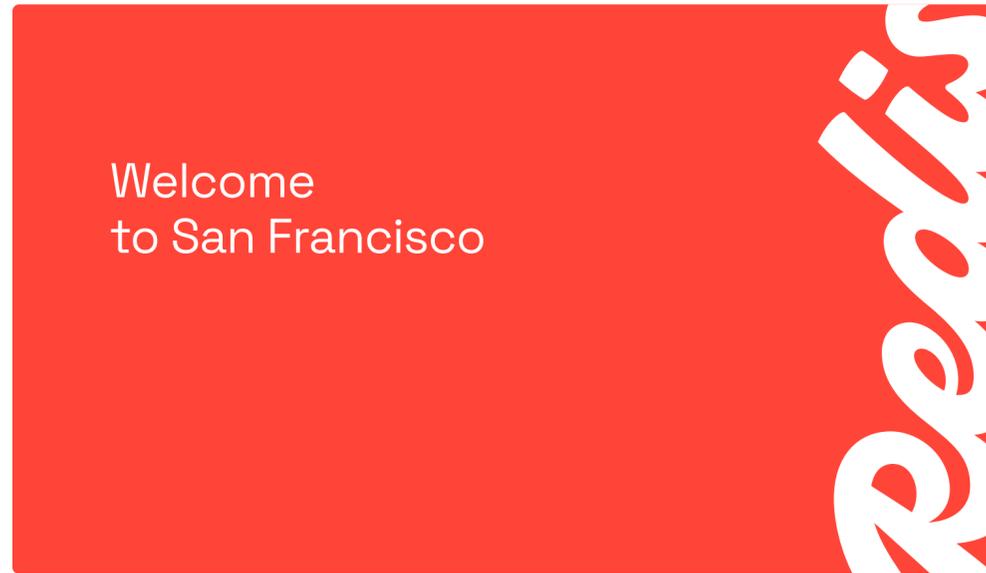


Example 02
The terminal of the R leg is cropped, but still legible

Supergraphic logo usage

Here are some correct and incorrect uses of the supergraphic logo and R logomark.

Supergraphic logo



✓ **Correct usage**
Legible as Redis, and correct hierarchy of complimentary type



✗ **Incorrect usage**
Not legible as Redis, and competing hierarchy of complimentary type

Supergraphic logomark

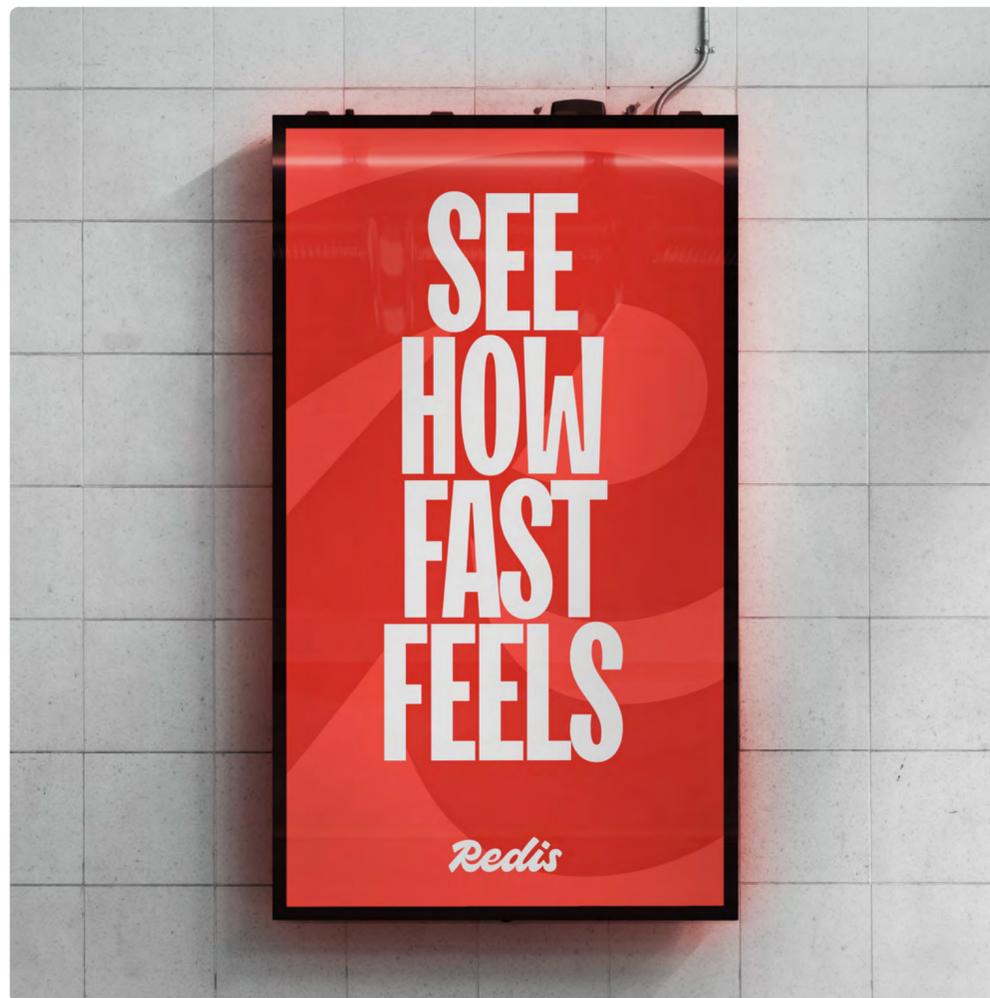


✓ **Correct usage**
Horizontally aligned, and scaled to identify as R

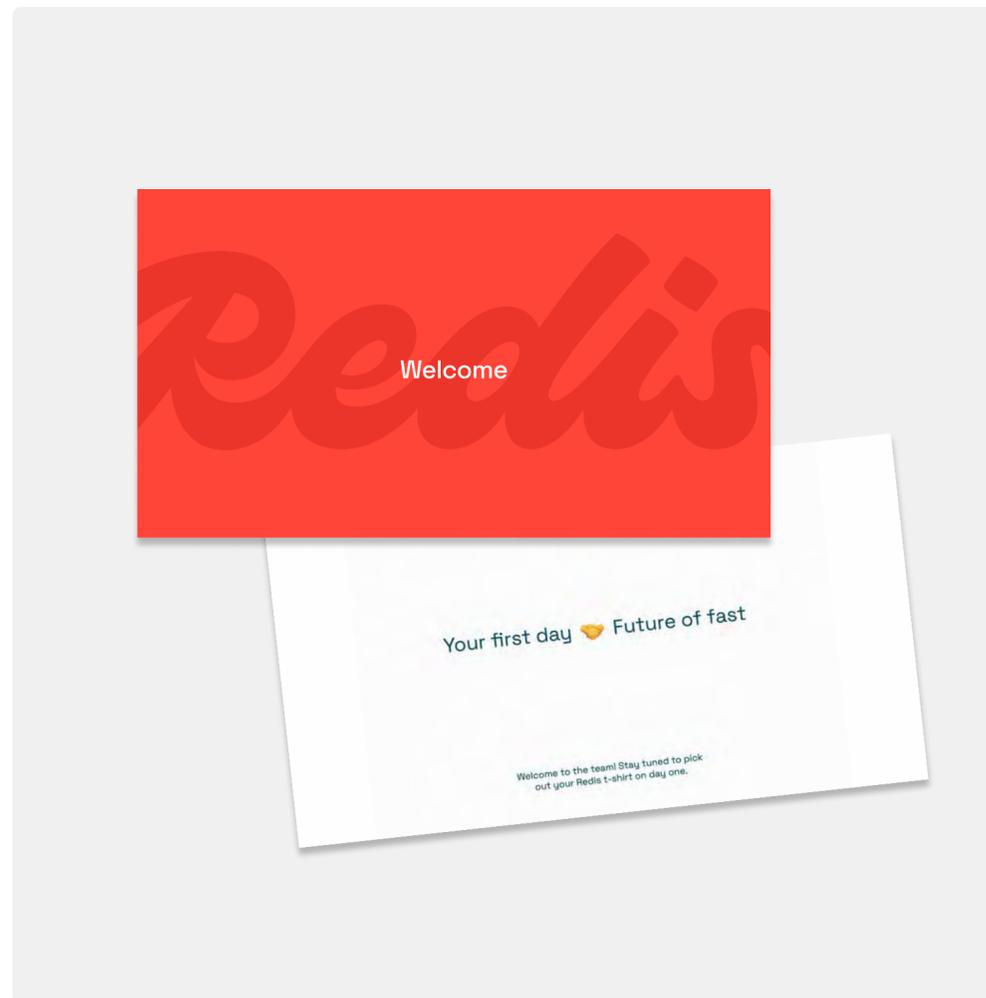


✗ **Incorrect usage**
Rotated orientation, and scaled so not identifiable as R

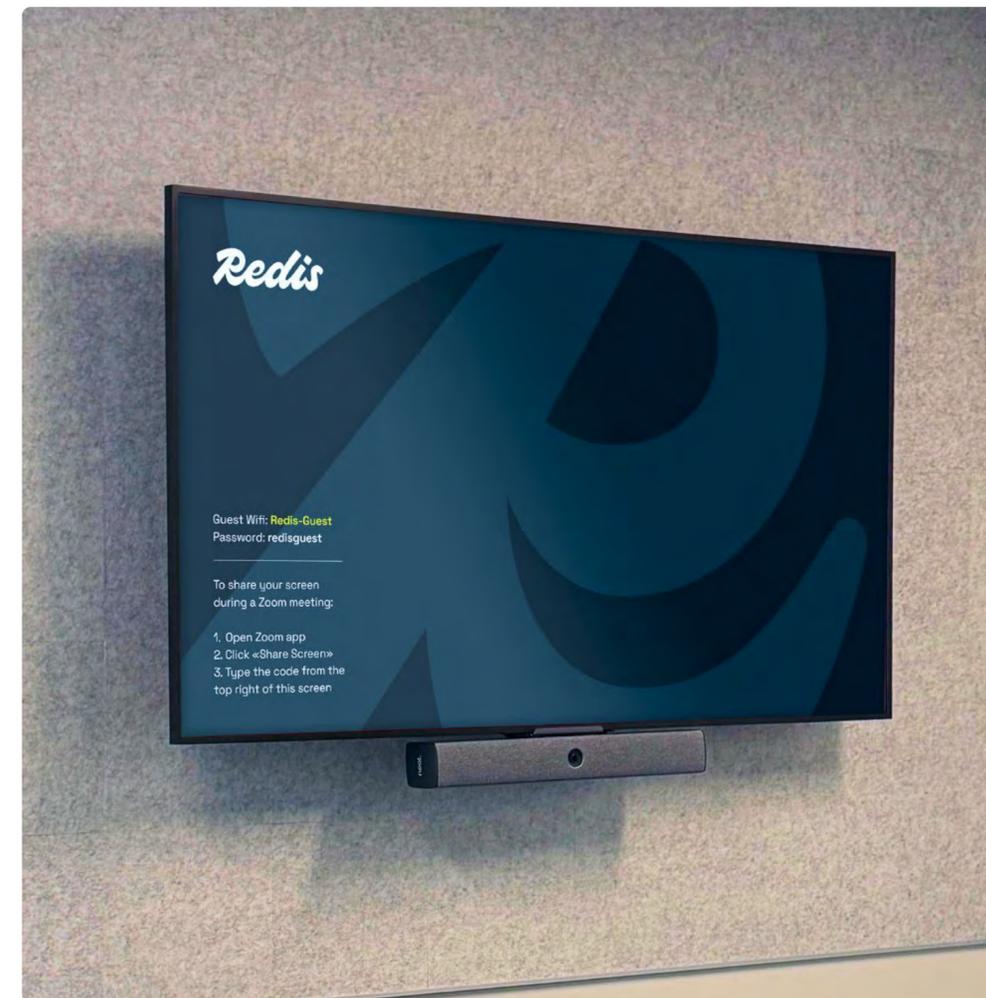
Correct supergraphic usage



- ✓ **Correct usage**
Digital billboard shows the supergraphic R logomark as a tone-on-tone treatment behind white typography for legible contrast.



- ✓ **Correct print usage**
Welcome card shows the supergraphic logo sitting as a tone-on-tone treatment behind white typography for legible contrast.



- ✓ **Correct digital usage**
In room wifi signage shows the supergraphic R logomark sitting as a tone-on-tone treatment behind white typography for legible contrast.

Incorrect supergraphic usage

We avoid these supergraphic treatments to our logo to uphold its legibility and integrity across all media.



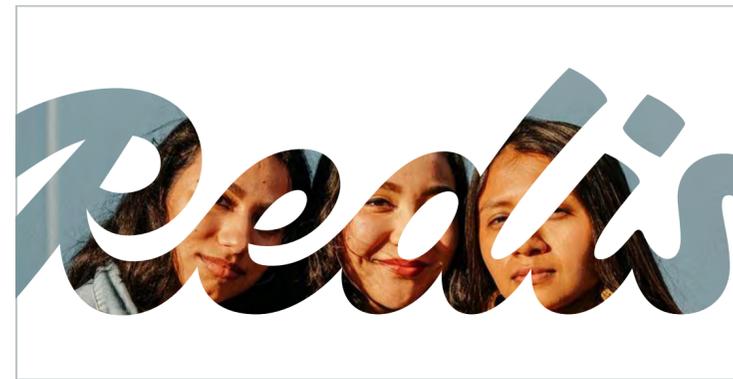
✘ **Why doesn't it work?**
Unidentifiable part of the logo



✘ **Why doesn't it work?**
Too much of the logo cropped off



✘ **Why doesn't it work?**
Rotated supergraphic logo



✘ **Why doesn't it work?**
Masked image within supergraphic logo



✘ **Why doesn't it work?**
Poor contrast background color



✘ **Why doesn't it work?**
Poor contrast for overlaid type legibility



✘ **Why doesn't it work?**
Supergraphic logo outlined



✘ **Why doesn't it work?**
No repeating supergraphic logomark to fill space



✘ **Why doesn't it work?**
No mirroring of supergraphic logomark

3.2 Typography

Typography overview

Our brand expresses itself with three typefaces: TT Trailers, Space Grotesk, and Space Mono. They each serve different, but complementary uses in our brand system.

Geist and Geist Mono are used strictly for docs, and only the Brand and Web teams will use them.

TT TRAILERS BRAND

ABC
TT TRAILERS

This is our brand's display typeface, used only for large headlines and key statements.  Used often

SPACE GROTESK BRAND

Aa
Space Grotesk

This is our brand's workhorse typeface, used for subheads, body copy, and most written comms.  Used most

SPACE MONO BRAND

Aa
Space Mono

This is our brand's technical typeface, used for CTAs, eyebrow headings, and technical diagrams.  Used least

GEIST DOCS

Aa
Geist

GEIST MONO DOCS

Aa
Geist Mono

TT Trailers

Our most expressive typeface, TT Trailers, has a carved, maker quality that balances the theme of “craft” with our “coder” sensibility. It carries a visual and tonal weight that embodies our “irreverent” voice attribute.

It’s our display typeface used only for H1 headlines, and typographic textures in print and digital settings. This typeface requires attention to detail in application, and isn’t available for use across Google slides, or docs and sheets.

TT Trailers is made by the True Type foundry, with licenses and additional weights for purchase [here](#).

BOLD

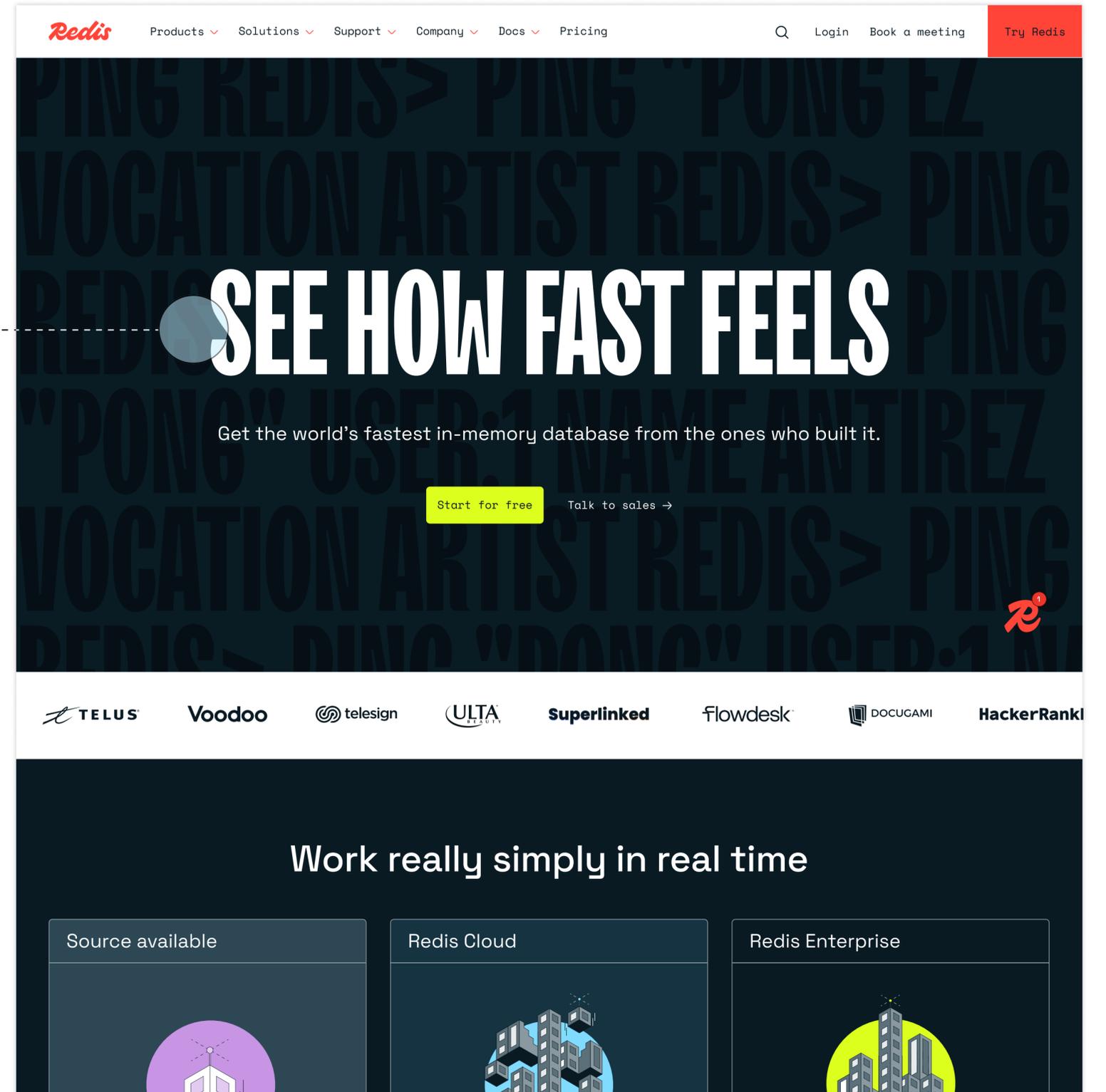
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12345678
!@#\$%* &? }

3.2 TYPOGRAPHY

TT Trailers use

This is an applied example of TT Trailers for an H1 headline on the landing page of the website.

TT Trailers, Bold
200pt / 160pt
All caps, center aligned
-1% tracking
#FFFFFF



• Website

TT Trailers specs & spacing

For designers and teams with access to this typeface, this is how to correctly set TT Trailers for tracking and leading.

Tracking

AI IS
EVERYWHERE.
SO ARE WE.



TT Trailers Bold
120pt / 98pt
All caps, left aligned
Tracking 0%
Midnight

Leading

AI IS
EVERYWHERE.
SO ARE WE.



TT Trailers Bold
120pt / 98pt
All caps, left aligned
Tracking 0%
Midnight

TT Trailers alignment

TT Trailers appears in a number of settings, scaling from smaller digital ones to larger spatial installations. Depending on the space and format, it can be both left and center aligned, as shown here.

Left alignment



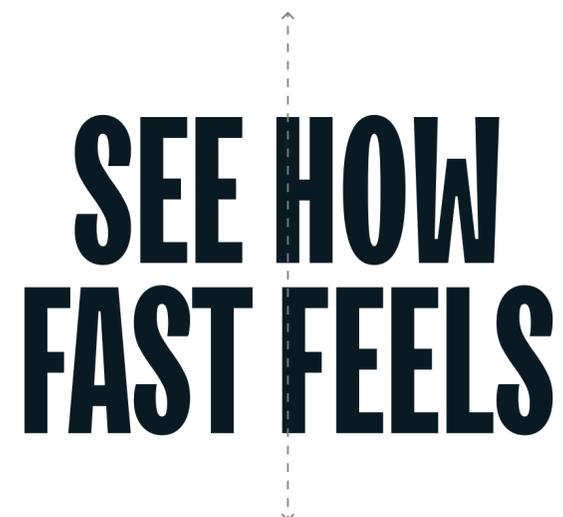
VECTOR
SEARCH?
NBD

A vertical dashed line with arrows at both ends is positioned to the left of the text, indicating left alignment.



• Social post

Center alignment



SEE HOW
FAST FEELS

A vertical dashed line with arrows at both ends is positioned between the words "HOW" and "FAST", indicating center alignment.



• Event branding

TT Trailers character count

TT Trailers is a display typeface, meaning it should be reserved for headlines and settings with few characters or words.

We've determined a general rule of eight words or fewer for TT Trailers. Lines with additional words need to be refined by one of our brand writers, or set in one of our typefaces suited to longer bodies of text.

Left alignment

**TALK TO
AN EXPERT**

✓ Correct usage
8 words or fewer

**HARNESSING GENERATIVE AI:
THE POWER OF REDIS CLOUD
AND AB LONDON**

✗ Why doesn't it work?
More than 8 words

Center alignment

**VECTOR SEARCH?
WE HAVE THAT.**

✓ Correct usage
8 words or fewer

**DECLUTTER YOUR DATA TO
ENHANCE USER ENGAGEMENT
AND STREAMLINE SYSTEMS**

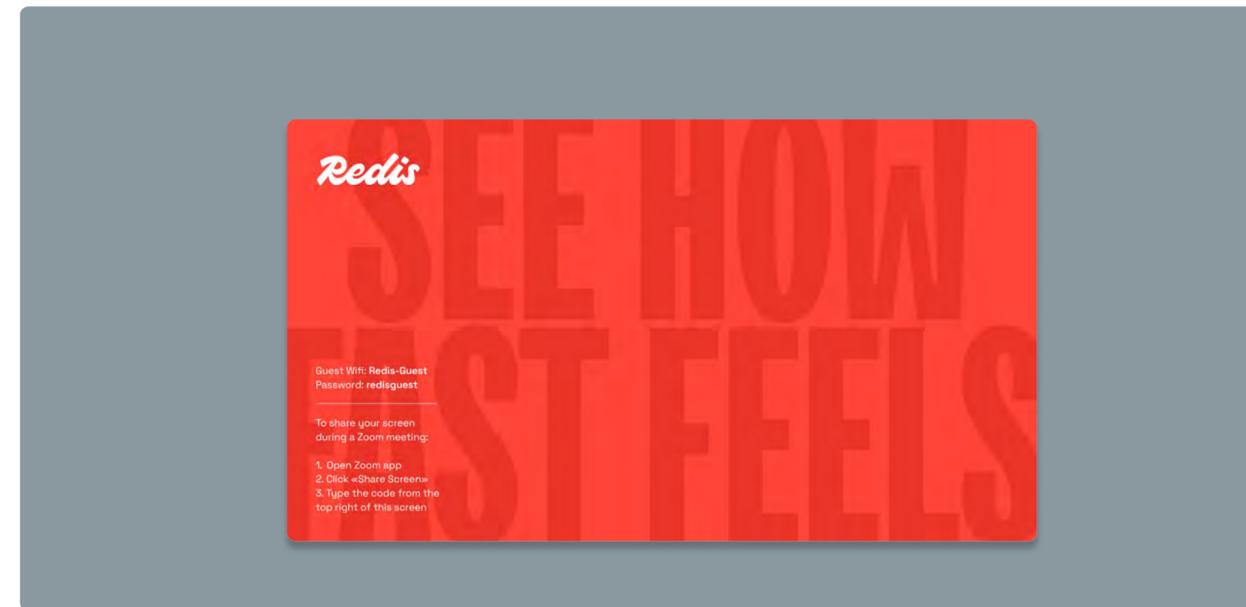
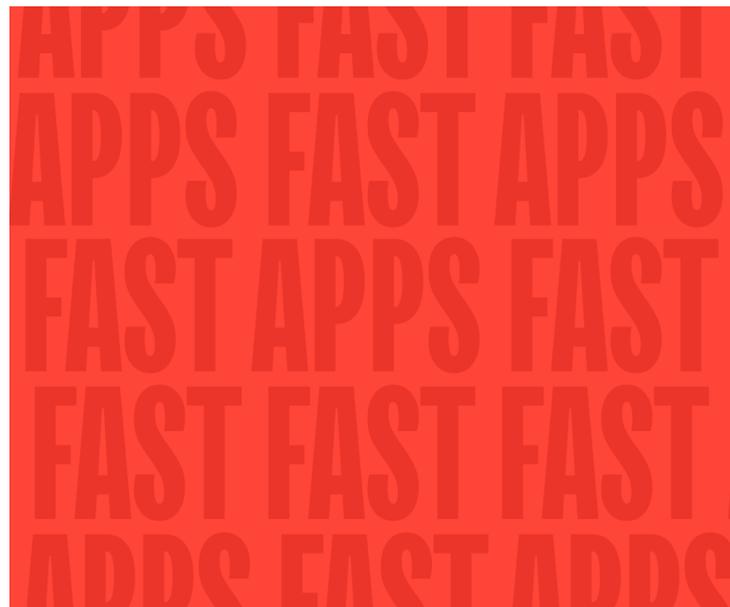
✗ Why doesn't it work?
More than 8 words

● 3.2 TYPOGRAPHY

TT Trailers texture usage

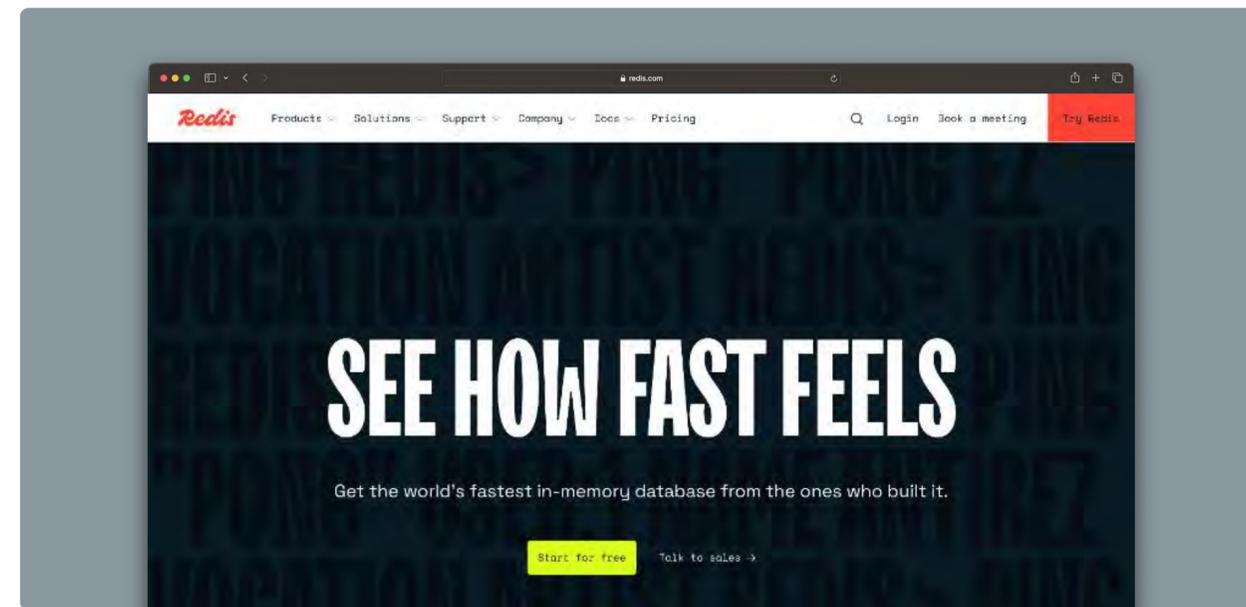
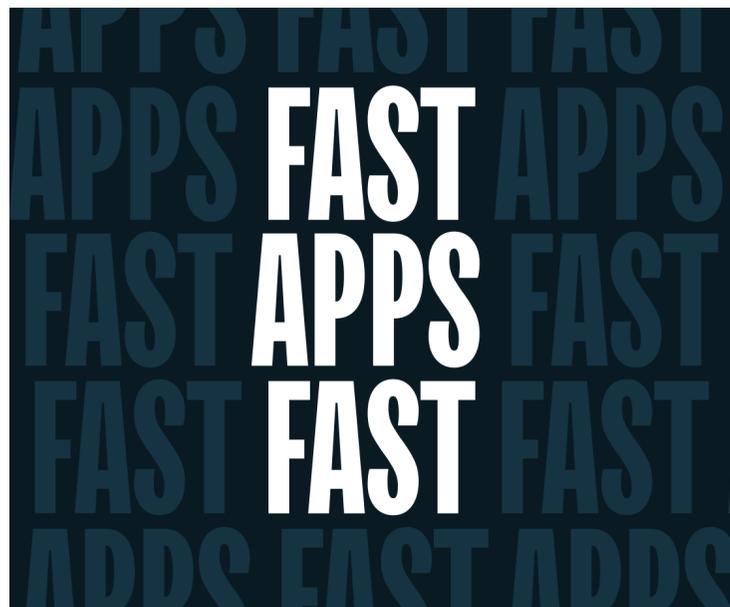
TT Trailers' geometric and blocky appearance allows for bold typographic textures. These work as tone-on-tone or contrasting colors to highlight certain words or phrases within a pattern. Both options are shown here.

Tone-on-tone usage



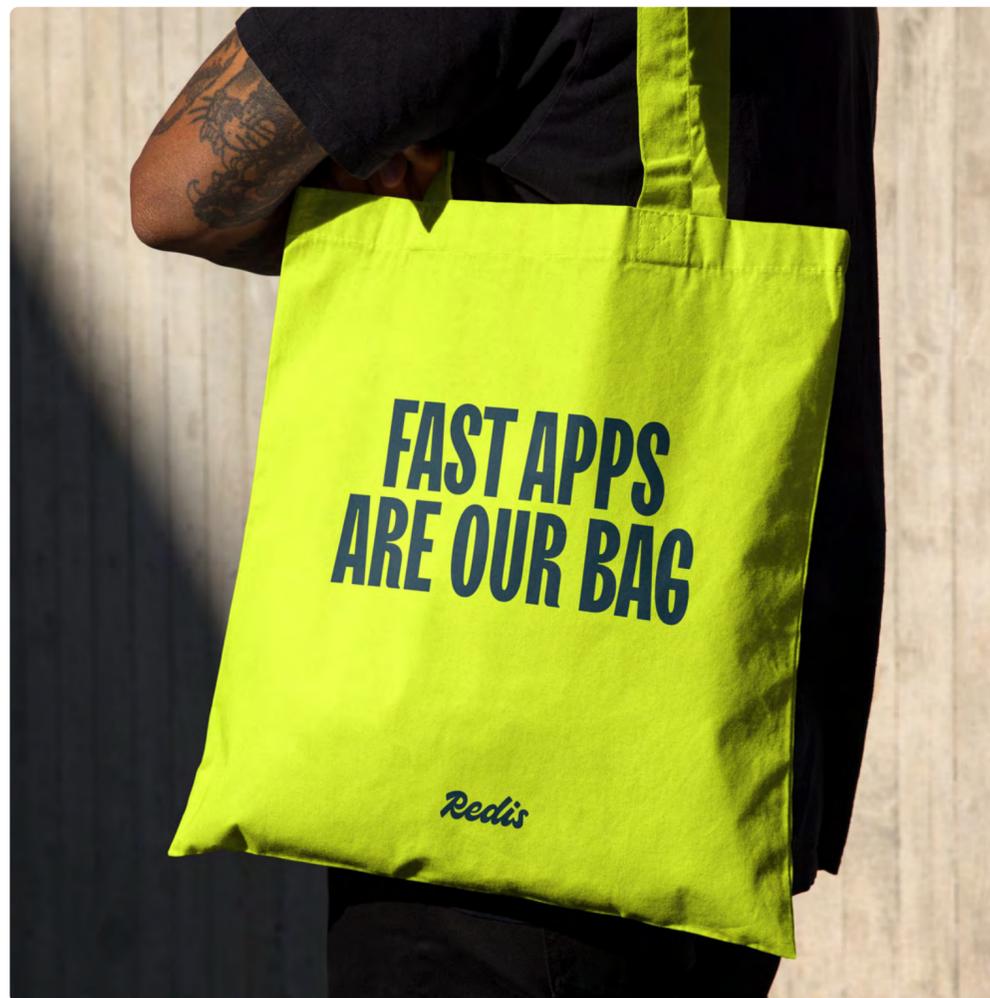
- Wifi instructions

Highlight usage

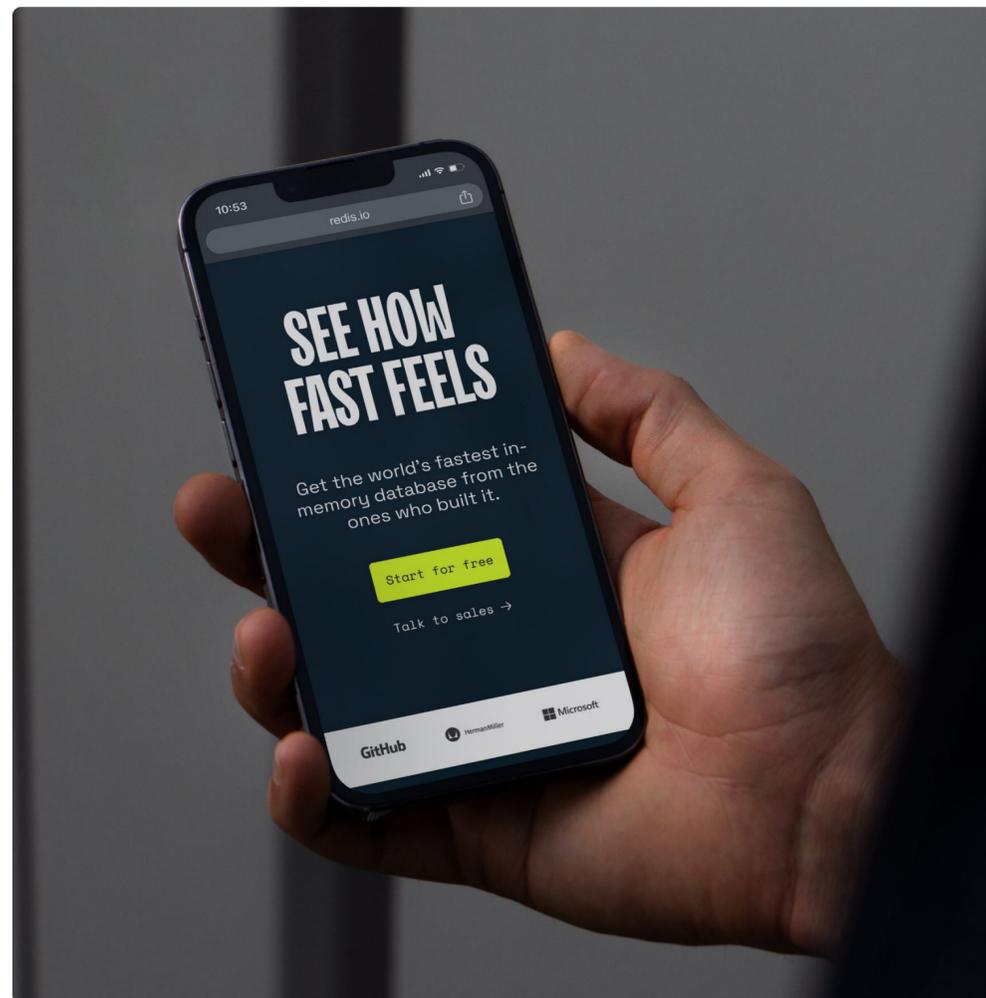


- Website

TT Trailers usage



- ✓ **Correct usage**
Tote bag shows TT Trailers center aligned and set in a playful statement with fewer than eight words.



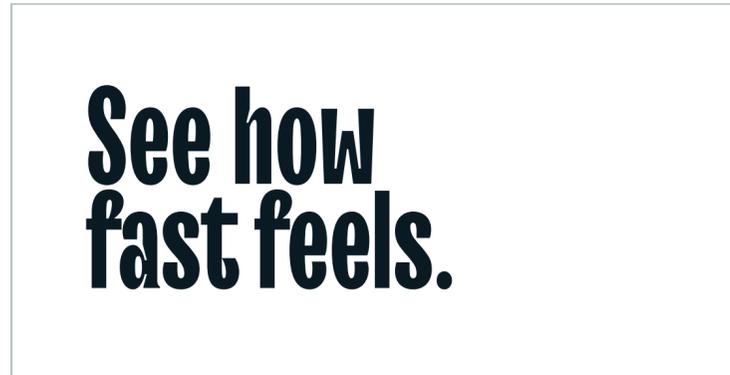
- ✓ **Correct usage**
Homepage on the mobile site shows our center-aligned, hero headline in TT Trailers.



- ✓ **Correct usage**
Wild posting shows TT Trailers in a typographic texture, highlighting a short phrase among other words with contrasting colors.

Incorrect TT Trailers usage

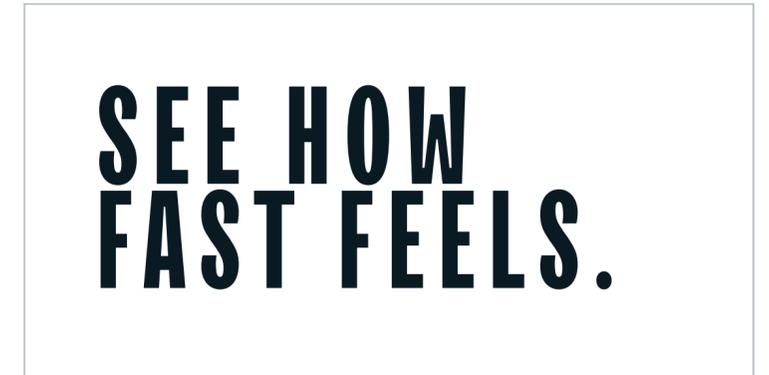
We avoid these typographic treatments with TT Trailers typeface to uphold its legibility across all media.



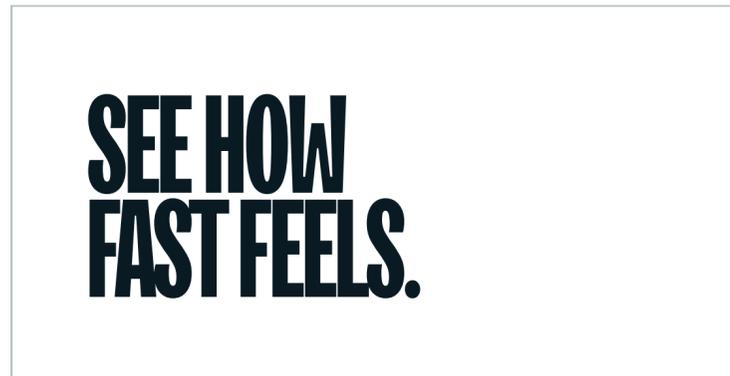
✘ Why doesn't it work?
Sentence set to lowercase.



✘ Why doesn't it work?
Poor color contrast.



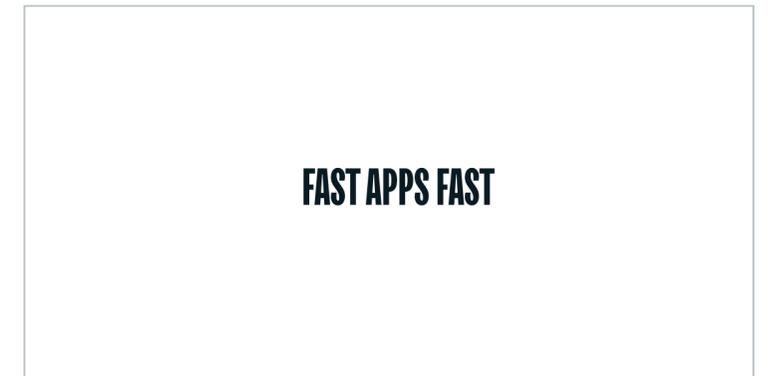
✘ Why doesn't it work?
Sentence tracked too loosely.



✘ Why doesn't it work?
Sentence tracked too tightly.



✘ Why doesn't it work?
Sentence poorly balanced.



✘ Why doesn't it work?
Letterforms too small to be legible.

Space Grotesk

Our workhorse typeface, Space Grotesk is inspired by precision with its geometric, yet approachable appearance. It feels aligned to the digital world, and is a counterpoint to the crafted quality of TT Trailers.

It carries the majority of typographic needs for subheads, body copy, and everything in between. It's native to Google, and lives across all G.suite platforms for aligned usage and visual consistency.

Space Grotesk is an open source typeface, designed by [Florian Karsten](#) and distributed by Google fonts, [here](#).

SPACE GROTESK

BRAND

Regular
Medium
Semi Bold
Bold

AaBbCc

1234567

!@#\$*%&?}

Space Mono

Our technical typeface, Space Mono is inspired by developers and the language of code.

Its symmetrical appearance and spacing provides uniformity to CTA buttons, text links, eyebrow headers, and technical illustrations and diagrams. It's native to Google, and lives across all G.suite platforms for aligned usage and visual consistency.

Space Mono is an open source typeface, designed by [Colophon foundry](#) and distributed by Google fonts, [here](#).

SPACE MONO

BRAND

Regular
Bold

AaBbCc
1234567
!@#\$%&? }

3.2 TYPOGRAPHY

Space Grotesk & Mono usage

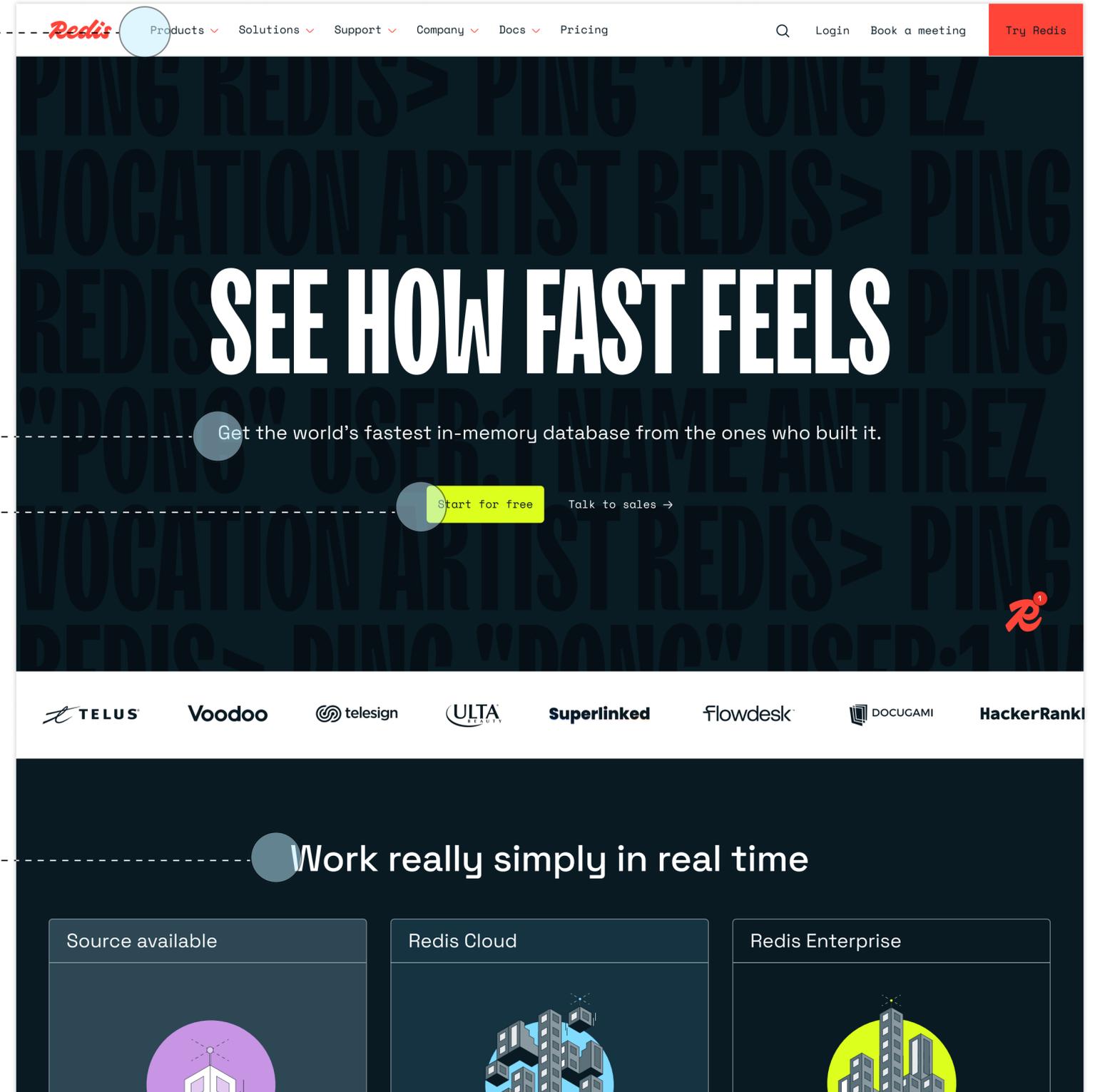
This is an applied example of Space Grotesk and Space Mono in context of our homepage. Space Grotesk is secondary in usage, and Space Mono is tertiary.

Space Mono for text
CTAs in the nav

Sharp Grotesk for
secondary headline

Space Mono for
button and text CTAs

Sharp Grotesk for a
secondary headline



• Website

Space Grotesk & Mono weight

Regular, Medium, and SemiBold are the most commonly used weights for our visual language. Here is a balanced type spec showing all the weights in use (left), vs. an imbalanced type spec (right).

✓ Correct usage

- 1 Space Mono, Regular
18pt / 115%
All caps, left aligned
Tracking 0%
- 2 Space Grotesk, Medium
58pt / 115%
Sentence case, left aligned
Tracking -1%
- 3 Space Grotesk, Medium
30pt / 115%
Sentence case, left aligned
Tracking 0%
- 4 Space Grotesk, Regular
18pt / 140%
Sentence case, left aligned
Tracking 0%
- 5 Space Grotesk, Semi-Bold
18pt / 140%
Sentence case, left aligned
Tracking 0%

✗ Incorrect usage

- Space Mono, Bold Italic
18pt / 115%
All caps, left aligned
Tracking 0%
- Space Grotesk, Bold
58pt / 115%
Sentence case, left aligned
Tracking -1%
- Space Grotesk, Bold
30pt / 115%
All caps, left aligned
Tracking 0%
- Space Grotesk, Bold
18pt / 140%
Sentence case, left aligned
Tracking 0%
- Space Grotesk, Semi-Bold
18pt / 140%
All caps, left aligned
Tracking 0%

- ✓ **Correct usage**
Correct heirarchy and balance between different type sizes and lengths

1 3.2 TYPOGRAPHY

2 Real-time search capabilities

3 Available on-prem & as a managed service

4 Redis Enterprise real-time ingest and search lets you effortlessly scale Search and Query across an entire cluster, allowing you to grow your indexes to billions of documents on hundreds of servers.

5 **Note:** Contact us for more information on our

Learn more

3.2 TYPOGRAPHY

Real-time search capabilities

AVAILABLE ON-PREM & AS A MANAGED SERVICE

Redis Enterprise real-time ingest and search lets you effortlessly scale Search and Query across an entire cluster, allowing you to grow your indexes to billions of documents on hundreds of servers.

NOTE: Contact us for more information on our

Learn more

- ✗ **Why doesn't it work?**
Similar weight and emphasis across all different type sizes and lengths

Space Grotesk specs & spacing

Space Grotesk is used for the majority of written content, and here are some examples of how to apply the correct leading (vertical spacing) to copy in both a subhead, and body copy format.

General rule: leading will need to increase with decreasing point size to ensure legibility at smaller scales. Start with a leading of 115% and adjust to more or less as needed.

Leading for larger type

Build production-ready apps with a fully managed service that fits your stack

✓ **Correct usage**
Leading is evenly spaced, with enough air between the lines for legibility

Space Grotesk, Medium
44pt / 115%
Sentence case, left aligned
Tracking -1%

Build production-ready apps with a fully managed service that fits your stack

✗ **Why doesn't it work?**
Leading is too tight with words jumbling together making it hard to read

Space Grotesk, Medium
44pt / 94%
Sentence case, left aligned
Tracking -1%

Leading for smaller type

With caching, data stored in slower databases can achieve sub-millisecond performance. That helps businesses to respond to the need for real-time applications. But not all caches can power mission-critical applications. Many fall short of the goal. Redis is designed for caching at scale.

✓ **Correct usage**
Leading is evenly spaced, with enough air between the lines for legibility

Space Grotesk, Regular
22pt / 140%
Sentence case, left aligned
Tracking -1%

With caching, data stored in slower databases can achieve sub-millisecond performance. That helps businesses to respond to the need for real-time applications. But not all caches can power mission-critical applications. Many fall short of the goal. Redis is designed for caching at scale.

✗ **Why doesn't it work?**
Leading is too tight with words jumbling together making it hard to read

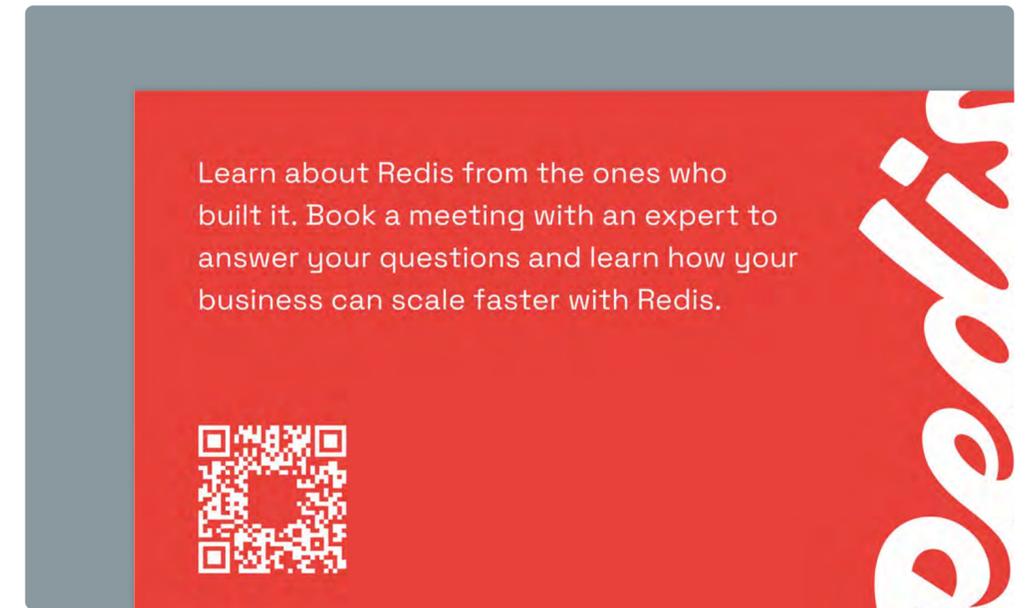
Space Grotesk, Regular
22pt / 115%
Sentence case, left aligned
Tracking -1%

Space Grotesk alignment

Space Grotesk can flex to left and center alignment across different settings. Some examples are shown here.

Left alignment

A fast, highly available,
resilient, and scalable
caching layer that spans
across cloud, on-prem,
and hybrid



• Event collateral

Center alignment

Experience app-building
with seamless, scalable speed
with Redis Cloud.

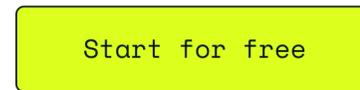


• Website

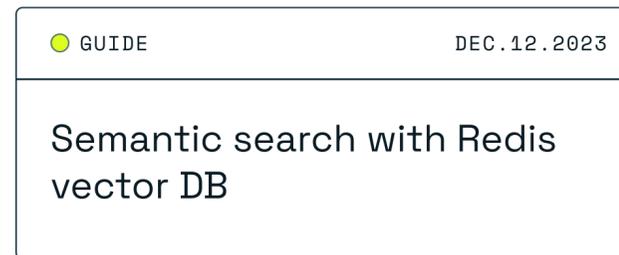
Space Mono specs & spacing

As a mono typeface, Space Mono has uniform tracking which has a more spacious appearance by default. We only use it in certain settings for smaller typographic moments: Short button copy, text links, eyebrow headings, and technical diagram annotations are examples—with applied usage shown here.

Buttons & eyebrows



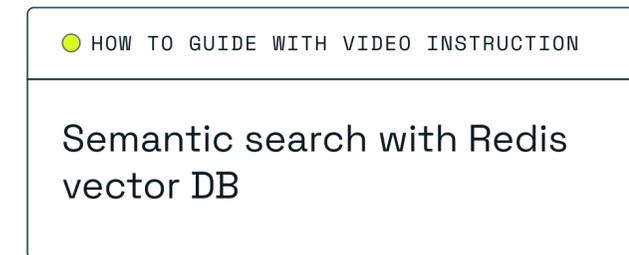
- ✓ **Correct usage**
Short form written CTA for button



- ✓ **Correct usage**
Short written tag to identify content type and date at top of tile

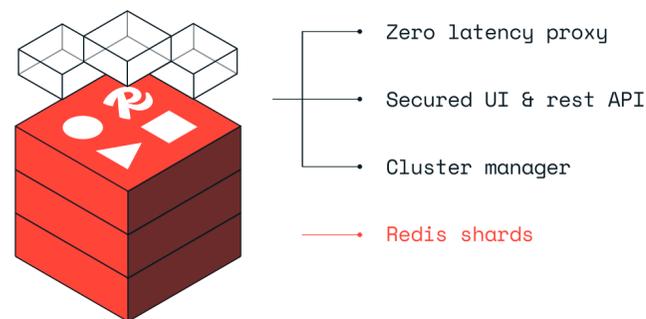


- ✗ **Why doesn't it work?**
Written CTA too long for button

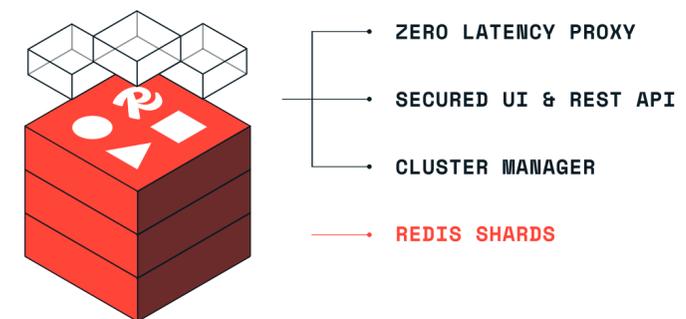


- ✗ **Why doesn't it work?**
Lengthy written tag to explain content type at top of tile

Technical diagrams & annotations



- ✓ **Correct usage**
Short form annotations set in sentence case for technical illustration

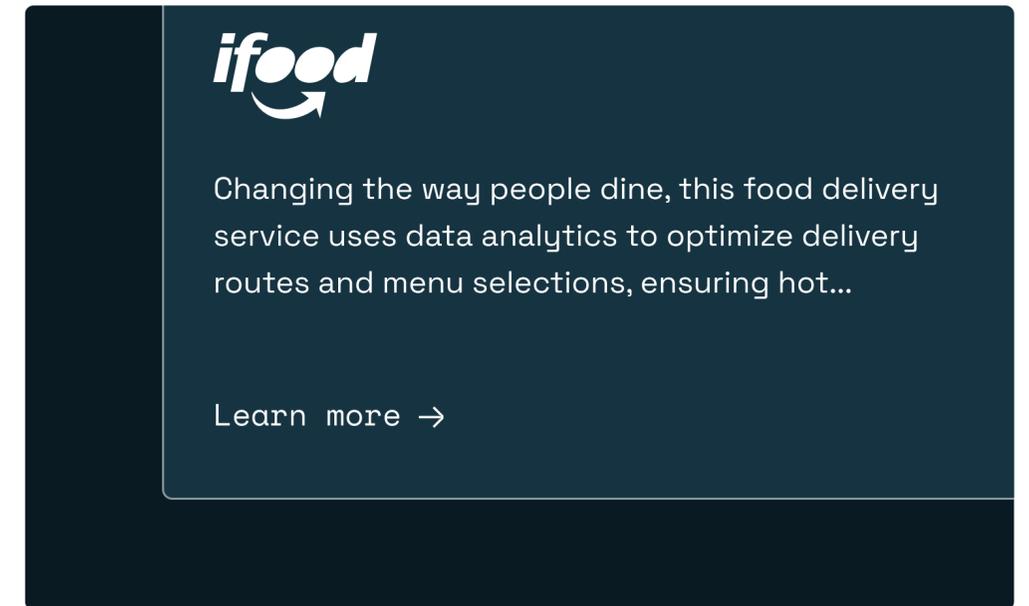
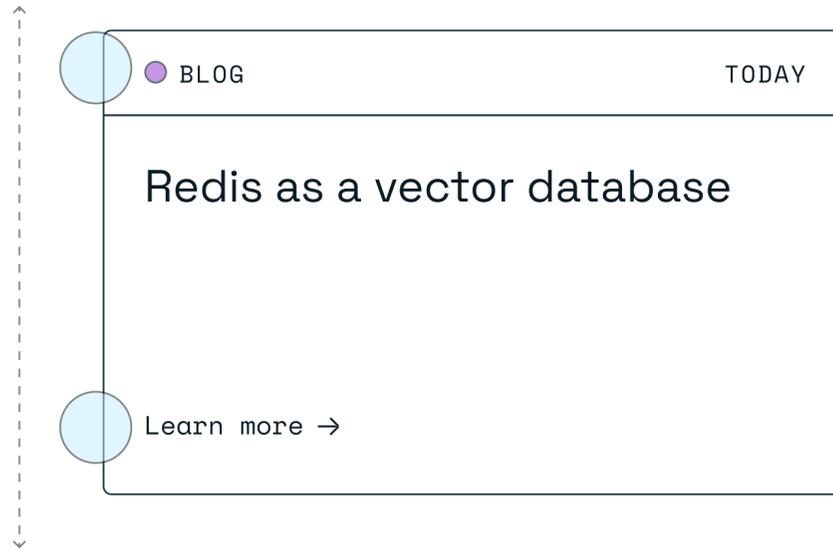


- ✗ **Why doesn't it work?**
Annotations set in bold, uppercase for technical illustration

Space Mono alignment

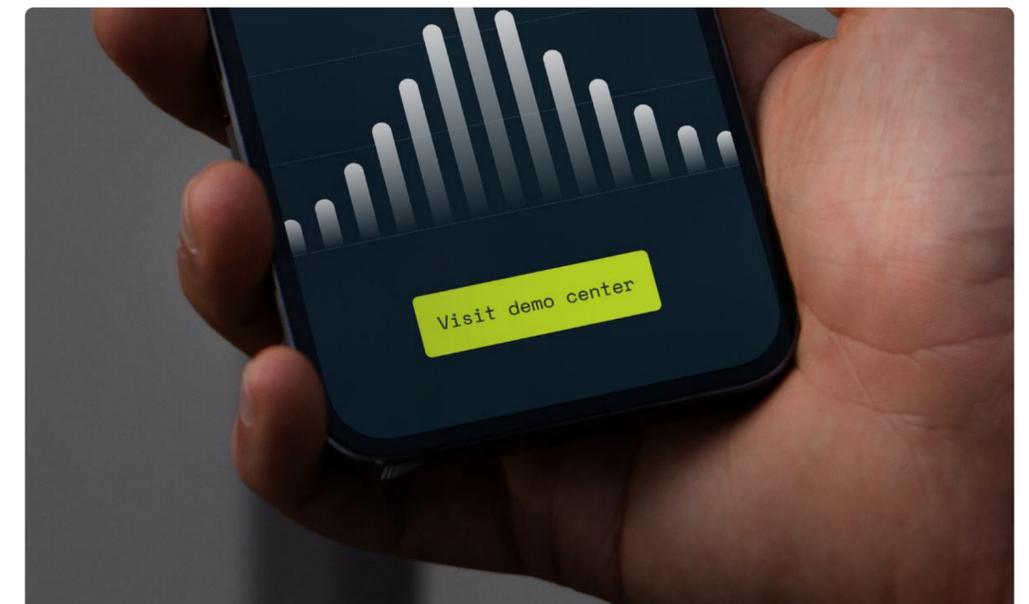
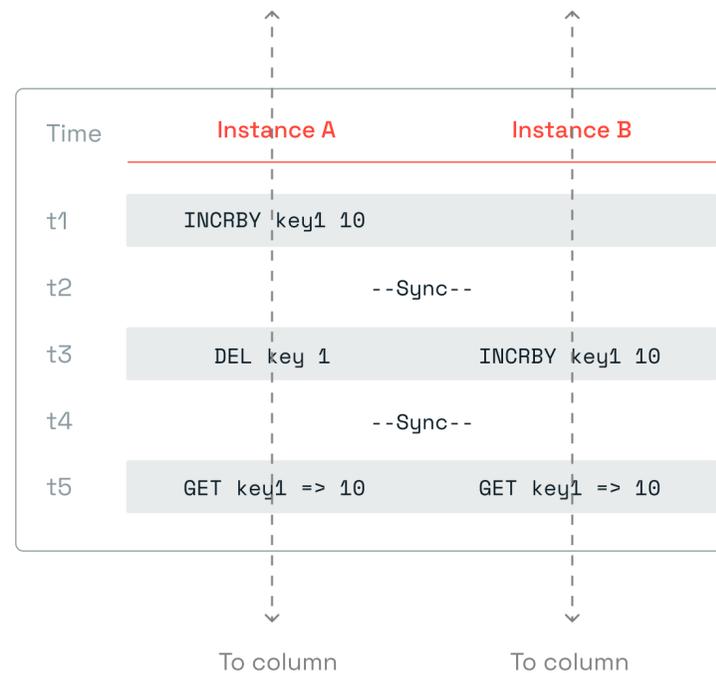
Space Mono can flex to left and center alignment across different settings. Most common usage and alignment examples are shown here.

Left alignment



• Text CTA on website

Center alignment



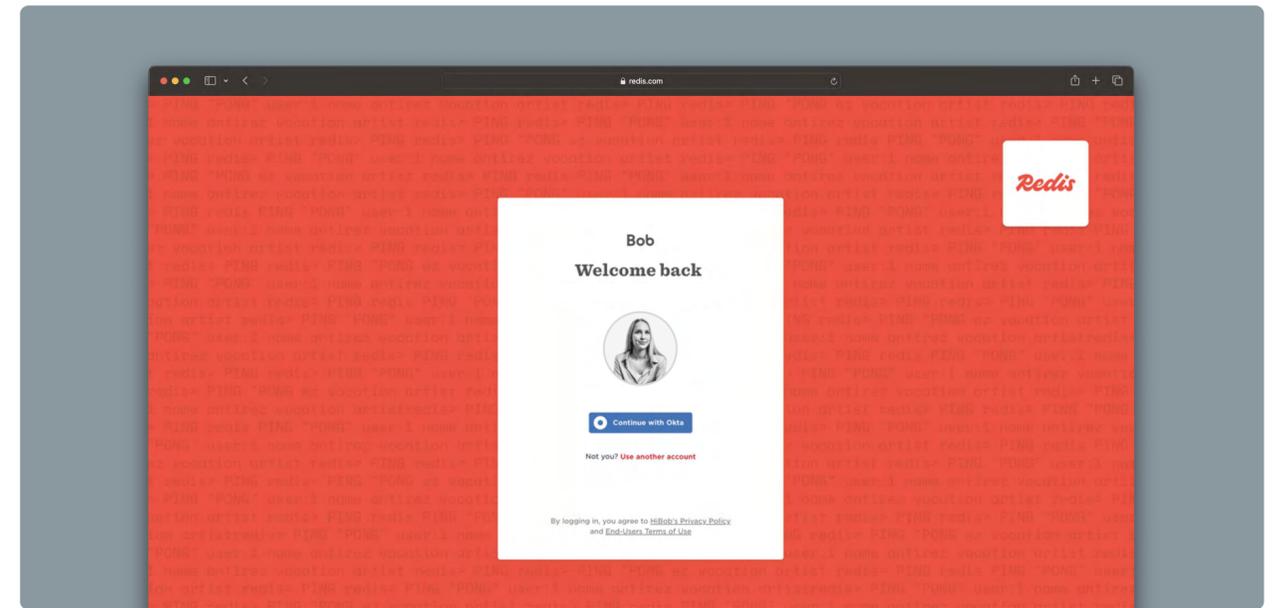
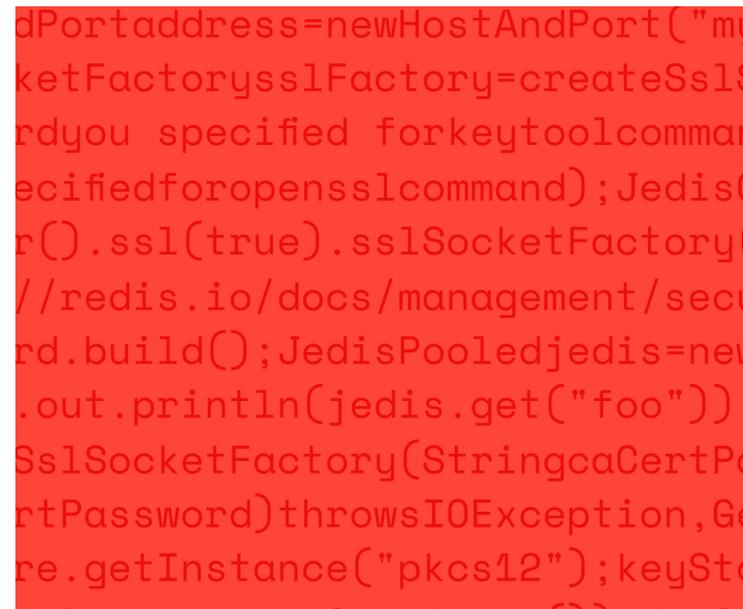
• Button CTA on website

3.2 TYPOGRAPHY

Space Mono texture usage

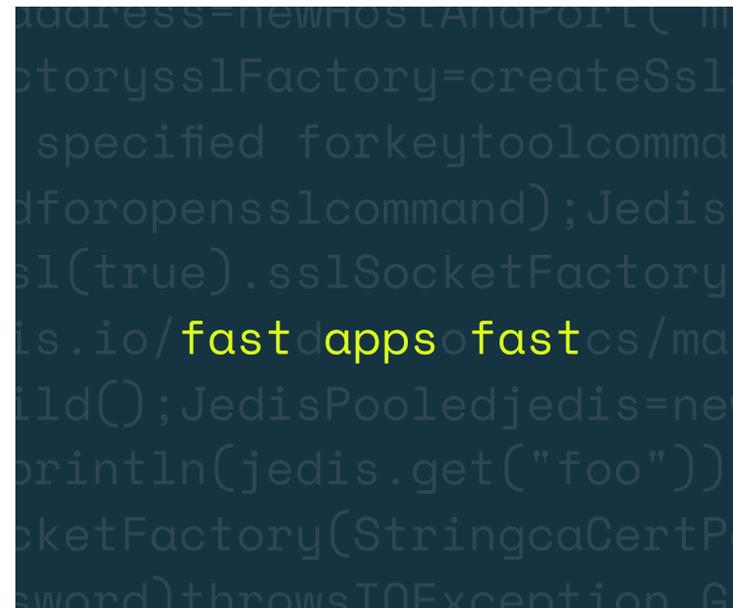
Space Mono's uniform tracking makes for an ideal typographic pattern to add texture to colored backgrounds. These work as tone-on-tone, or contrasting colors to highlight certain words or phrases within a pattern. Both options shown here.

Tone-on-tone usage



- Bob sign-in

Highlight usage

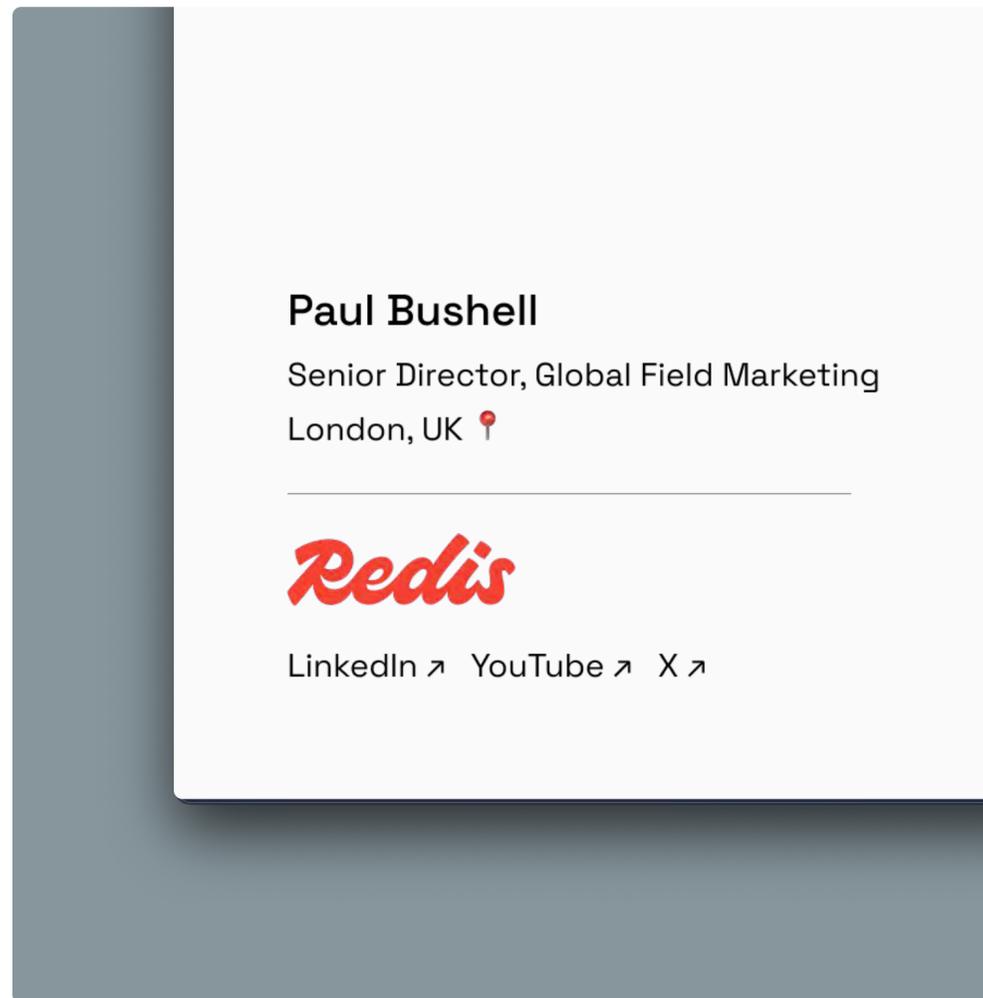


- Sticker sheet

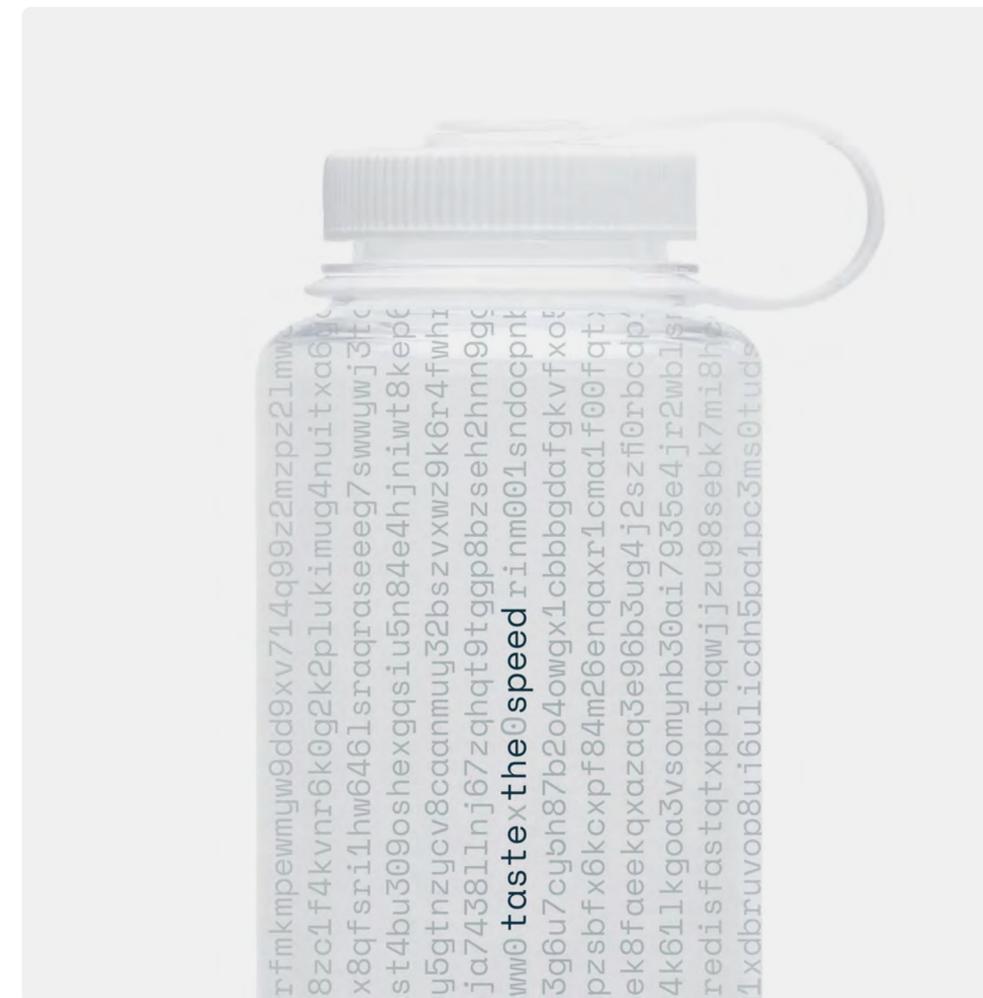
Space Grotesk & Mono usage



✓ **Correct usage**
Pen displaying Space Grotesk in lower case.



✓ **Correct usage**
Email signature displaying Space Grotesk in Medium and Regular weights in title case.



✓ **Correct usage**
Waterbottle displays a typographic Space Mono texture with highlight usage.

Geist

Geist is our docs typeface, known for its legibility and flexibility by the dev and design communities.

Geist is an open source typeface, designed and distributed by Vercel, [here](#).

Geist usage is strictly for docs, and only the Brand and Web teams will use it.

GEIST

DOCS

Regular
Medium
Semi Bold
Bold

AaBbCc
1234567
!@#\$* & ? }

Geist Mono

Geist Mono is our docs typeface to display code, and is known for its legibility and flexibility by the dev and design communities.

Geist is an open source typeface, designed and distributed by Vercel, [here](#).

Geist Mono usage is strictly for docs, and only the Brand and Web teams will use it.

GEIST MONO

DOCS

Regular
Bold

Aa Bb Cc
1 2 3 4 5 6 7
! @ # \$ * & ? }

3.3 Color

3.3 COLOR

Color palette

Our color palette is driven by our signature brand color, Hyper. Midnight, Dusk, and their various tones add nuance and depth.

Violet, Sky Blue, and Yellow are inspired by the bright hues of highlighters, to be used sparingly as accents.

Reference the following pages for ADA compliance for type and graphic elements when using our color palette.

White R 255 G 255 B 255 CMYK 0 0 0 0 HEX FFFFFFFF						
Hyper R 255 G 68 B 56 PMS Warm Red C CMYK 0 83 82 0 HEX FF4438						Deep Hyper R 235 G 53 B 42 CMYK 1 93 94 0 HEX EB352A
Black R 0 G 0 B 0 CMYK 0 0 0 100 HEX 000000	Black 90% R 25 G 25 B 25 CMYK 0 0 0 90 HEX 191919	Black 70% R 76 G 76 B 76 CMYK 0 0 0 70 HEX 4C4C4C	Black 50% R 128 G 128 B 128 CMYK 0 0 0 50 HEX 808080	Black 30% R 178 G 178 B 178 CMYK 0 0 0 30 HEX B2B2B2	Black 10% R 229 G 229 B 229 CMYK 0 0 0 10 HEX E5E5E5	Light Gray R 240 G 240 B 240 CMYK 0 0 0 6 HEX F0F0F0
Midnight R 9 G 26 B 35 PMS 303 C CMYK 100 15 6 84 HEX 091A23	Dusk R 22 G 51 B 65 PMS 3035 C CMYK 100 20 10 66 HEX 163341	Dusk 90% R 45 G 71 B 84 HEX 2D4754	Dusk 70% R 92 G 112 B 122 HEX 5C707A	Dusk 50% R 138 G 153 B 160 HEX 8A99A0	Dusk 30% R 185 G 194 B 198 HEX B9C2C6	Dusk 10% R 232 G 235 B 236 HEX E8EBEC
Violet R 199 G 149 B 227 PMS 529 C CMYK 21 41 0 0 HEX C795E3				Violet 50% R 227 G 202 B 241 HEX E3CAF1	Violet 20% R 199 G 149 B 227 HEX F4EAF9	Violet 10% R 249 G 244 B 252 HEX F9F4FC
Sky Blue R 128 G 219 B 255 PMS 636 C CMYK 44 0 10 0 HEX 80DBFF				Sky Blue 50% R 191 G 237 B 255 HEX BFEDEF	Sky Blue 20% R 128 G 219 B 255 HEX E6F8FF	Sky Blue 10% R 242 G 251 B 255 HEX F2FBFF
Yellow R 220 G 255 B 30 PMS 388 C CMYK 12 0 90 0 HEX DCFF1E				Yellow 40% R 241 G 255 B 165 HEX F1FFA5	Yellow 20% R 220 G 255 B 30 HEX F8FFD2	Yellow 10% R 251 G 255 B 232 HEX FBFFE8

3.3 COLOR

Color & type legibility

An ADA guide on color and type legibility at various scales for various tones.

Hyper is reserved for prominent brand moments, not used for everyday use like body copy.

Only use for type	White	Dusk 10%	Dusk 30%	Dusk 50%	Dusk 70%	Dusk 90%	Dusk	Midnight	Black	Black 90%	Black 70%	Black 50%	Black 30%	Light gray	Yellow	Violet	Sky Blue	Hyper	Deep Hyper
White					Large text Small text						Large text	Large text							
Dusk 30%						Large text Small text													
Dusk 50%								Large text Small text	Large text Small text	Large text Small text									
Dusk 70%	Large text Small text	Large text Small text						Large text Small text	Large text Small text	Large text Small text				Large text Small text	Large text Small text		Large text		
Midnight	Large text Small text							Large text Small text											

Which color to use?

The color choices we make allow us to connect with our audiences in different ways. Use this quick guide for choosing and using colors from our brand palette.

Using color to attract

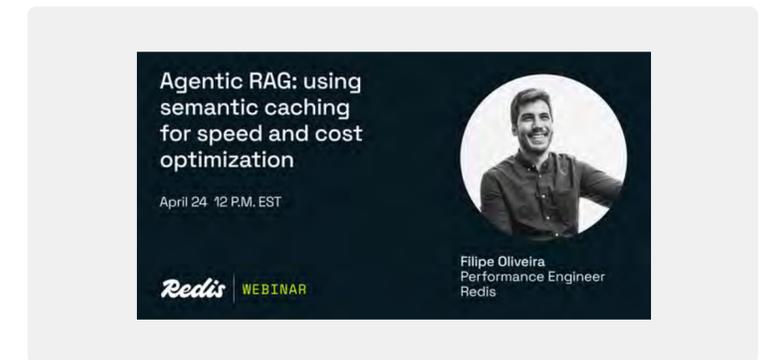
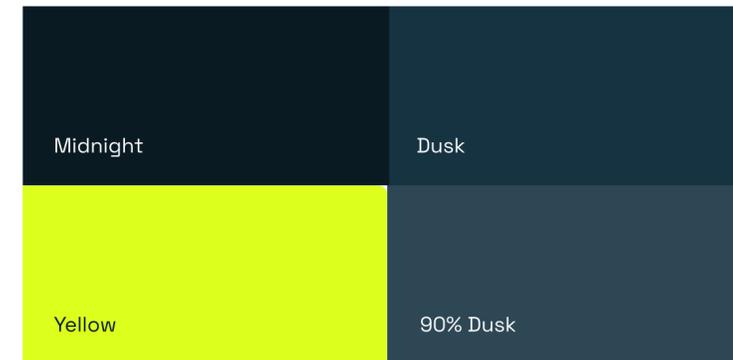
When we meet a user for the first time or want to grab their attention from a distance, we use our signature brand red, Hyper. This is how we attract.



• Event booth

Using color to engage

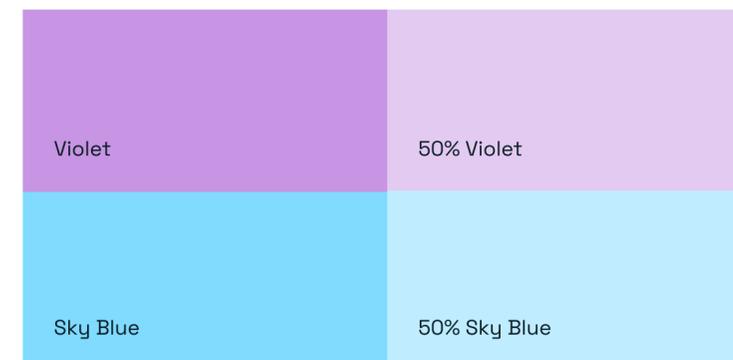
In more detailed or technical assets when our audiences have context for who we are, we use Midnight, our deeper blues, and yellow. This is how we engage.



• Webinar social card

Using color to connect

For more personal touch points, where we want to give familiar audiences something to remember us by, we use our highlighter colors. This is how we connect.



• Sticker sheet

Color combos to use

These are our most commonly used color combinations. Our initial introduction to users usually follows our primary color combinations for recognition, with secondary, and tertiary color combinations introduced into our brand ecosystem once recognition has been established.

As a general rule, we use a balance of a deeper, monochromatic color and a vibrant hit of a highlight color to add levity and energy.

Primary
combos

Secondary
combos

Tertiary
combos

Hyper				White					
Midnight									
Dusk									
90% Dusk									
70% Dusk									
50% Dusk									
Yellow									
Sky Blue									
50% Violet									

Color combos to avoid

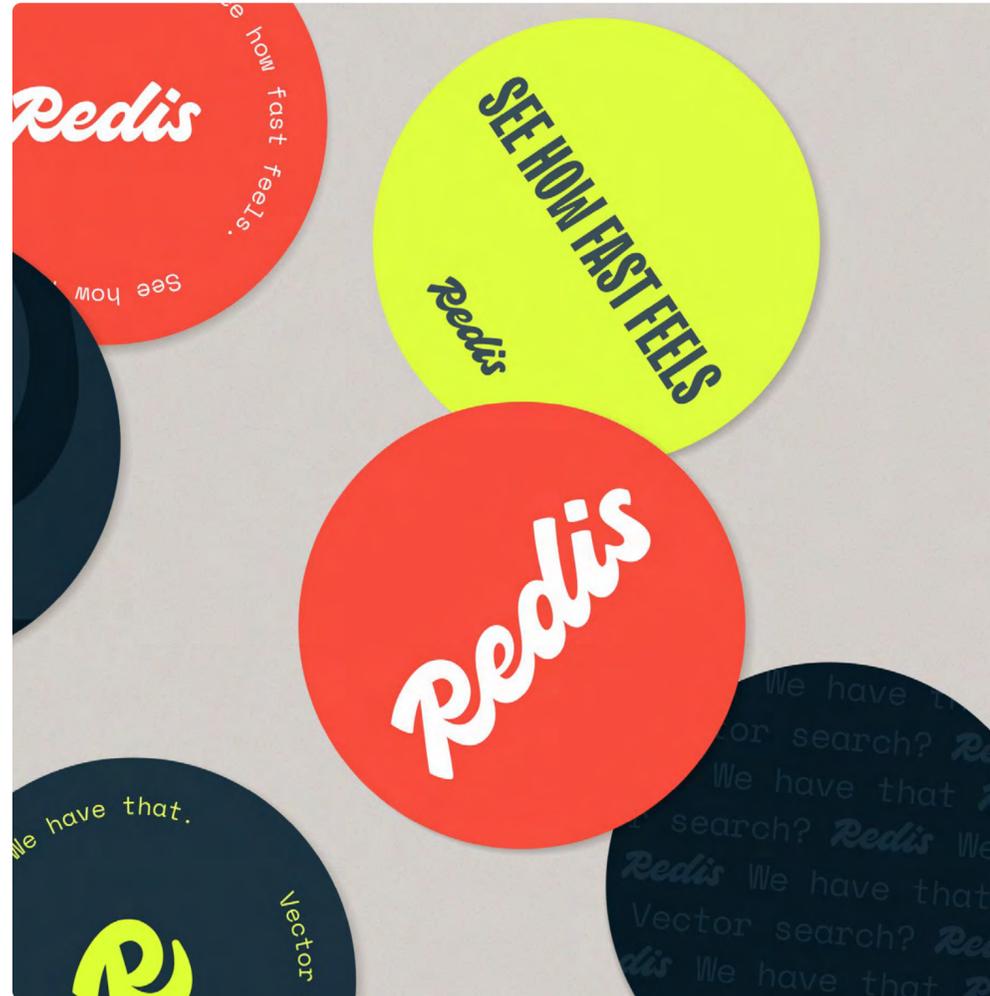
These are the color combinations we avoid for the brand. As a general rule, we avoid large swaths of color-on-color as in the examples show here.

Hyper	Dusk	90% Dusk	70% Dusk	50% Dusk	30% Dusk	10% Dusk
Yellow	Hyper	50% Dusk	30% Dusk	Sky Blue	50% Sky Blue	Violet
40% Yellow	Hyper	50% Dusk	30% Dusk	Sky Blue	50% Sky Blue	Violet
Sky Blue	Hyper	50% Dusk	30% Dusk	Yellow	40% Yellow	Violet
50% Sky Blue	Hyper	50% Dusk	30% Dusk	Yellow	40% Yellow	Violet
Violet	Hyper	50% Dusk	30% Dusk	Yellow	40% Yellow	Sky Blue
50% Violet	Hyper	50% Dusk	30% Dusk	Yellow	40% Yellow	Sky Blue
30 Dusk	Hyper	50% Dusk	Yellow	40% Yellow	Sky Blue	50% Sky Blue
10% Dusk	Hyper	50% Dusk	30% Dusk	Yellow	40% Yellow	Sky Blue

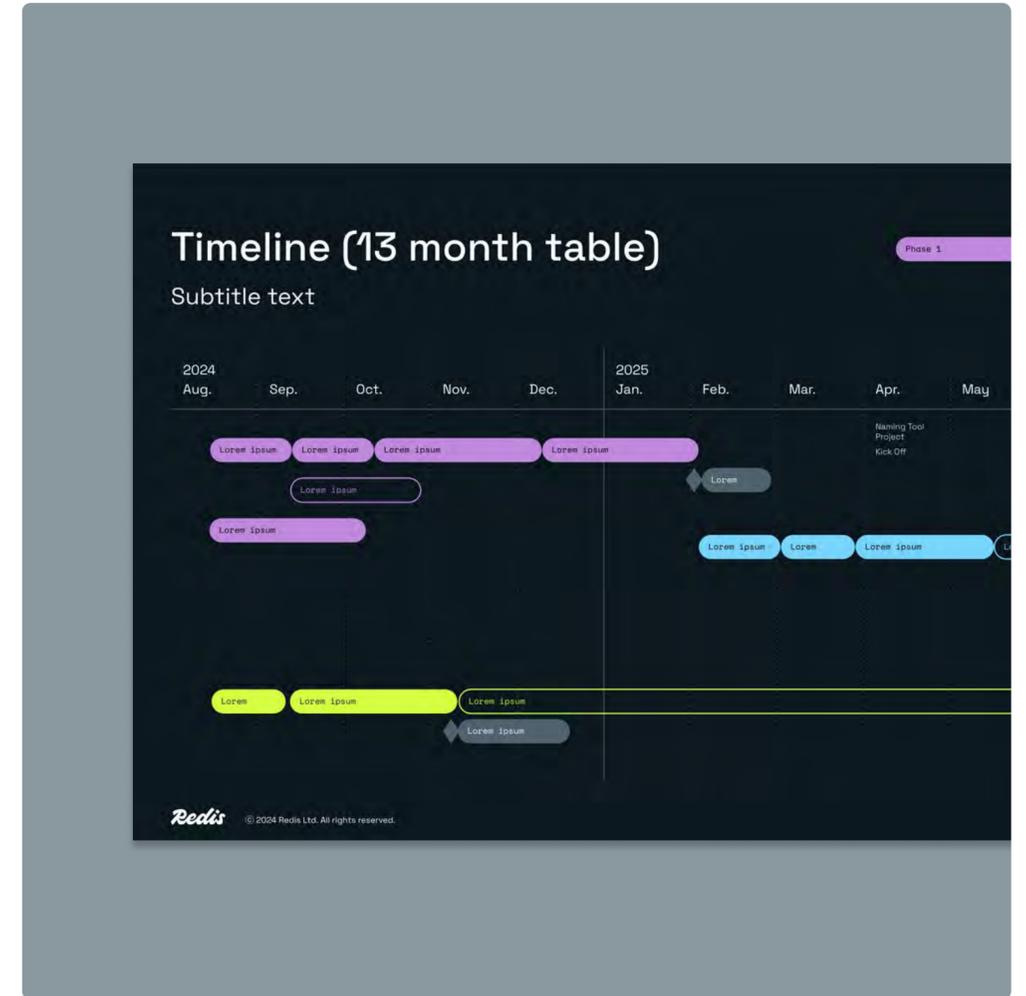
Correct color usage



✓ **Correct usage**
Dusk + 70% Dusk + Yellow

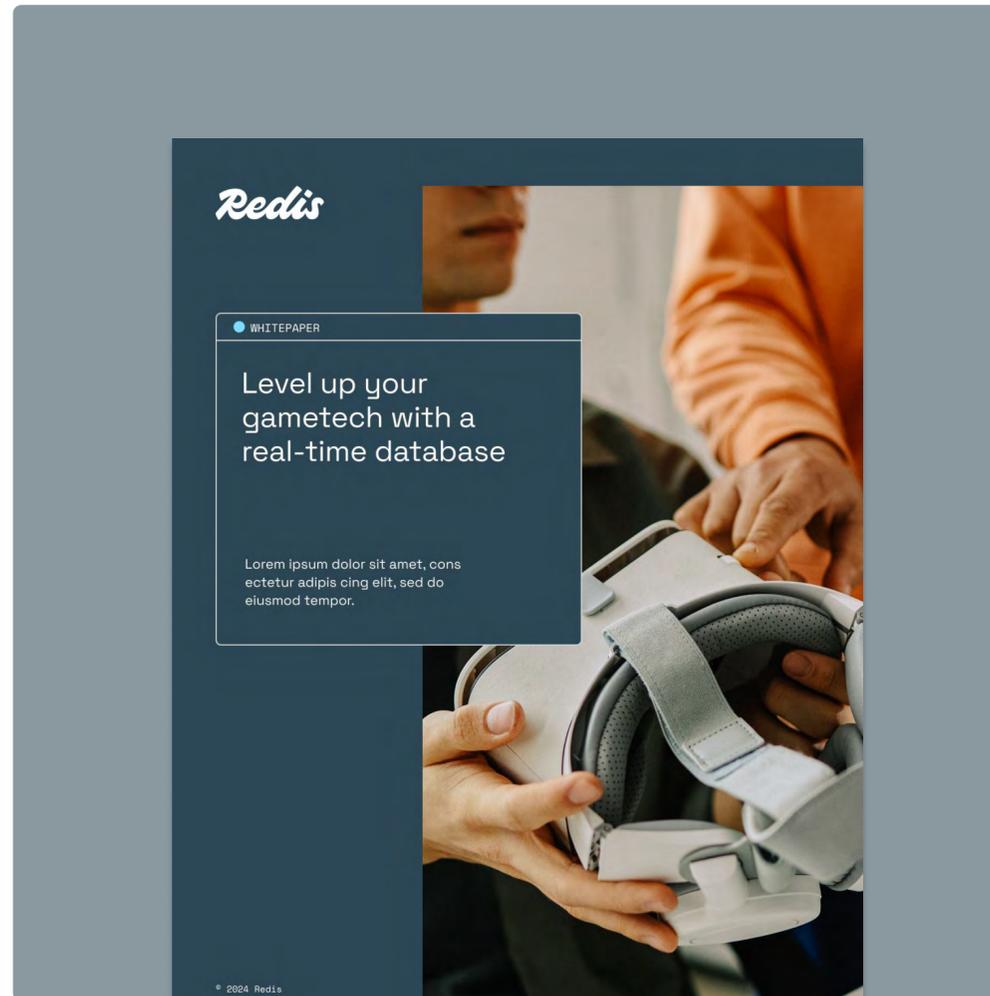


✓ **Correct usage**
Midnight + Dusk
Hyper + White
Yellow + Midnight



✓ **Correct usage**
Midnight + 50% Dusk + Violet +
Sky Blue + White + Yellow

Correct color usage



✓ **Correct usage**
90% Dusk + White + Sky Blue



✓ **Correct usage**
Midnight + 90% Dusk + Yellow



✓ **Correct usage**
Hyper + Deep Hyper + White

3.4 Photography

● 3.4 PHOTOGRAPHY

Photography overview

Our photography highlights our global community of people, and the industries we interact with on a day-to-day basis. There are three main categories that make up our photography library:

1. Portraits
2. People and environments
3. Industry and impact



● 3.4 PHOTOGRAPHY

Portraits

Redis is a global company, and our portraiture highlights the diverse community we have built. Our portraiture style is professional, candid, and charismatic—showing a range of expressions, styles, and roles with the individuals highlighted.



Body language in portraits



✓ **Correct usage**
Leaning toward the camera with direct, or indirect eye contact

Result = Candor



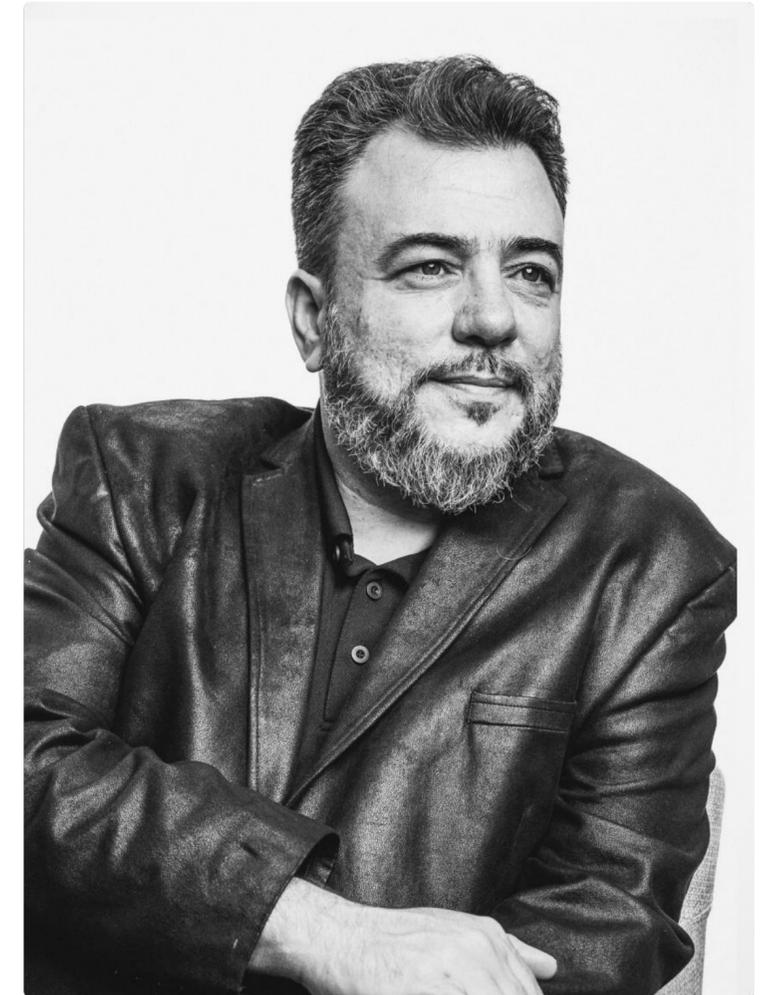
✓ **Correct usage**
Hands interacting with your head, face, and chin.

Result = Gravitas



✓ **Correct usage**
Standing positions with shoulders turned, and hands in pockets.

Result = Dynamic



✓ **Correct usage**
Seated positions and leaning on the armrest, or back of the chair.

Result = Relaxed

Portrait library



Neelesh Prang



Amit Levy



Shankar Gurusamy



Emerson Martinez Villalobos



Amanda Gaube



Nic Redwine



Sugog Kale



Molly Ziegler



Christian Zumbiehl



Dan Lutz



Yi Chou Han



Cody Henshaw



Swati Verma



Guy Meir

● 3.4 PHOTOGRAPHY

People & environments

Capturing people, spaces, and activity in our San Francisco, Austin, Tel Aviv, and London offices instills a sense of community and energy, even if remote work at Redis is the norm.

These environments feel warm and lively, with the use of directional natural sunlight, plants, and hints of hyper red thorough propping. A mix of close and wide shots feature individuals, groups, and spatial environments.

Please note—The imagery shown here is for placement and inspiration purposes only. These photographs should not be reproduced in any brand material unless proper licensing is obtained from the photographer. The Brand team is in the process of building a library for general use—stay tuned.

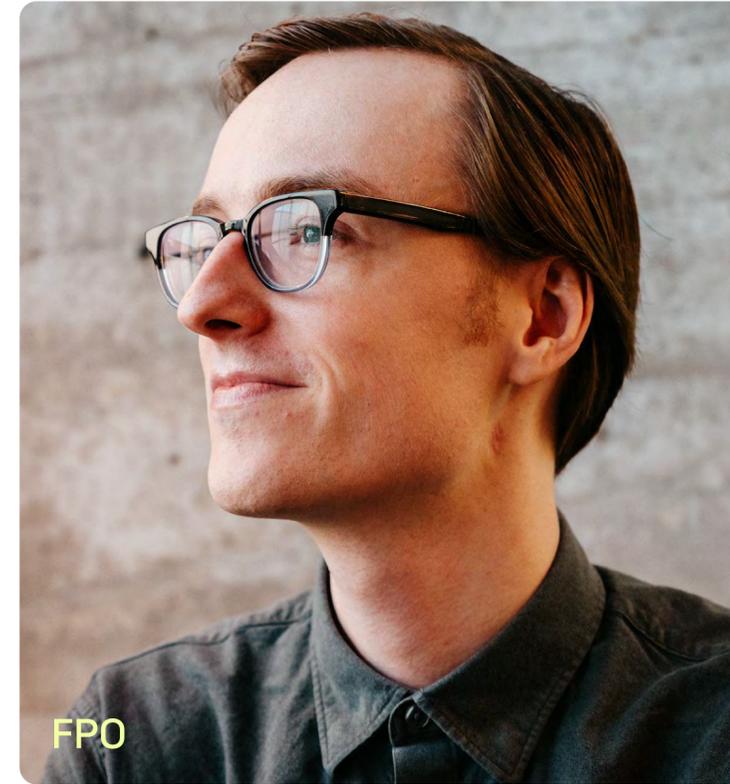


Photo credit — Jake Stangel

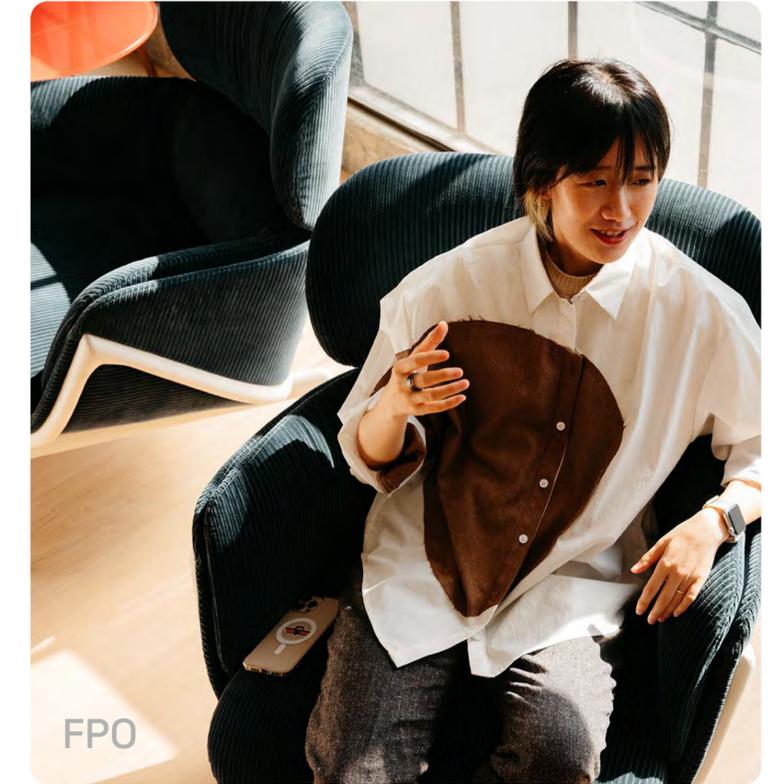


Photo credit — Jake Stangel



Photo credit — Jake Stangel

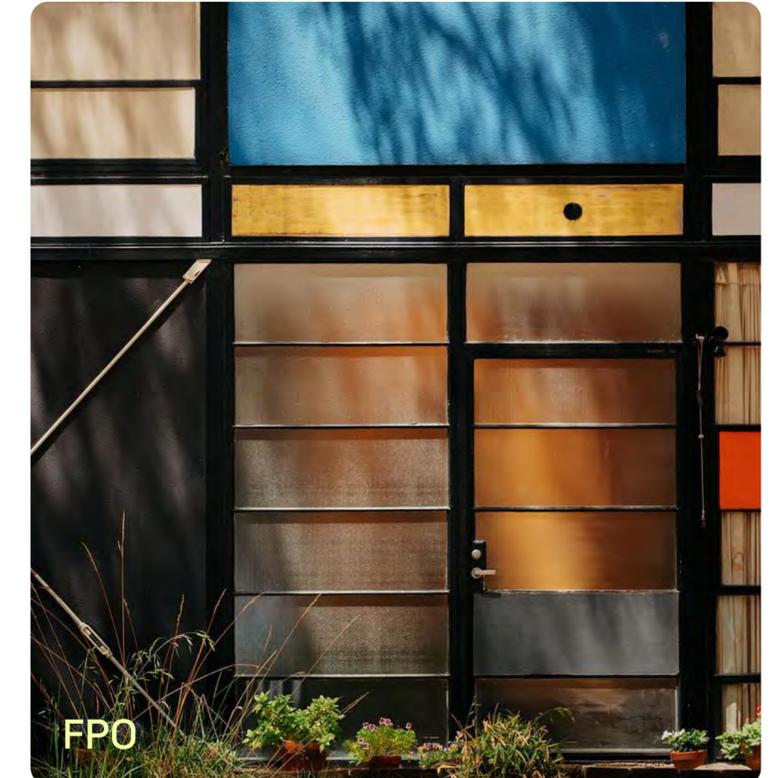


Photo credit — Jake Stangel

● 3.4 PHOTOGRAPHY

People & environments library



Photo credit — Jake Stangel



Photo credit — Jake Stangel



Photo credit — Stocksy



Photo credit — Jake Stangel



Photo credit — Amy Feitelberg

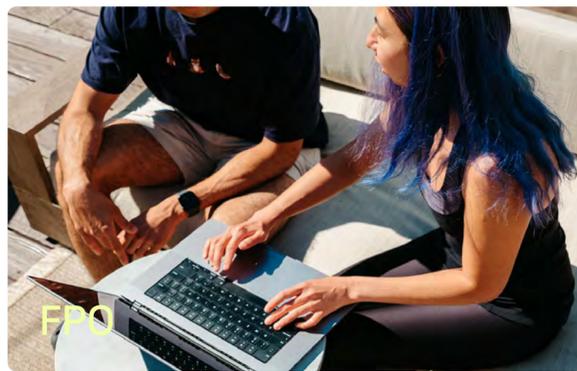


Photo credit — Jake Stangel



Photo credit — Jake Stangel



Photo credit — Jake Stangel



Photo credit — Jake Stangel



Photo credit — <https://www.upwork.com/resources/interview-like-pro>

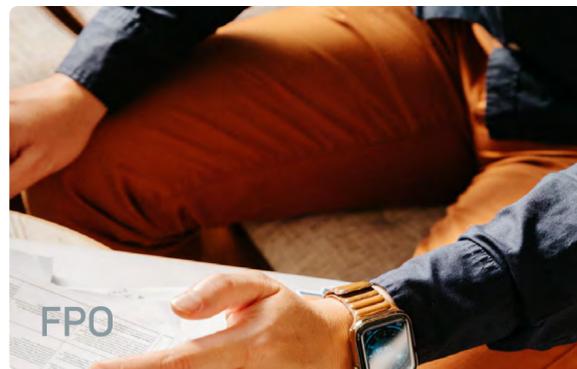


Photo credit — Jake Stangel



Photo credit — Jake Stangel



Photo credit — Jake Stangel



Photo credit — Jordan Clark Haggard



Photo credit — Amanda Kho



Photo credit — Jake Stangel



Photo credit — Jake Stangel



Photo credit — Charlotte Schreiber



Photo credit — Jake Stangel

● 3.4 COLOR

Industry & impact

Redis is the technical underpinning of many different companies across many different industries, and our industry and impact photography aims to highlight these success stories. Wider environments alongside closer human moments are encouraged to capture the breadth of Redis' customer base across finance, software, retail, hospitality, and gaming, to name a few.

This reportage style of photography observes people, and places of work without acknowledgment or direct interaction.



Photo credit — Stocksy

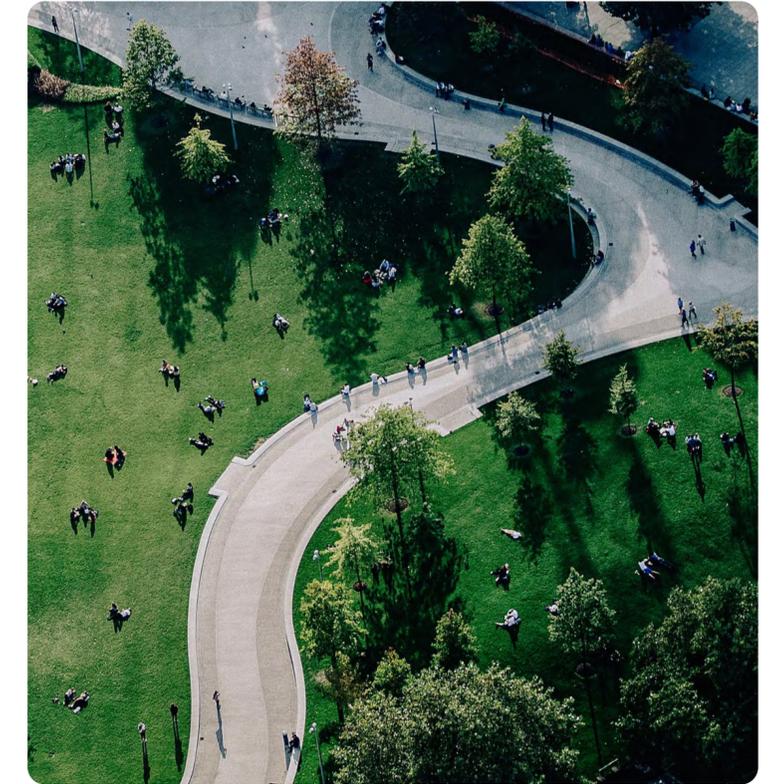


Photo credit — Getty Images

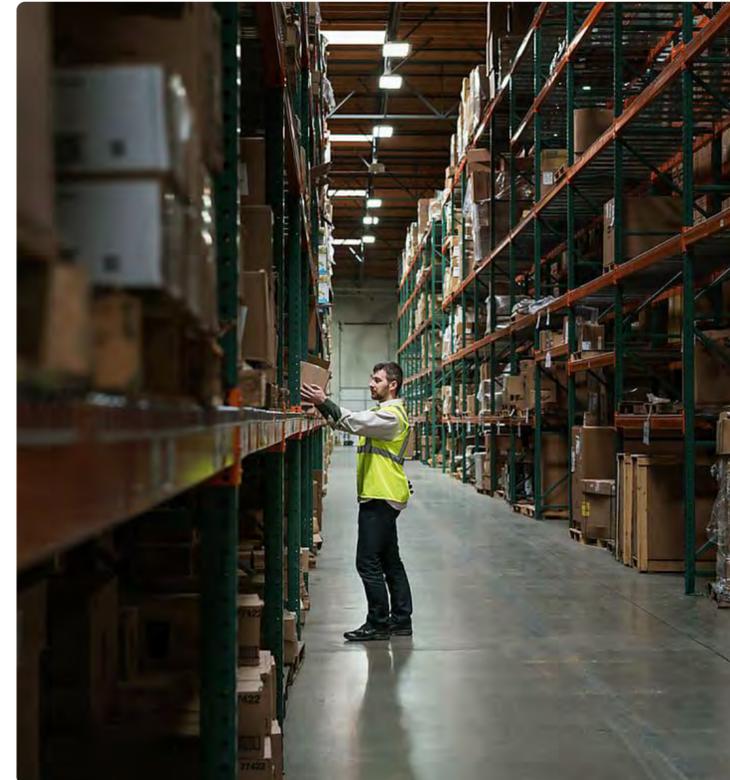


Photo credit — Stocksy

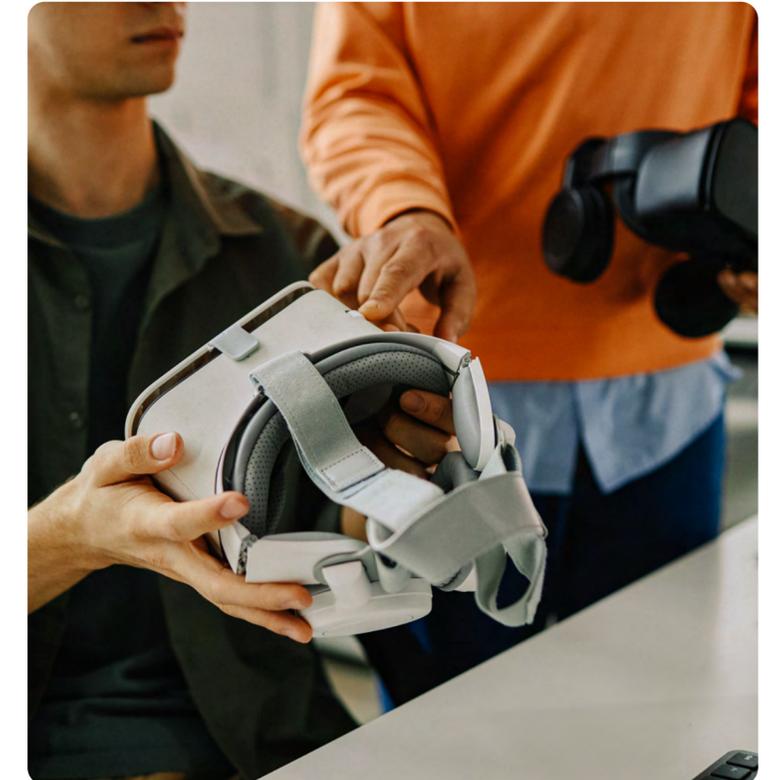


Photo credit — Getty Images

● 3.4 PHOTOGRAPHY

Industry & impact library

Note—The imagery shown here is for placement only. These photographs should not be reproduced.



Photo credit — Getty Images



Photo credit — Stocksy



Photo credit — We are the Rhoads



Photo credit — Getty Images



Photo credit — Stocksy



Photo credit — Getty Images



Photo credit — Getty Images



Photo credit — Getty Images



Photo credit — Stocksy



Photo credit — Getty Images



Photo credit - Stocksy



Photo credit — Raymond Forbes/Stocksy

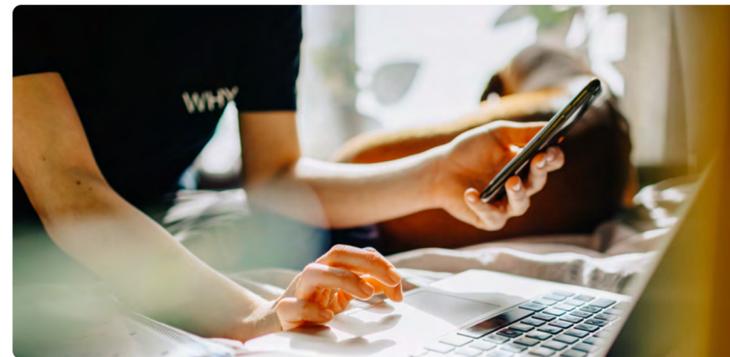


Photo credit — Getty Images

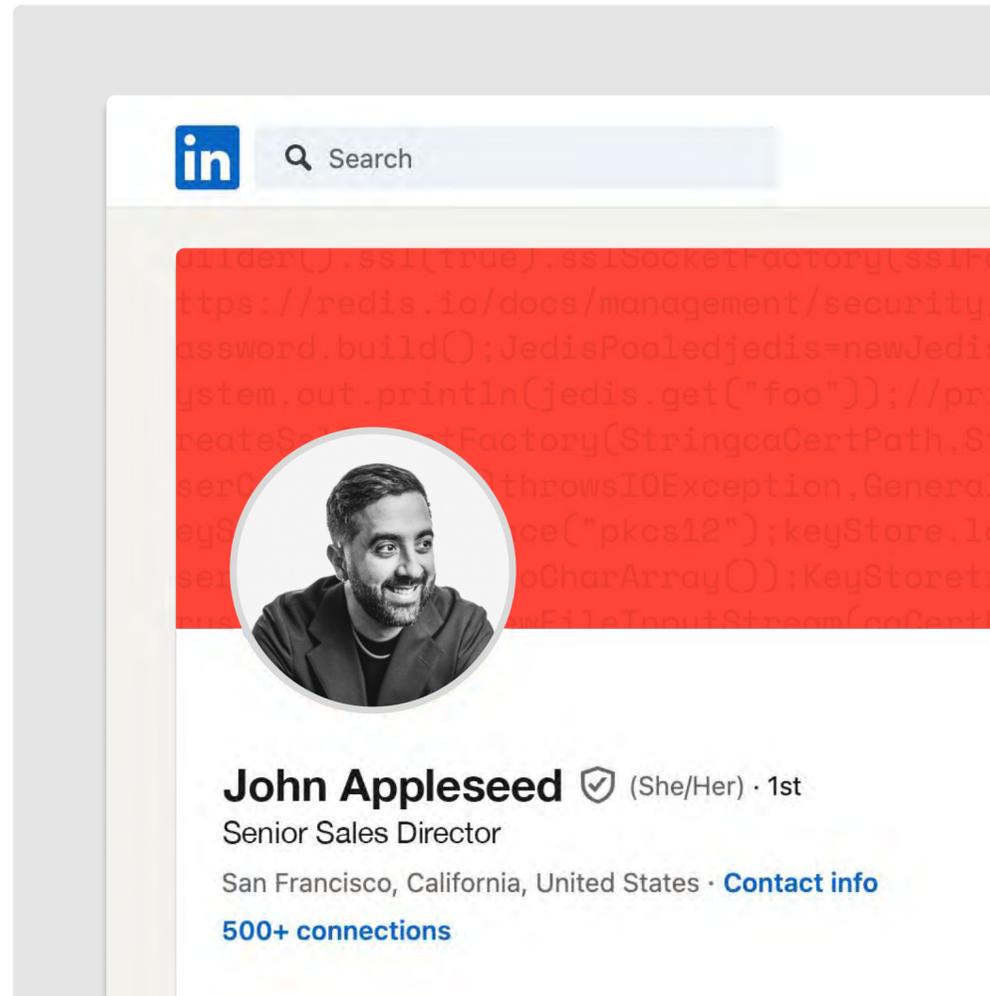


Photo credit — Stocksy

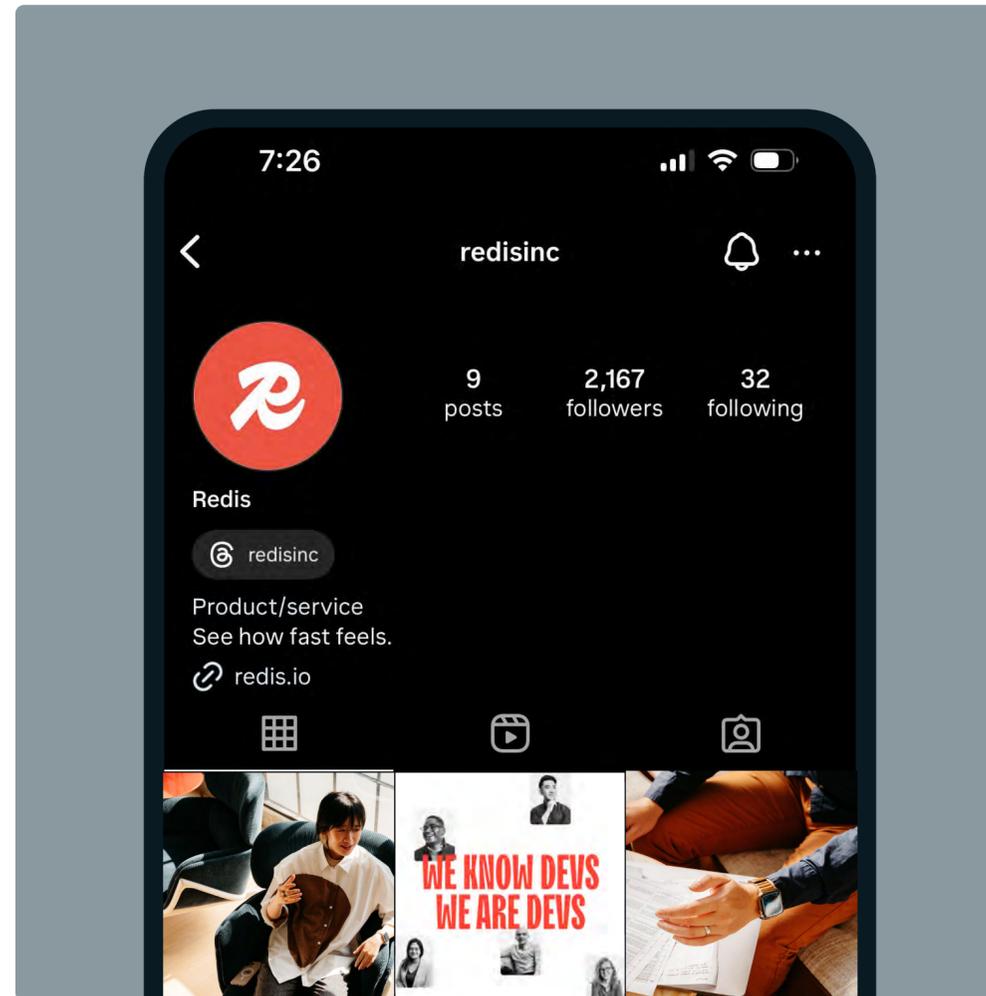


Photo credit — Getty Images

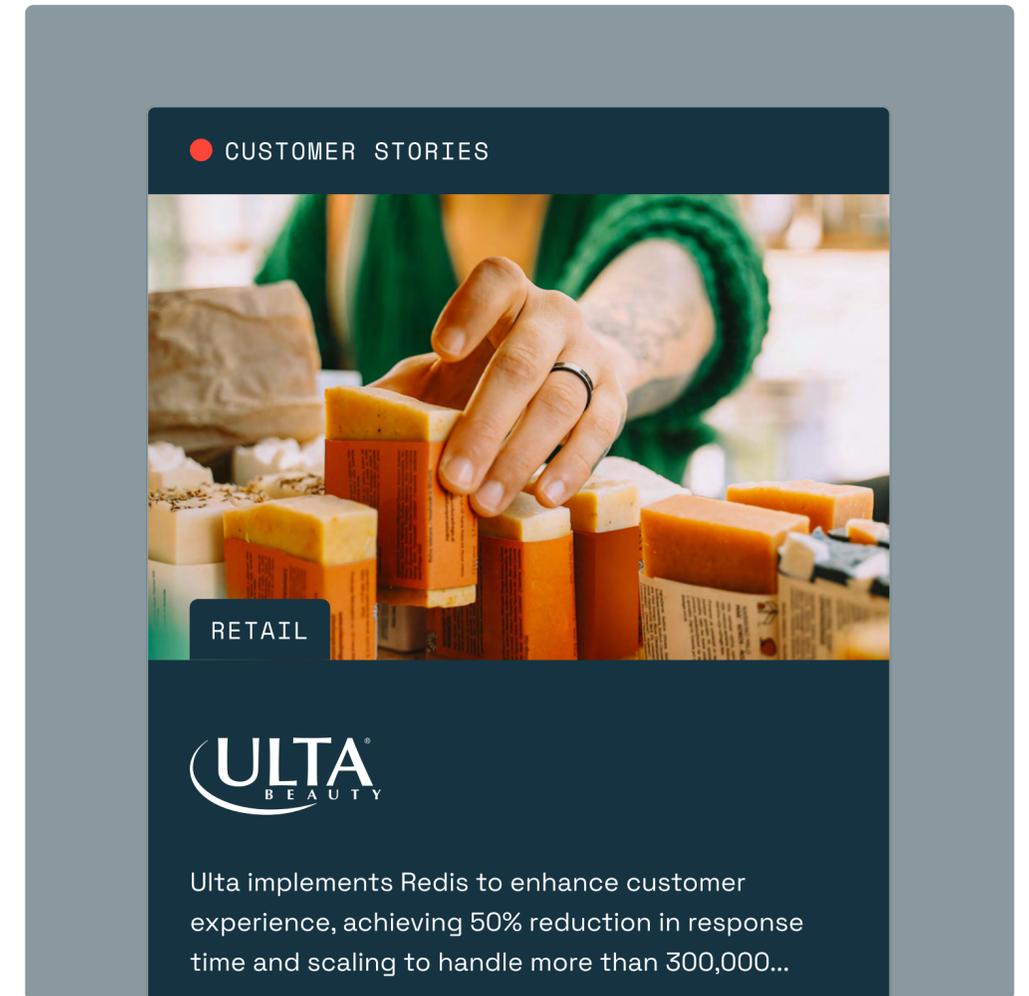
Photography usage



✓ **Correct usage**
LinkedIn profile images show our Redis portraits cropped in a circle.



✓ **Correct usage**
Instagram grid posts feature a mixture of portraits, people and environments, and industry and impact photography.



✓ **Correct usage**
Customer stories feature our industry and impact photography.

Photography misuse

These are some things to avoid as we continue to build and develop our photography library.



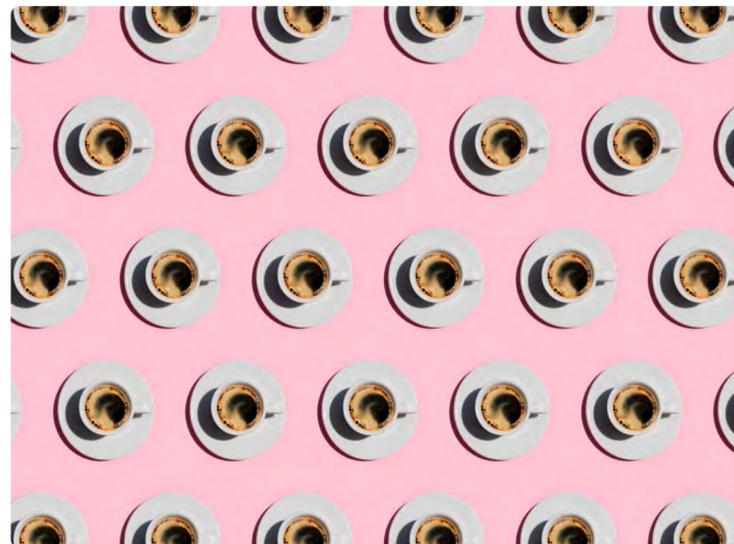
✘ Why doesn't it work?
Forced, stock-like gestures.



✘ Why doesn't it work?
Over-stylized compositions that don't feel natural.



✘ Why doesn't it work?
Not telling a specific story with a point of view.



✘ Why doesn't it work?
Pattern-like and overly stylized.



✘ Why doesn't it work?
Negative communication.



✘ Why doesn't it work?
Dull, moody colors and composition

3.5 Graphic elements

● 3.5 GRAPHIC ELEMENTS

Glyphs

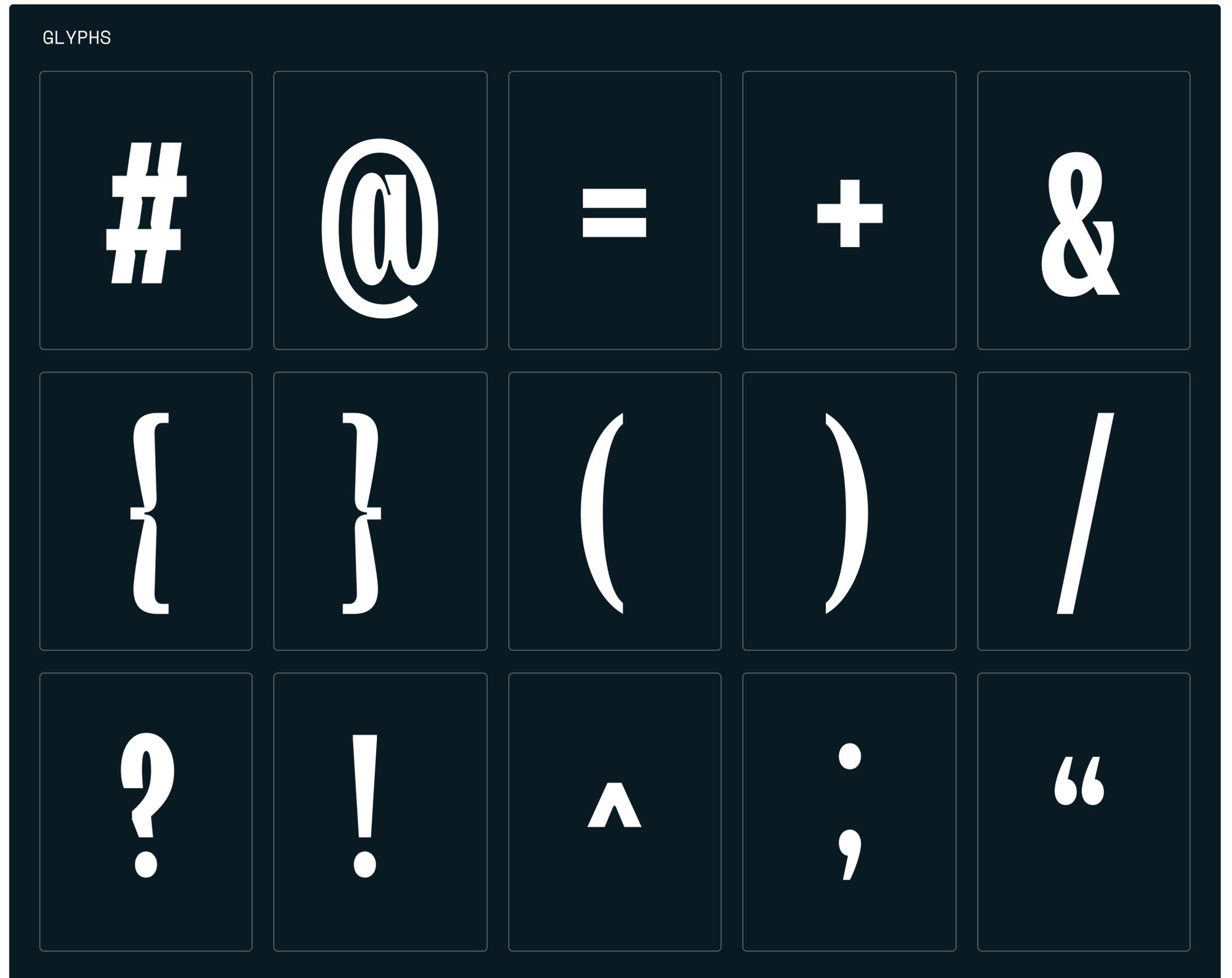
Selected characters in TT Trailers Bold are motifs for our design system. They symbolize how we understand, work with, and appreciate the dev community.

These are used with a light touch when texture is needed without the usage of illustration, iconography, or photography.



Glyph library

This is the complete set of selected glyphs to use as graphic elements in our brand language. These glyphs are symbolic to devs, and no other symbols are to be used beyond this selection.



Glyph cropping

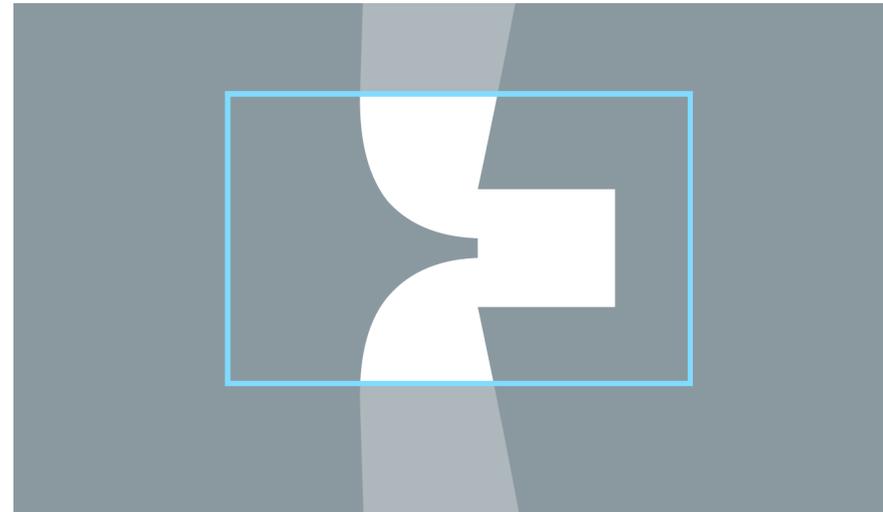
Glyphs are tightly cropped to reveal the most compelling design of each character, then layered with type or other elements. A subtle tone-on-tone color treatment is encouraged.



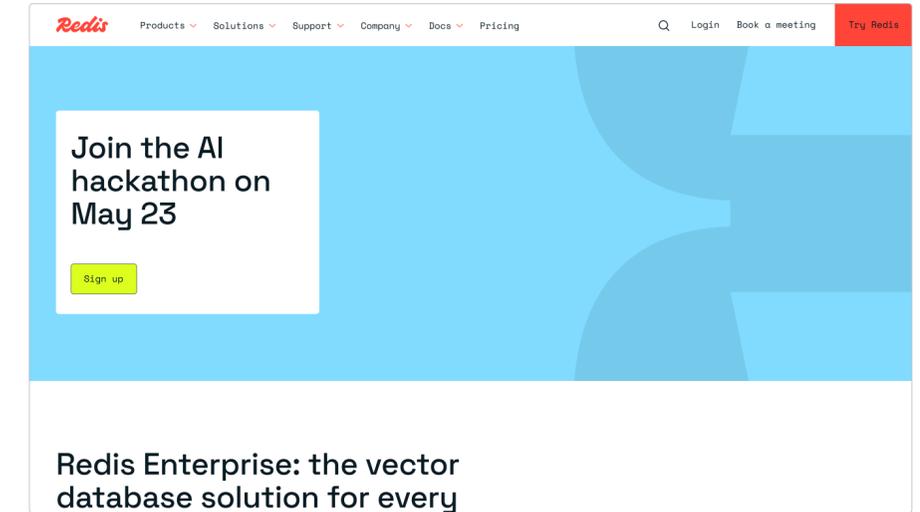
Glyph cropping in use

Crop the glyph in a way that highlights its uniqueness, and apply a tone-on-tone color treatment to allow for other type and content to be legible when layered.

Tightly cropped

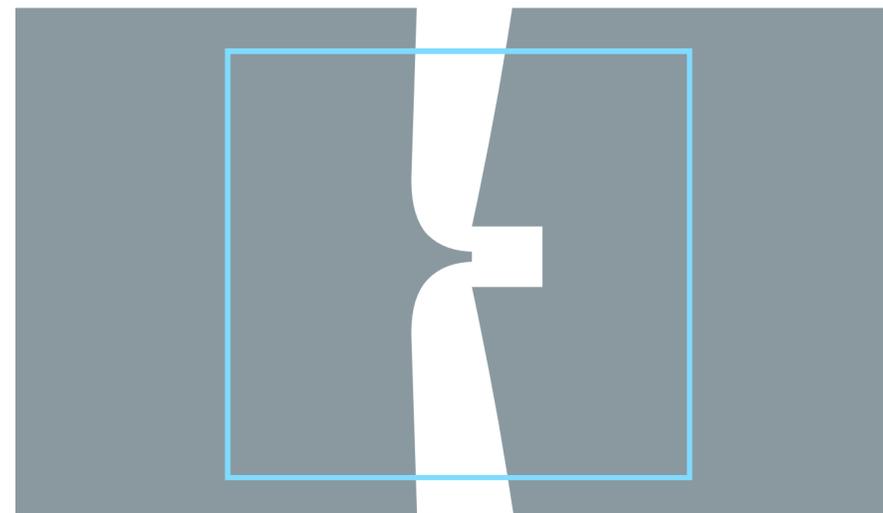


- ✓ **Correct usage**
Glyph cropped tightly in on unique area

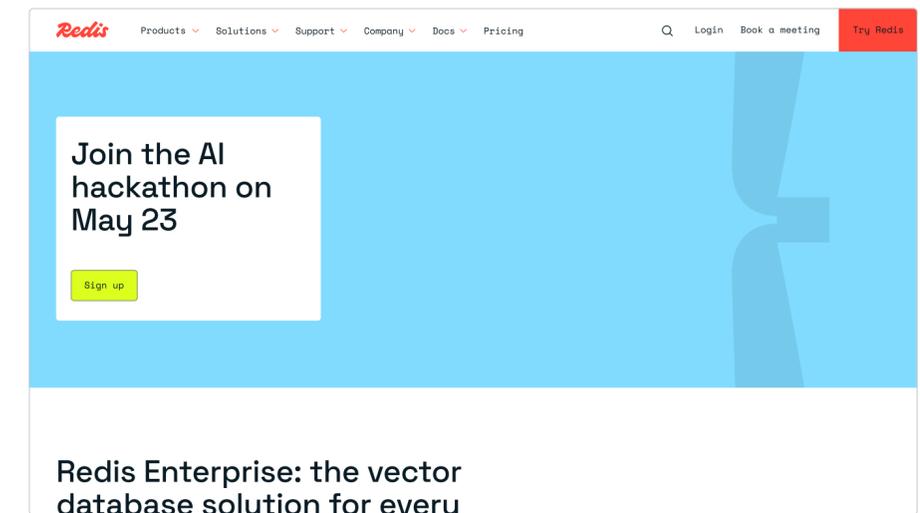


- ✓ **Correct usage**
Crop applied to module on website in tone on tone color treatment

Loosely cropped

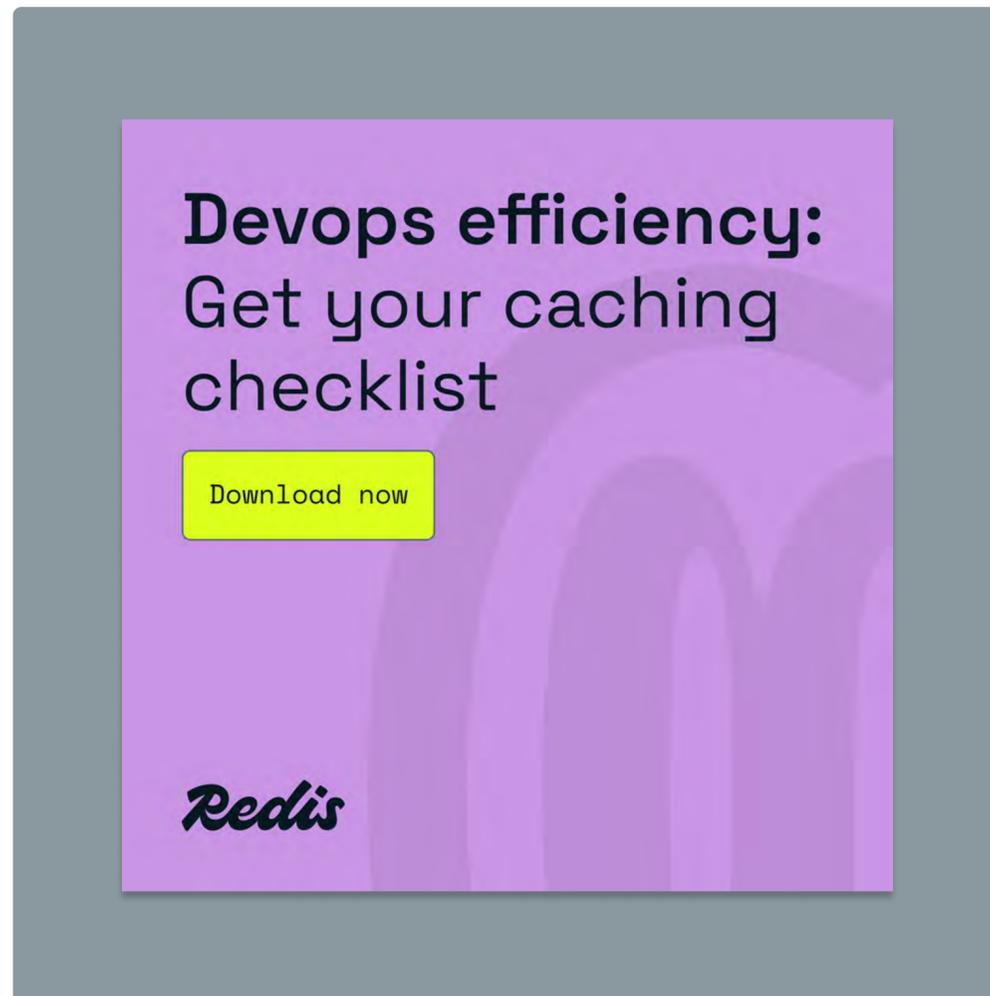


- ✗ **Why doesn't it work?**
Glyph is very linear, so a looser crop doesn't highlight the unique area

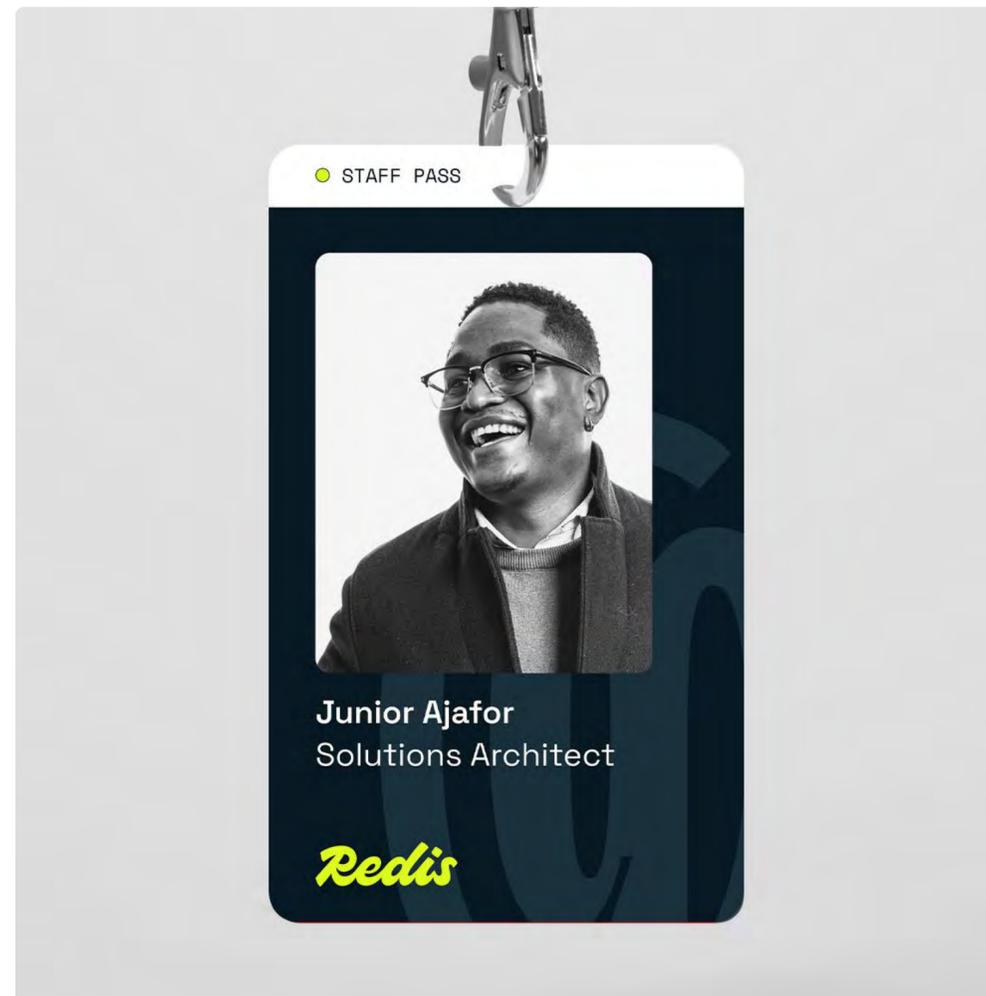


- ✗ **Why doesn't it work?**
Glyph and crop is very linear with little visual impact on website module

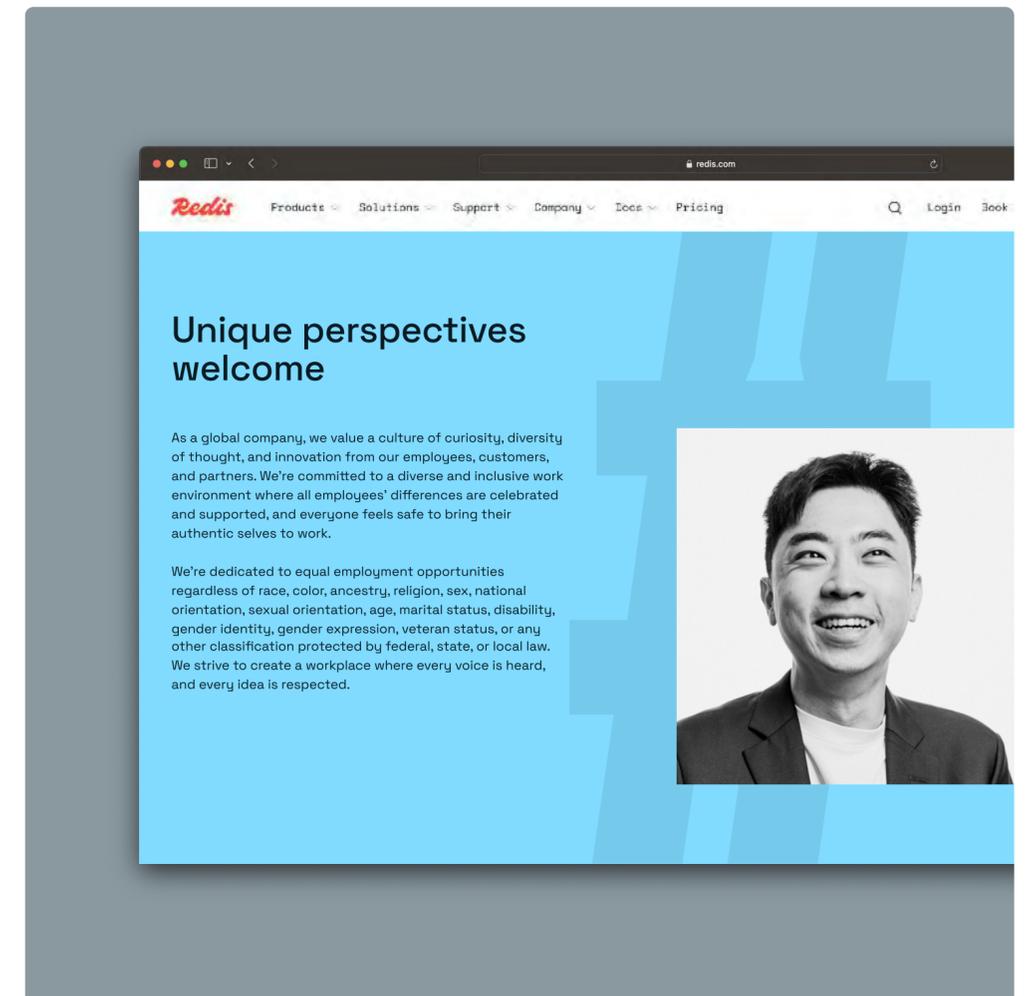
Glyph usage



- ✓ **Correct usage**
Digital ad shows a crop of an @ glyph in a tone-on-tone color treatment behind text.



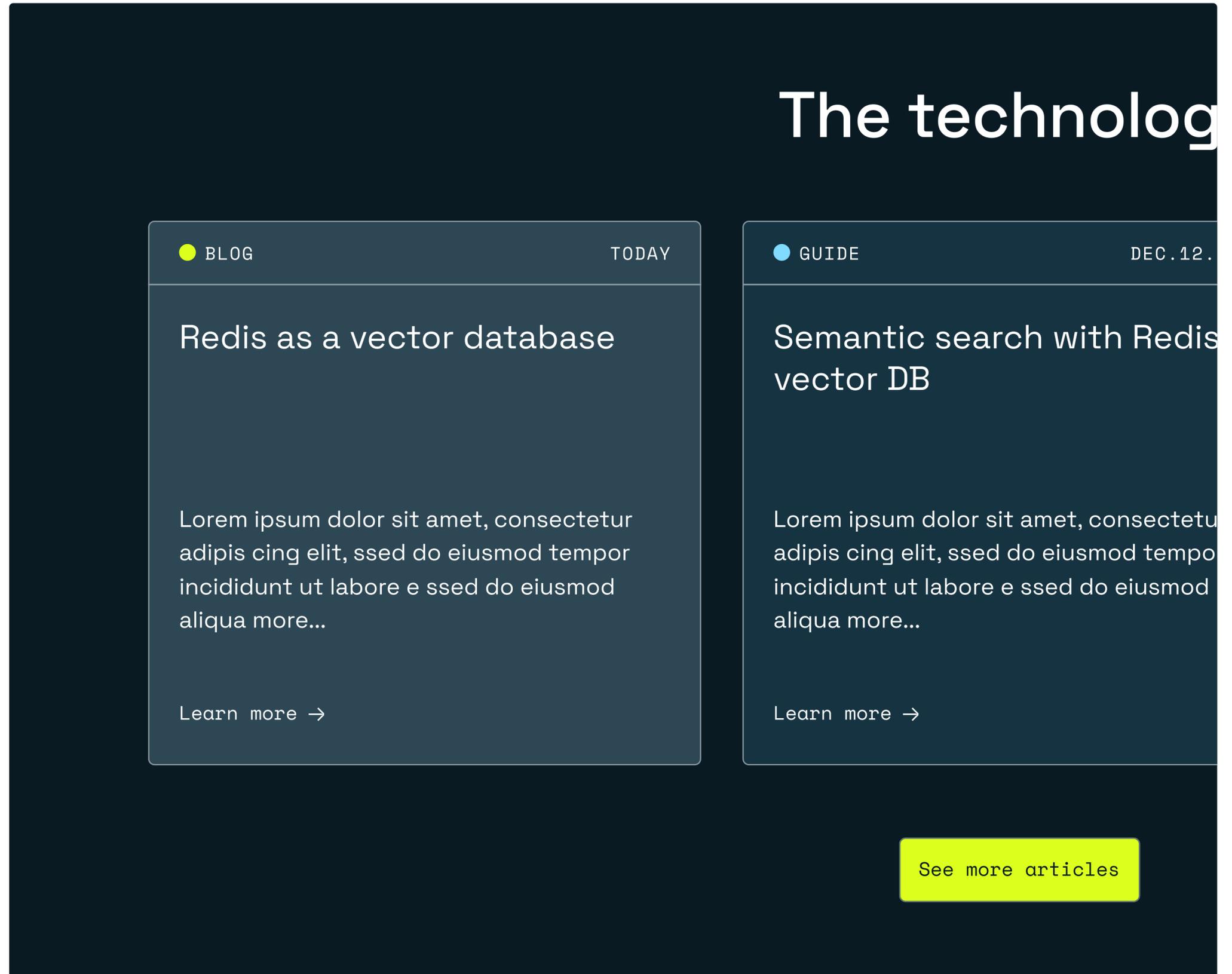
- ✓ **Correct usage**
Conference staff pass shows a crop of an @ glyph in a tone-on-tone color treatment behind text.



- ✓ **Correct usage**
Module on the careers page of the Redis website features a crop of a # glyph behind portraiture and text.

Rounded tile device

Our visual language uses a rounded tile device to house text, imagery, illustration, and other forms of content in a way that feels digitally native. Tiles feature rounded corners and a bar at the top with key information to help the user navigate.

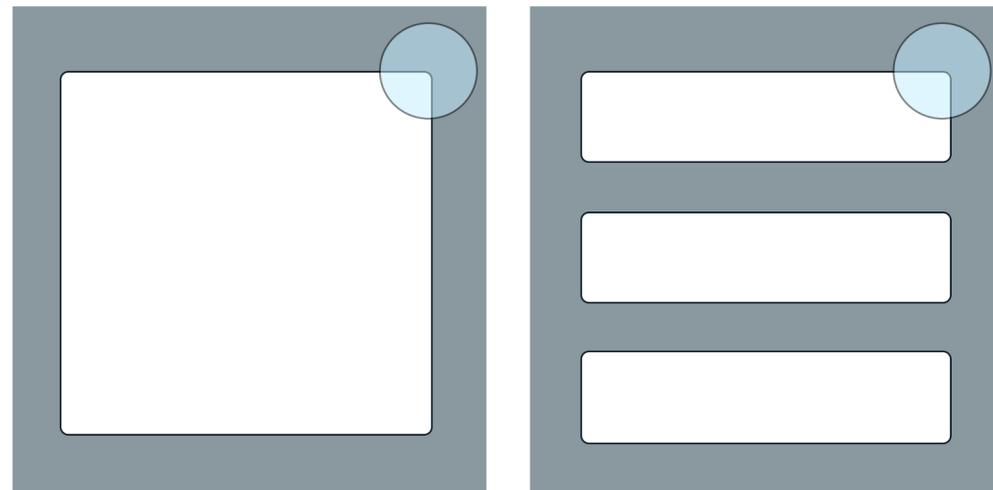


3.5 GRAPHIC ELEMENTS

Correct rounded tile device usage

These rounded tiles show up in many different places and in different sizes, but consistently they all have a rounded corner of approximately 5px, as shown here in context of the website. Buttons, and boxes in technical illustrations also use this rounded corner.

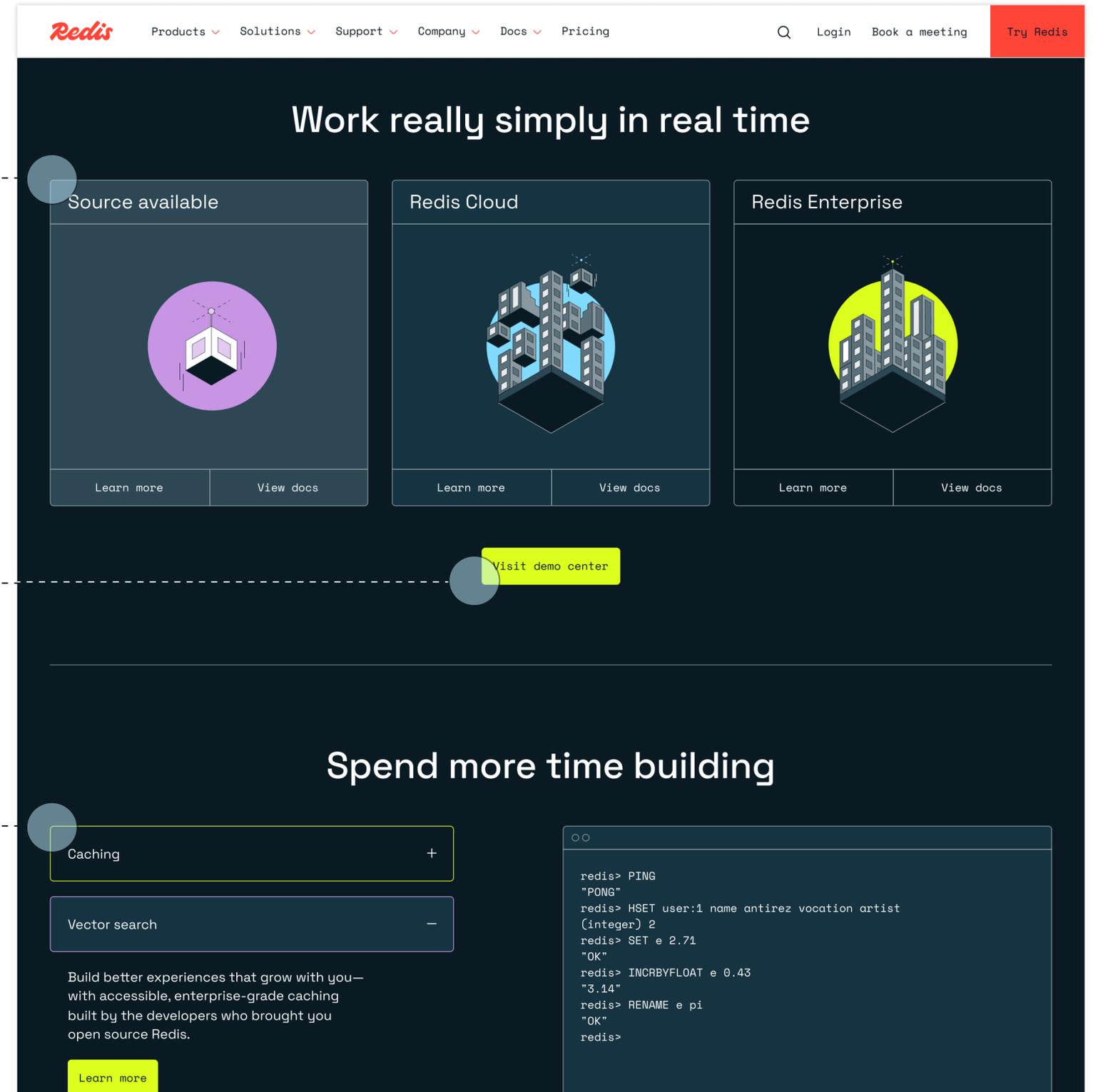
✓ Correct usage
Recommended radius: 5px



✓ 5px

✓ 5px

✓ 5px



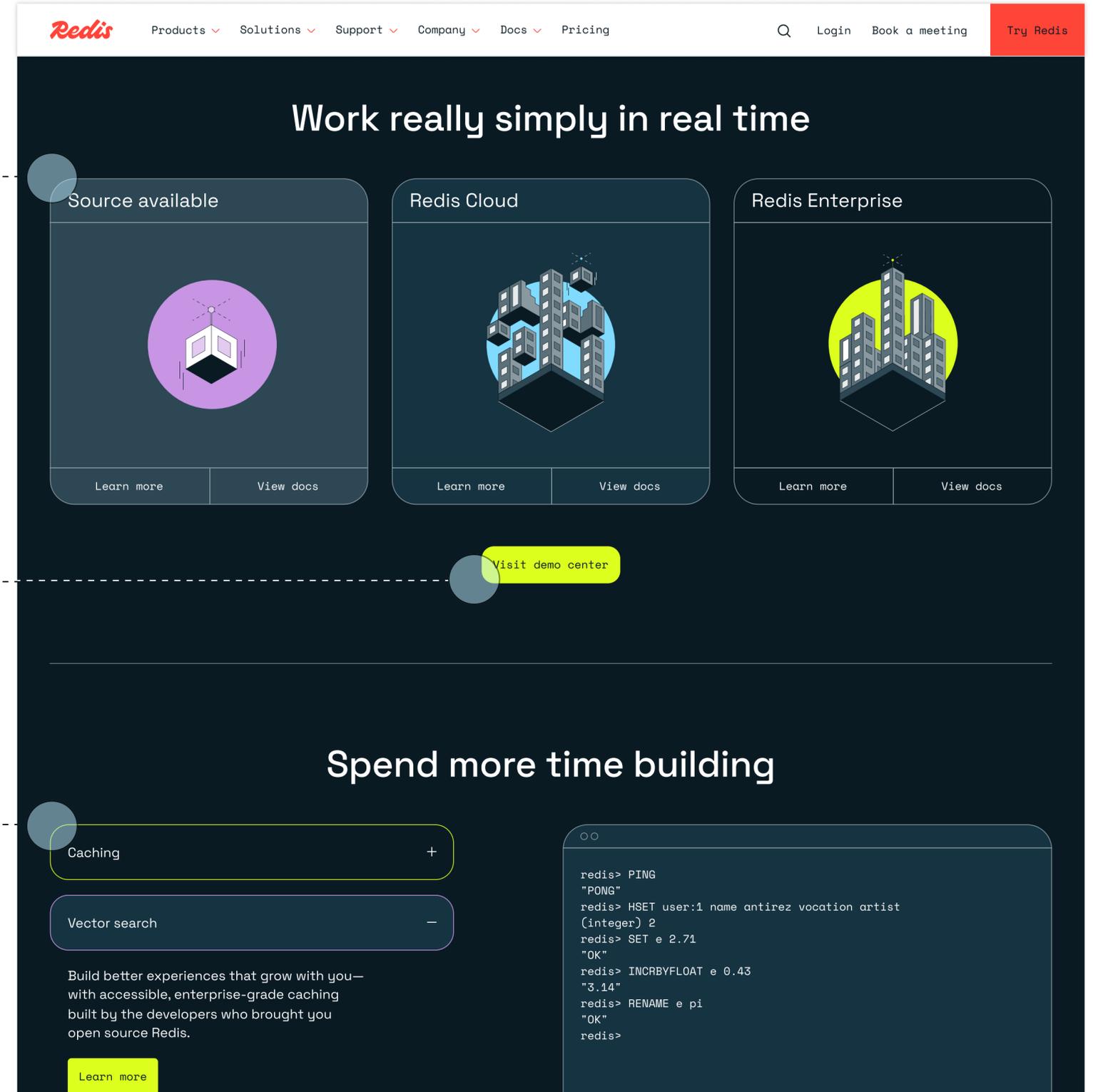
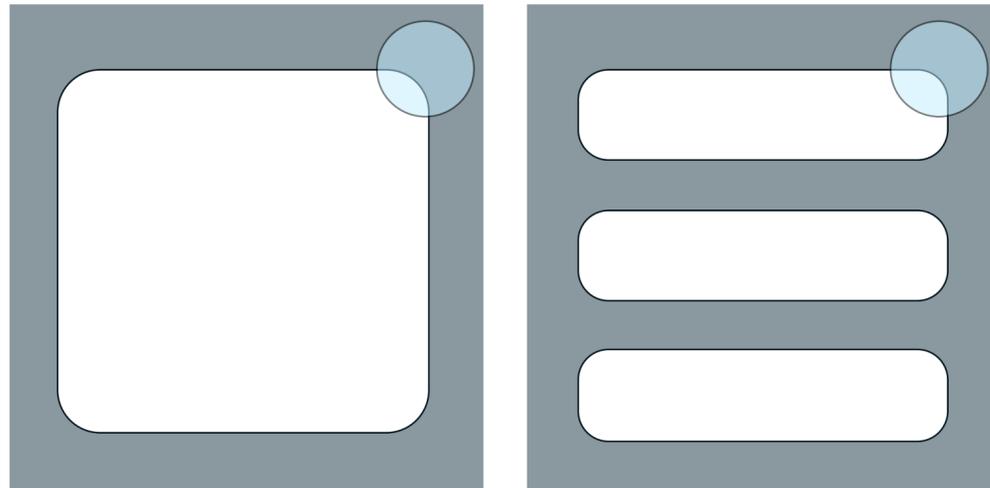
• Website

3.5 GRAPHIC ELEMENTS

Incorrect rounded tile device usage

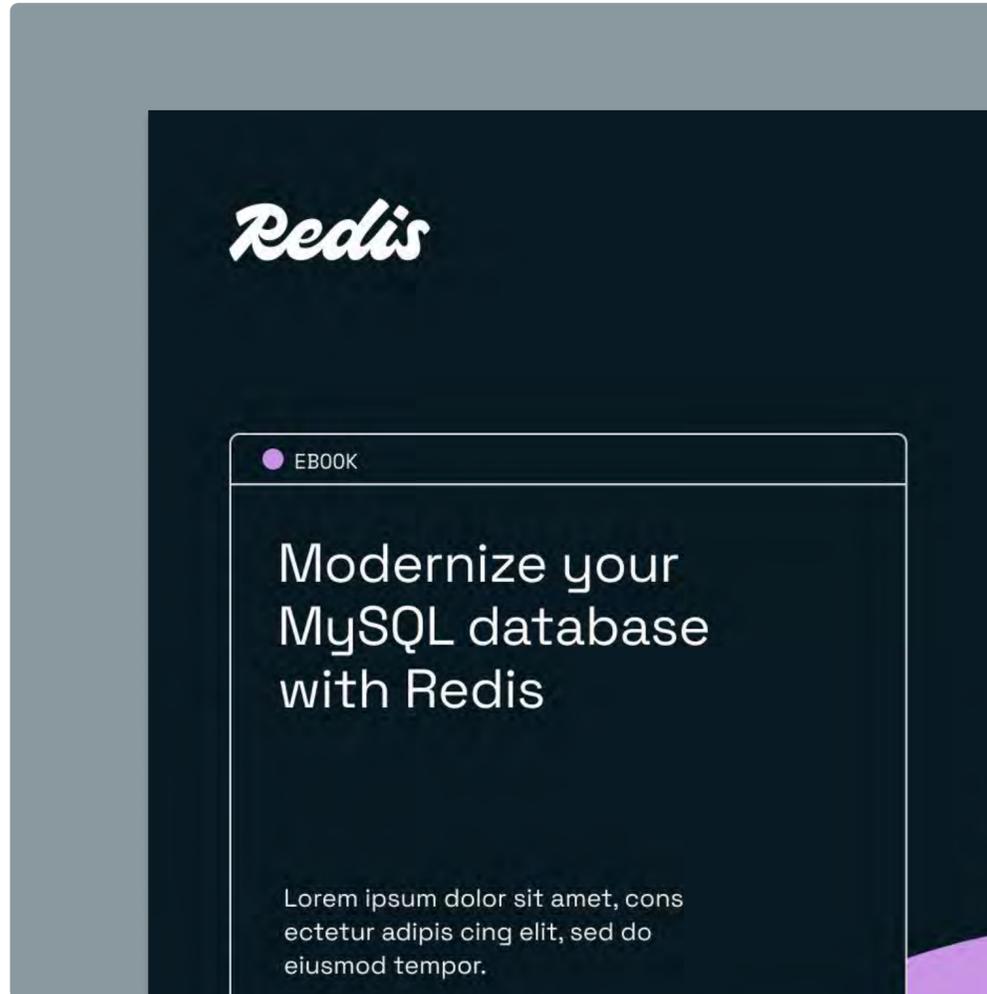
The rounded edges are designed to soften an otherwise very geometric design system, but should never appear too rounded to appear clumsy. A radius of more than 5px as shown here in context of the website, should be avoided.

✗ Why doesn't it work?
More exaggerated radius than 5px



• Website

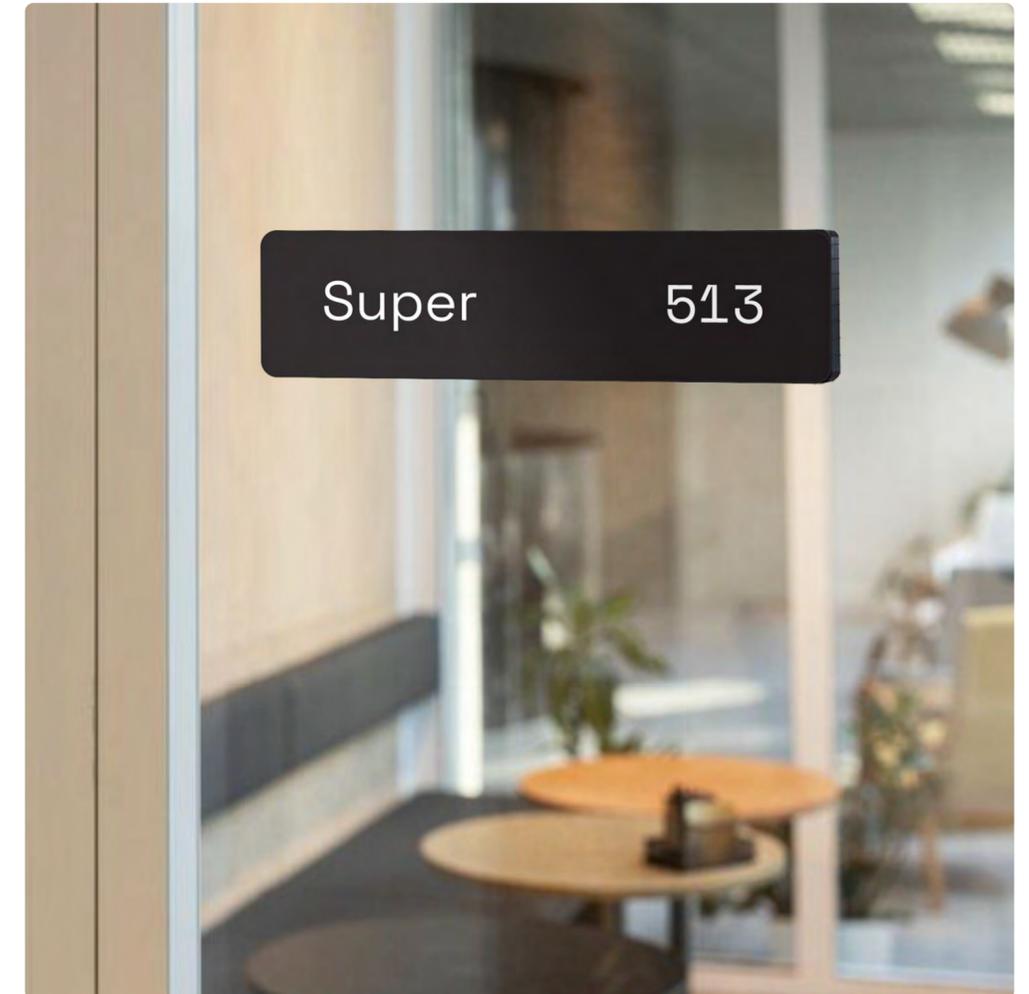
Rounded tile device usage



✓ **Correct usage**
E.publication covers use the rounded tile device to house the title and intro content.



✓ **Correct usage**
Photography and imagery uses the tile shape to create a display grid.



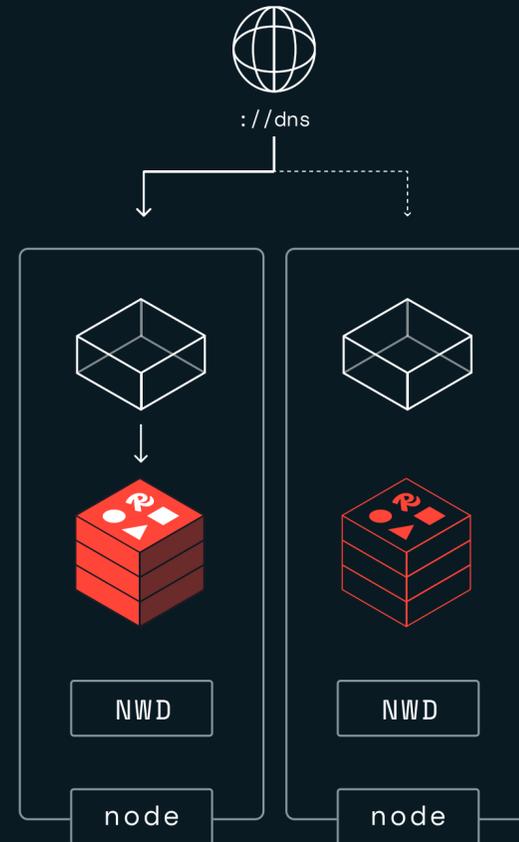
✓ **Correct usage**
Signage and wayfinding for offices uses the rounded tile shape to soften materials like powder-coated steel.

3.6 Illustration

Illustration overview

Our brand features two key illustration styles: Technical illustrations and editorial illustrations. Each serves different a function and level of explanation, yet works cohesively in our system.

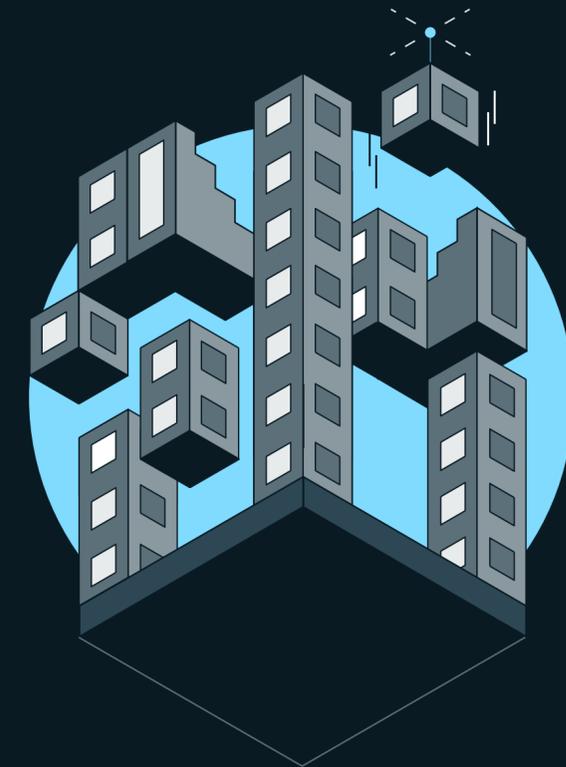
3.6A TECHNICAL



Technical configuration illustrations to explain the inner workings of our product.

- Technical deep dives
- Explainer videos
- Product demos

3.6B EDITORIAL



Spot illustrations to add dynamism and imagination to our visual language.

- All marketing materials
- Website
- Amongst product UI

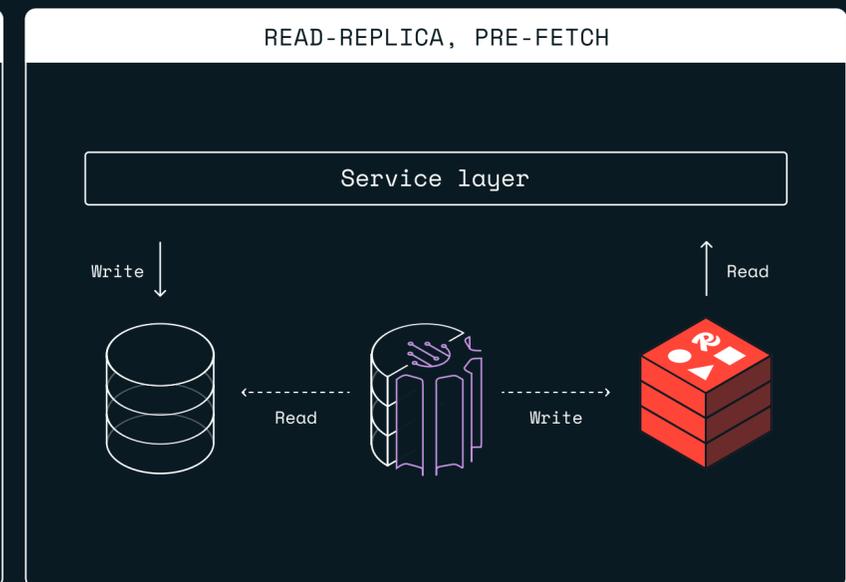
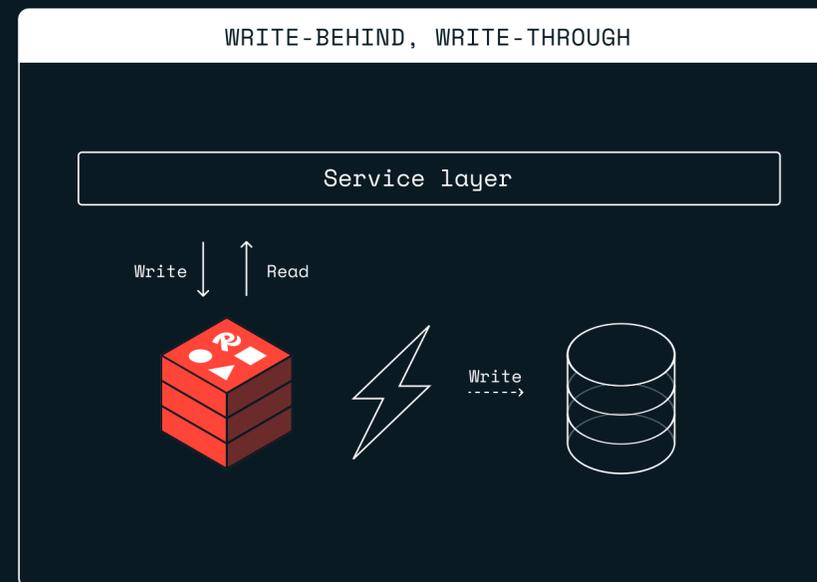
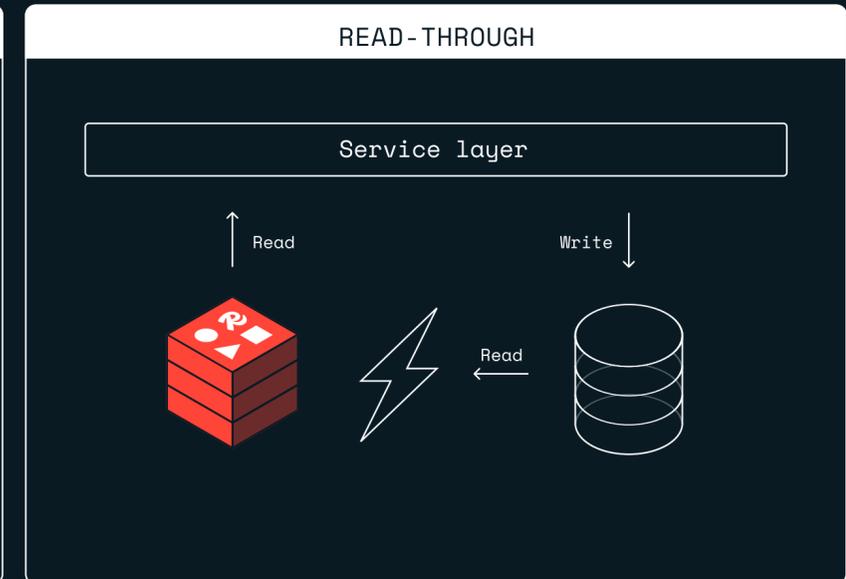
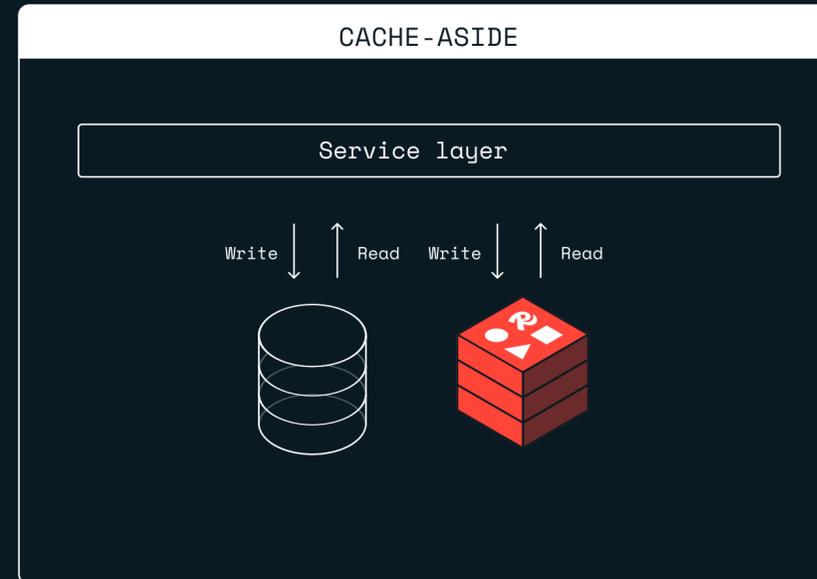
3.6 A Technical illustrations

Technical illustrations

Our products are complex, and our technical illustration style supports our explanations and demos. Illustrations are minimal in style, using line work, boxes, directional arrows, annotations, and icons. Geometric and angled, they also use isometric principles inspired by our original cube logo.

Please note: The cube has no use outside of technical illustrations and diagrams. This is the only permitted use of the cube in the broader brand visual language.

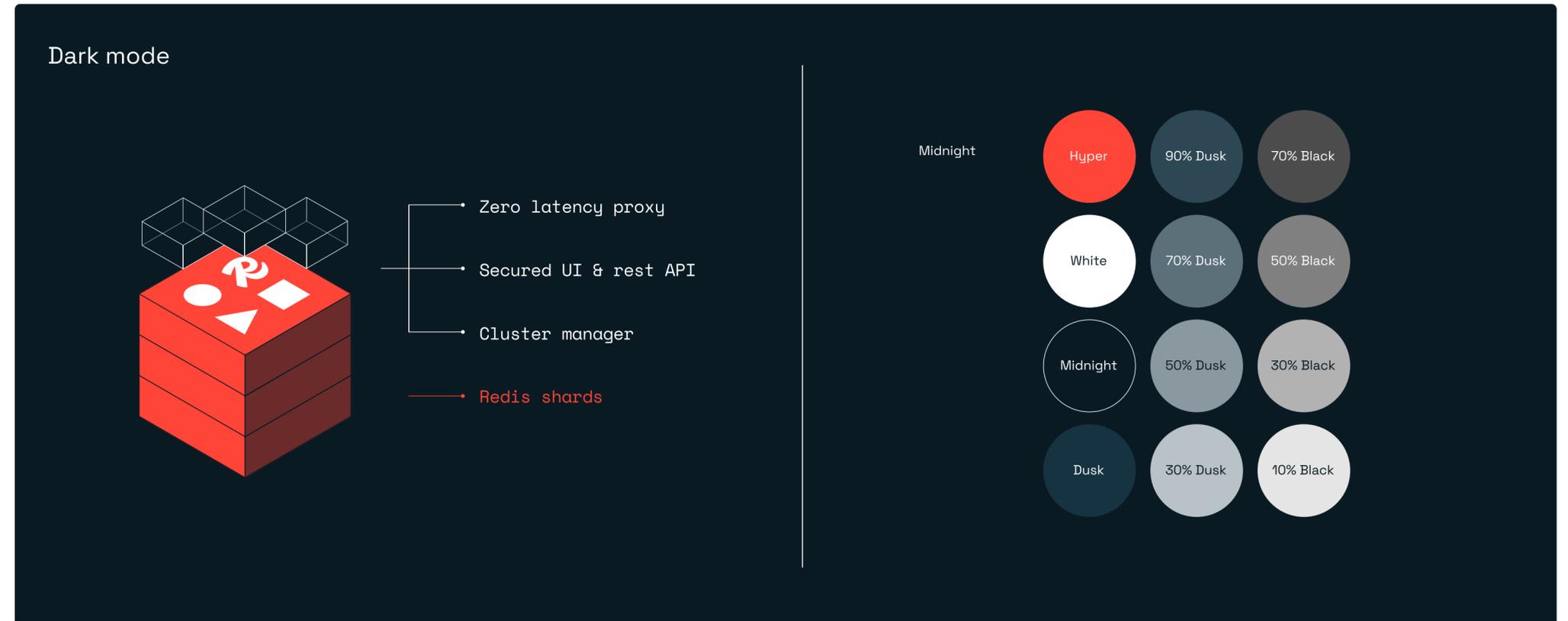
1.0 Caching patterns



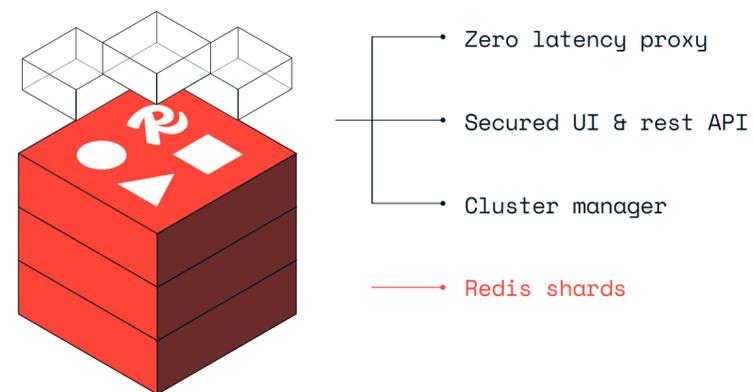
Technical illustrations color mode

Leaning into the digital space, our technical illustrations oscillate between a light and dark mode. Light mode consists of a white background and darker colors like Midnight, Dusk, and Hyper for illustration elements, and vice versa, dark mode consists of a Midnight background with White, Dusk, and Hyper for illustration elements. Other usable colors for these illustrations are shown opposite, with general color criteria being legibility.

Please note: The cube has no use outside of technical illustrations and diagrams. This is the only permitted use of the cube in the broader brand visual language.

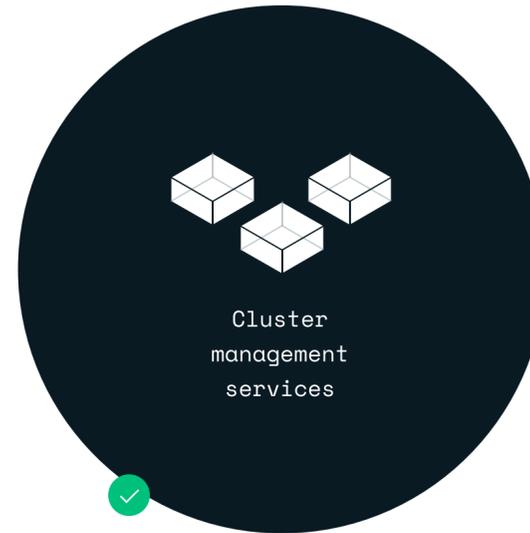


Light mode

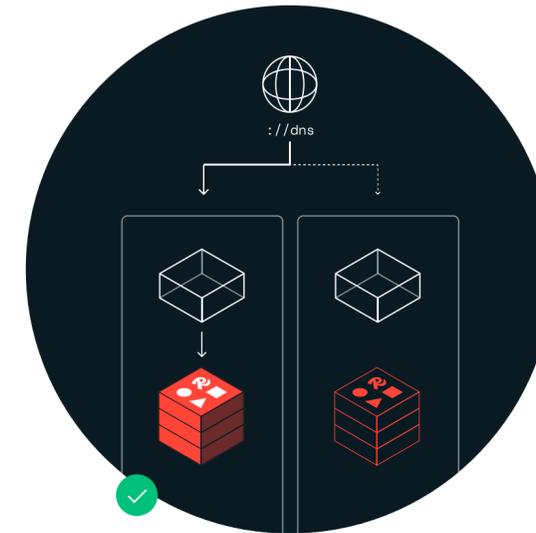


Technical illustration elements

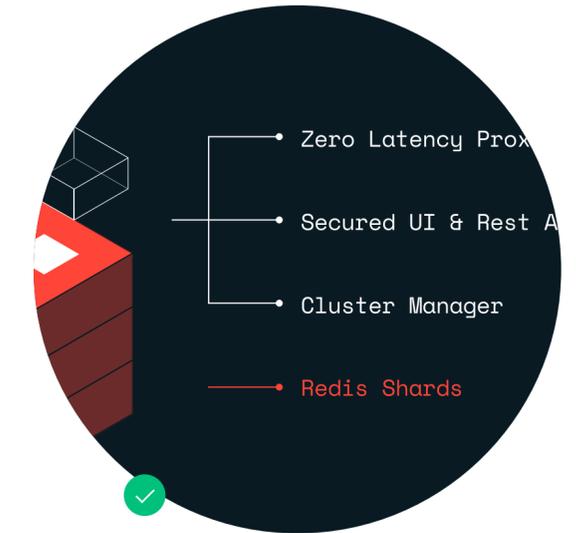
Our library of technical illustrations will expand over time, with this set of stylistic principles to be employed each time a new asset is drawn.



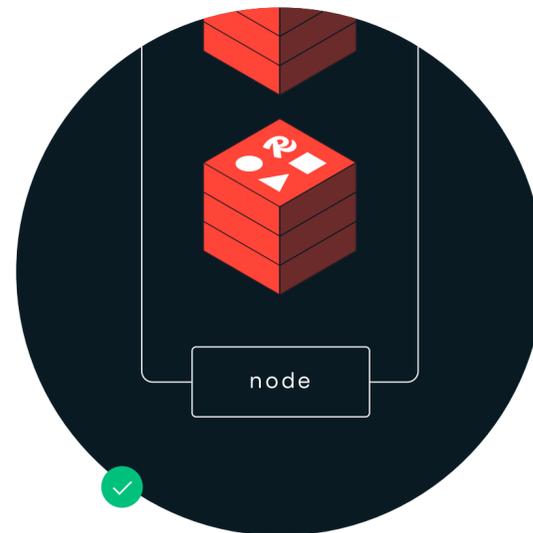
1. A mixture of flat and isometric angles are used – inspired by the angles of our original cube



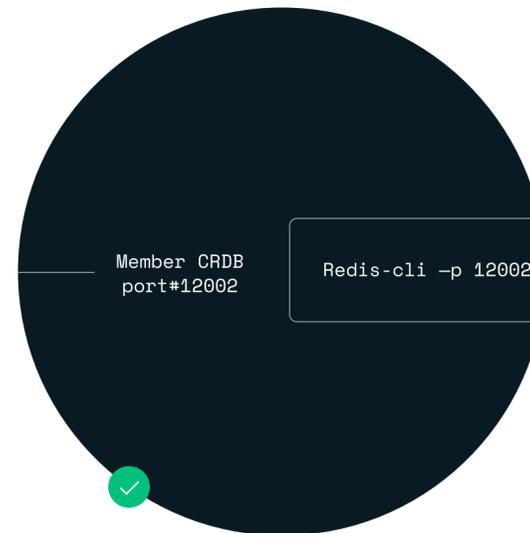
2. Opaque and transparent fills are used to indicate on and off states for different features



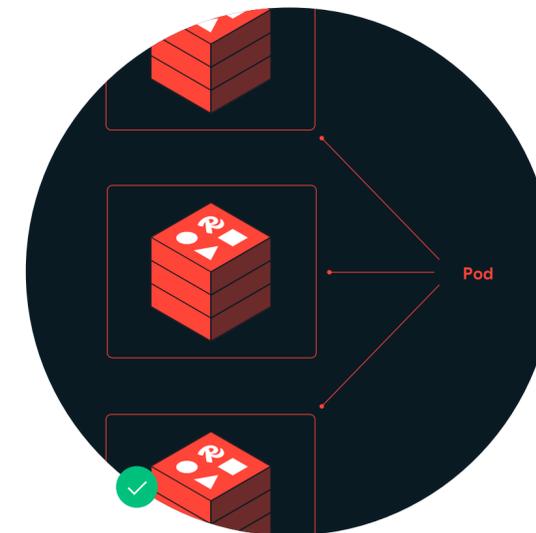
3. Annotation lines can have circular nodes, or arrows to gesture direction or flow



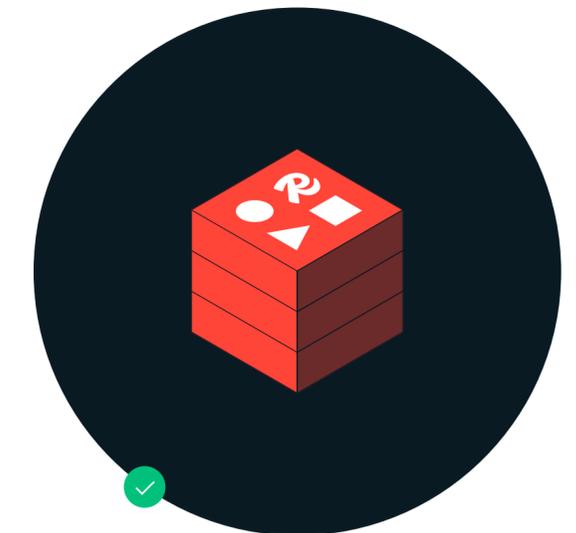
4. Container shapes, boxes, and cells have a rounded corners to align to the rest of the visual language



5. Annotations and labelling use Space Mono to have a technical, blueprint feel

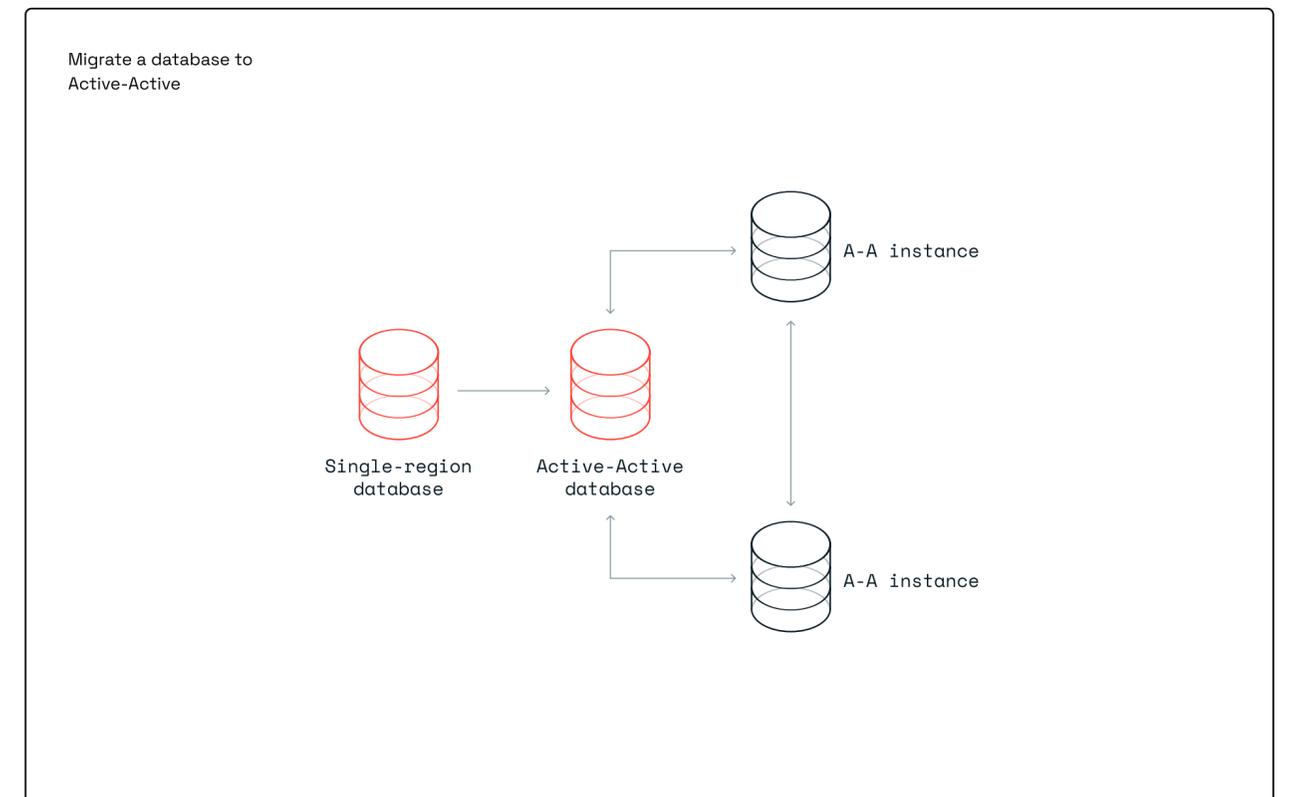
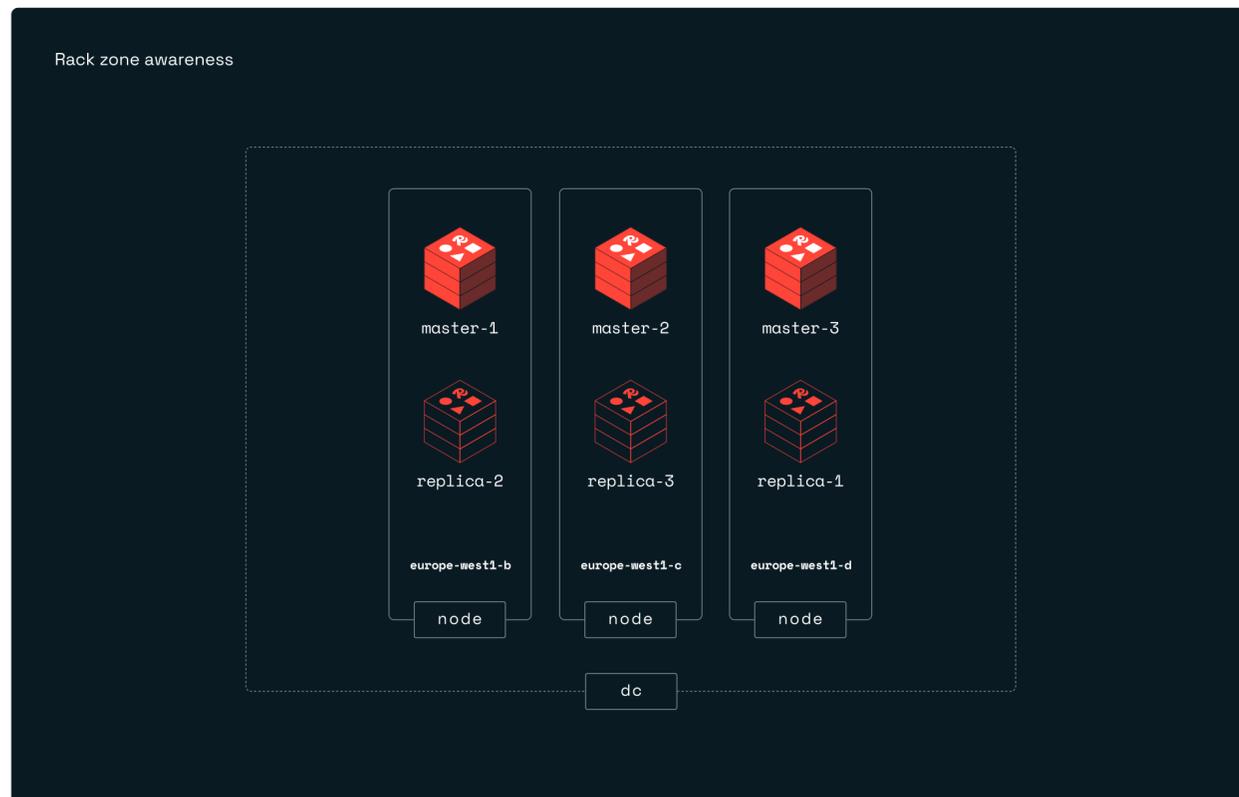
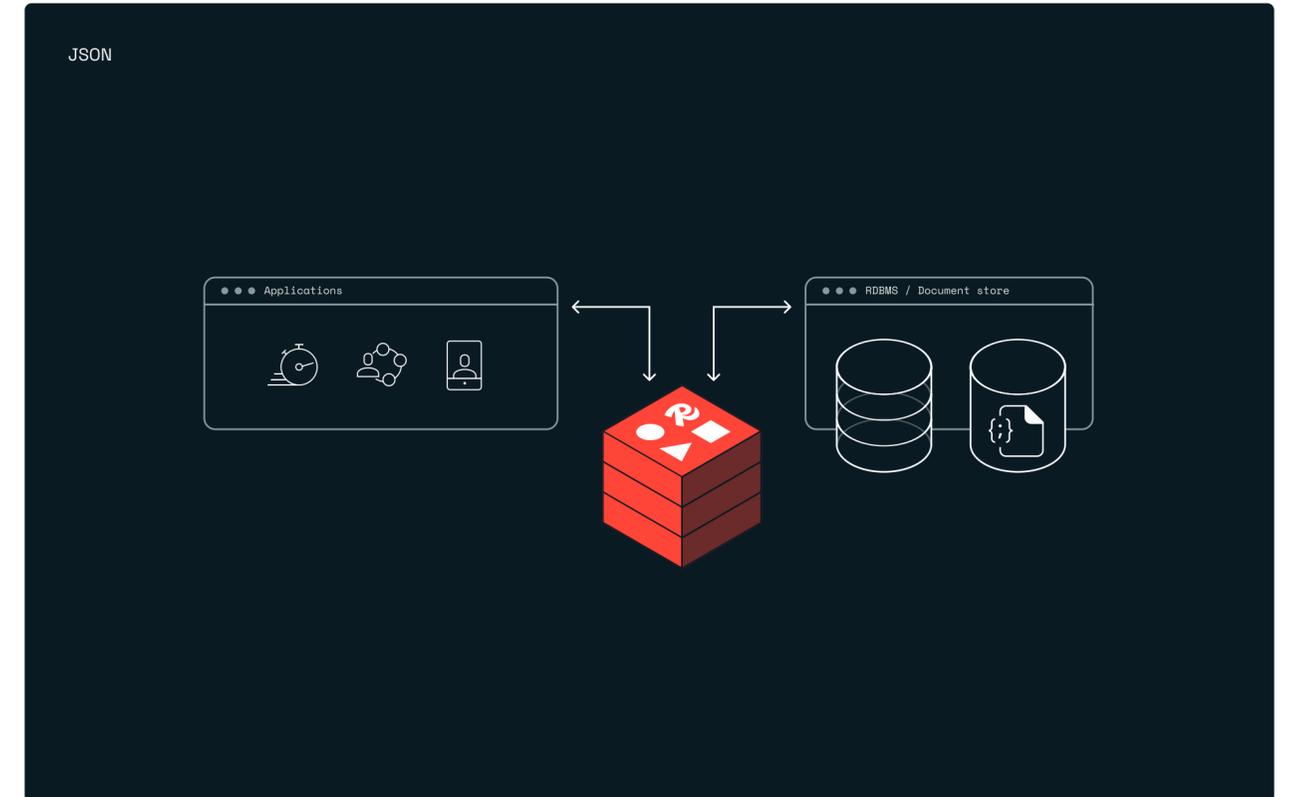
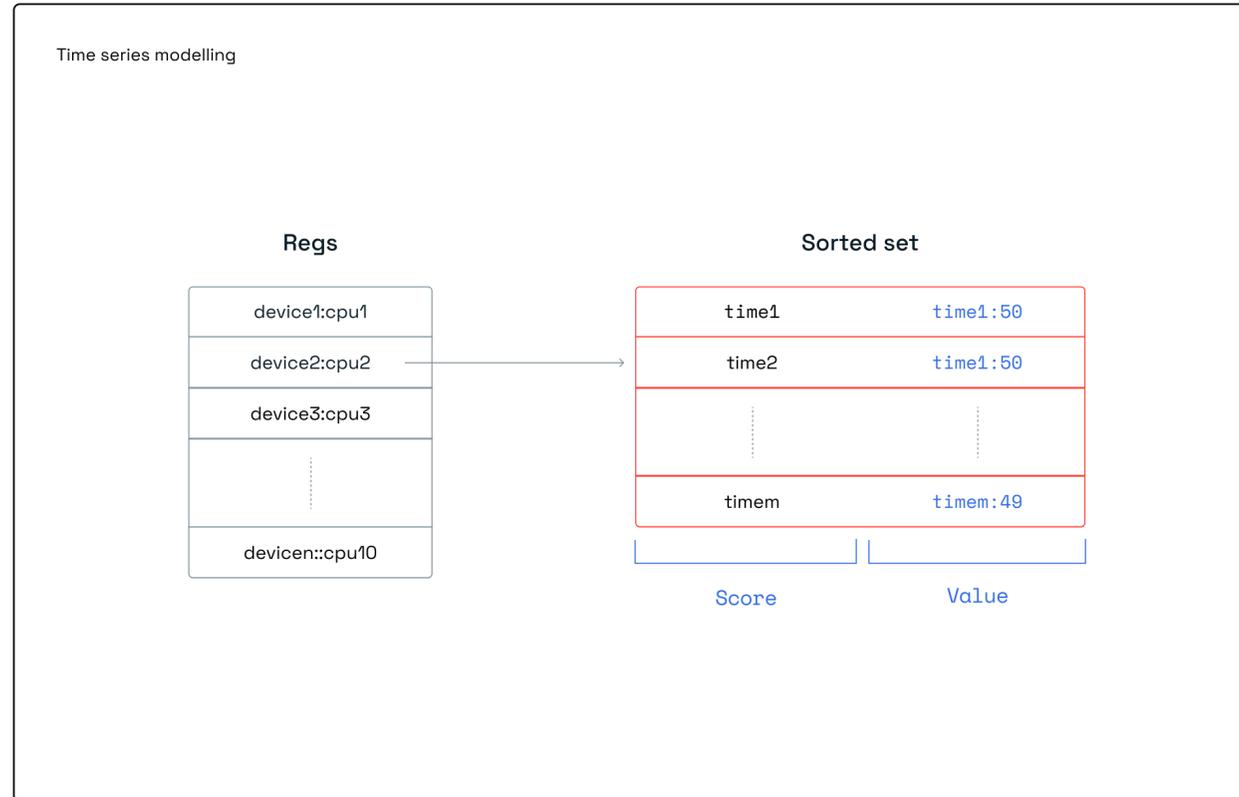


6. Use red only to indicate Redis amongst other generic or branded components



7. The cube is never to be used outside of technical illustrations and diagrams

Technical illustration library



3.6 B Editorial illustrations

Editorial illustrations

Our editorial illustrations add dynamism and imagination to our visual language.

Geometric and angled, they are drawn on an isometric grid inspired by our original cube logo. This grid allows each illustration to play with vertical and horizontal space like a surrealist landscape.

This same balance of technical structure and creativity goes back to the “craft of code” philosophy baked into our logo.



Editorial illustrations & the grid

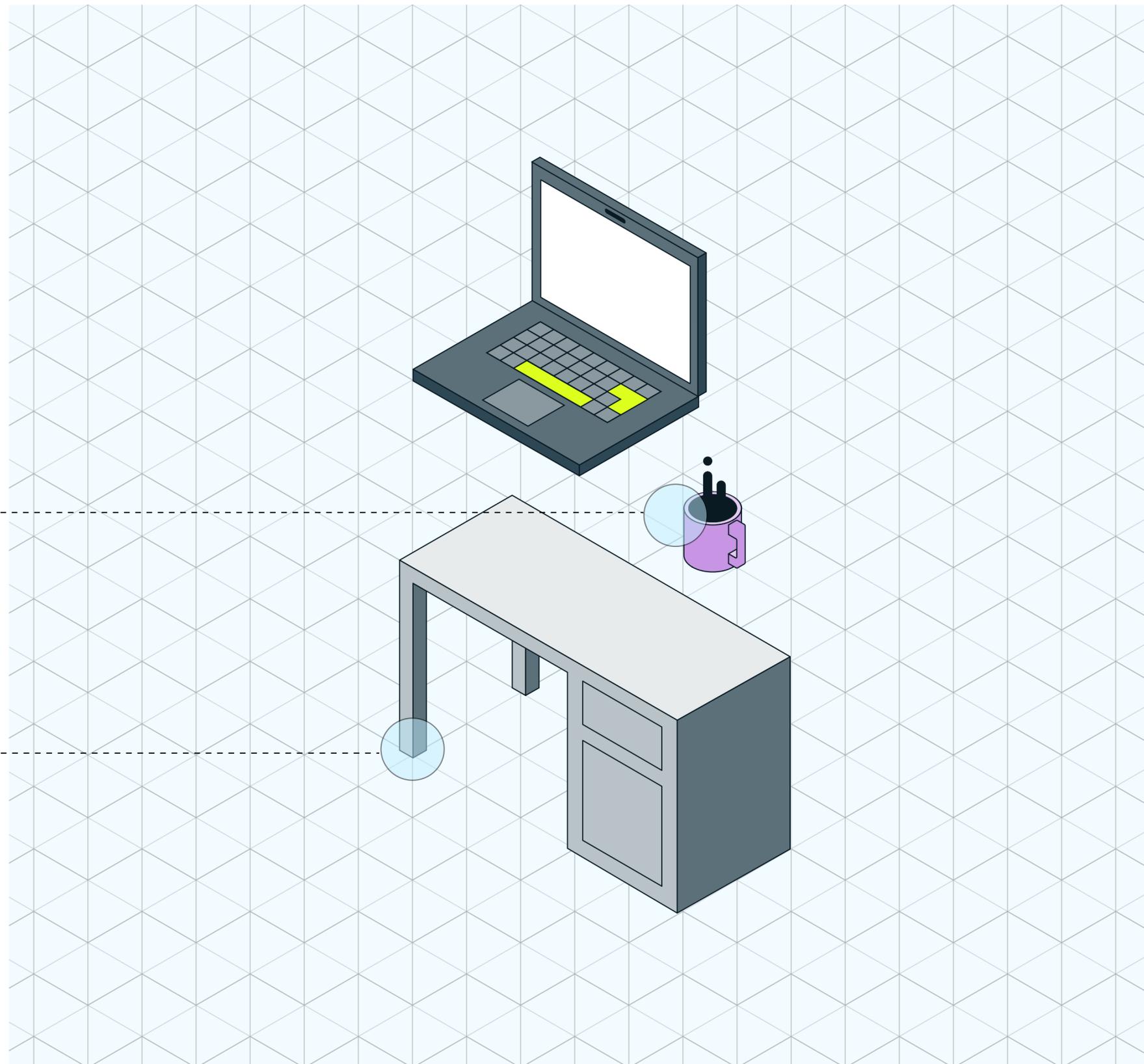
Our grid is inspired by the geometric angles of our original cube logo, using isometric principles to thread consistency through our different illustration styles.

While technical in nature, this grid allows for illustrations to expand vertically, horizontally, and diagonally—creating a surrealist canvas.

Surreal, fantastical, or otherworldly motifs can be either grounded or floating, playing with the notion of reality and fantasy.

Fluid moments
break the grid to
add movement

45, and 90
degree angles
used on the grid

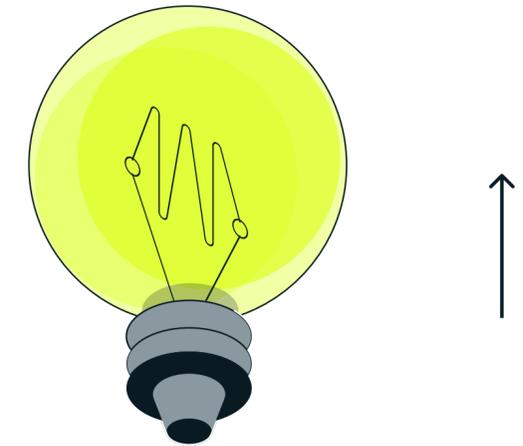
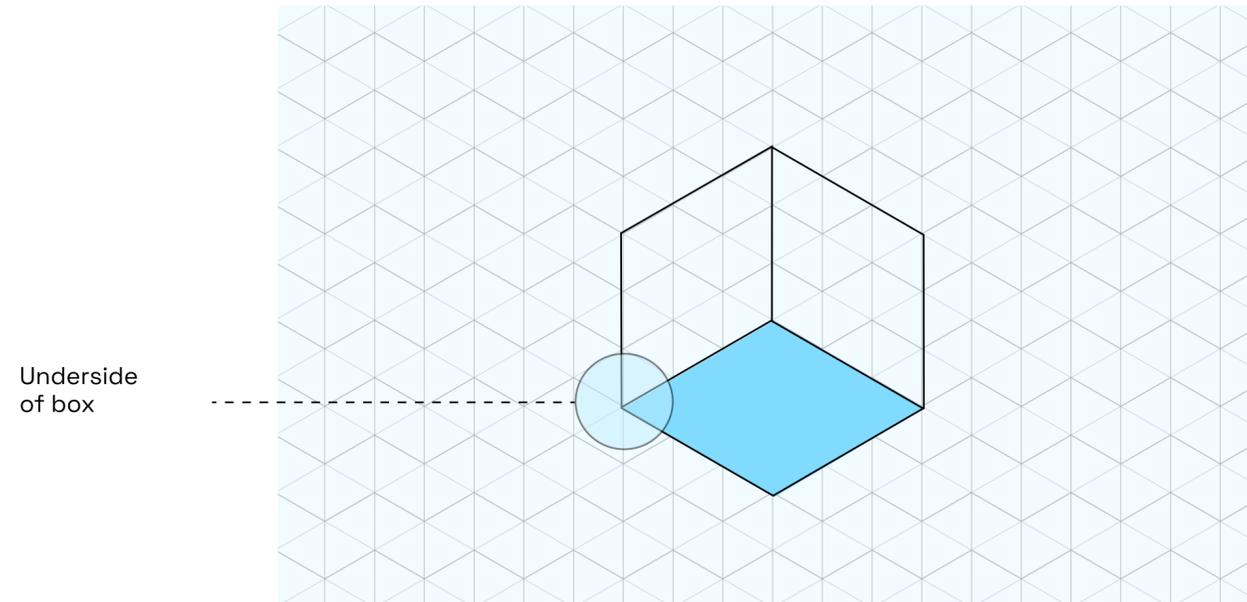


Editorial illustrations & perspective

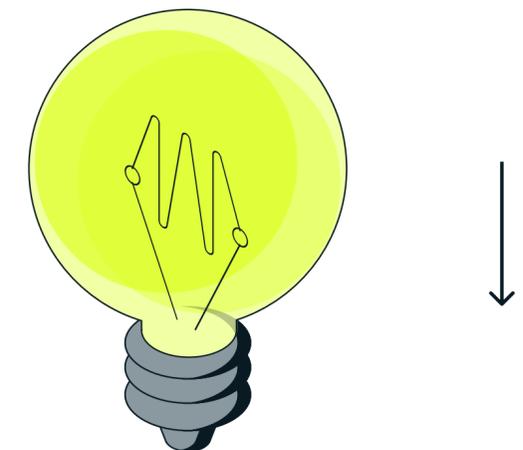
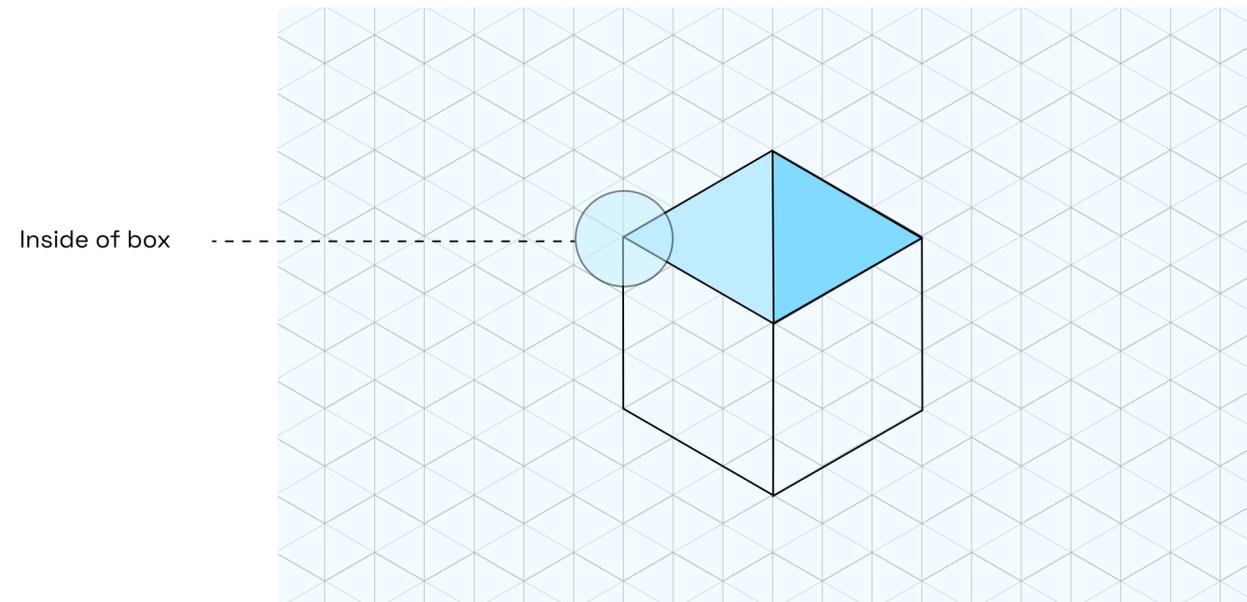
Our illustration grid allows for vertical, horizontal, and diagonal expansion, which also encourages the play of different perspectives.

Looking up from the underside of objects creates a floating appearance, whereas the looking down perspective has a grounded appearance. And the viewer may or may not be floating, too. Certain subjects will favor one perspective over the other, but both are encouraged.

Looking up

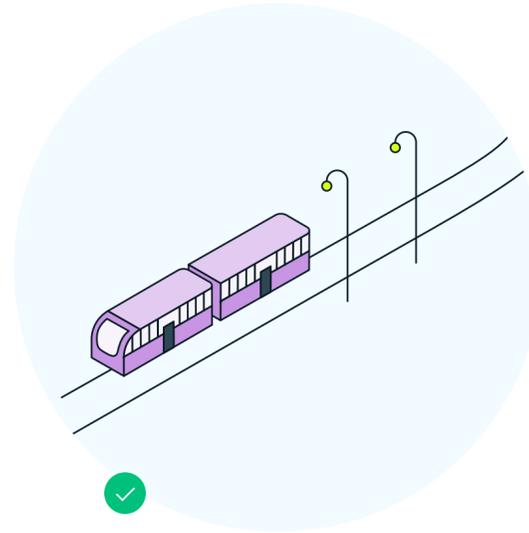


Looking down

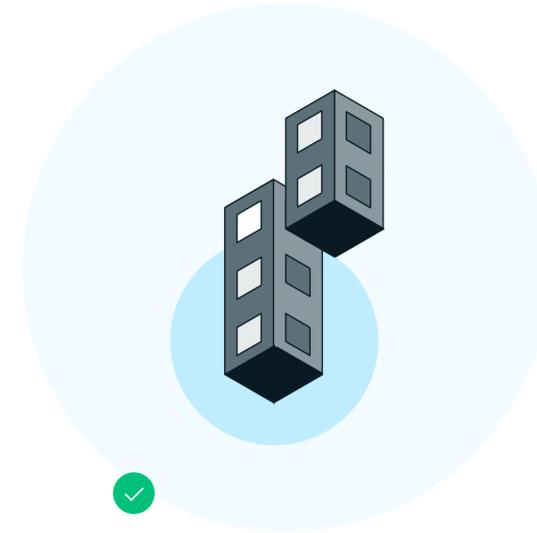


Editorial illustrations elements

Our library of editorial illustrations will expand over time with this set of stylistic principles to be employed each time a new asset is drawn.



1. A mixture of flat and isometric angles are used — inspired by the angles of our original cube



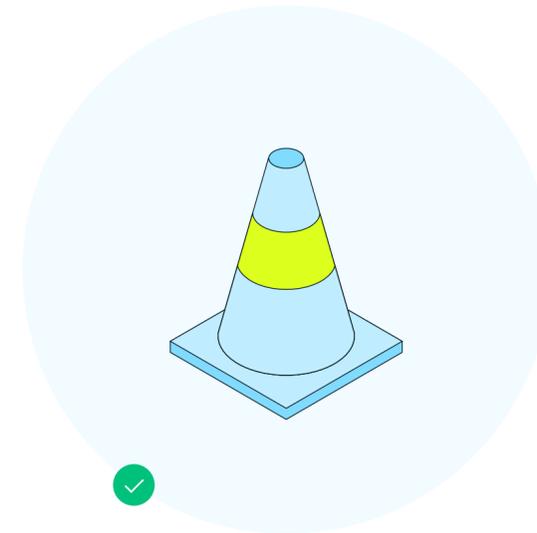
2. Shading, and a mix of lighter and darker colors creates dimension and contrast



3. Use of both static, and floating elements add a dynamic, surreal feel



4. Mixing larger (closer) and smaller (farther) moments create variance and demand a closer look

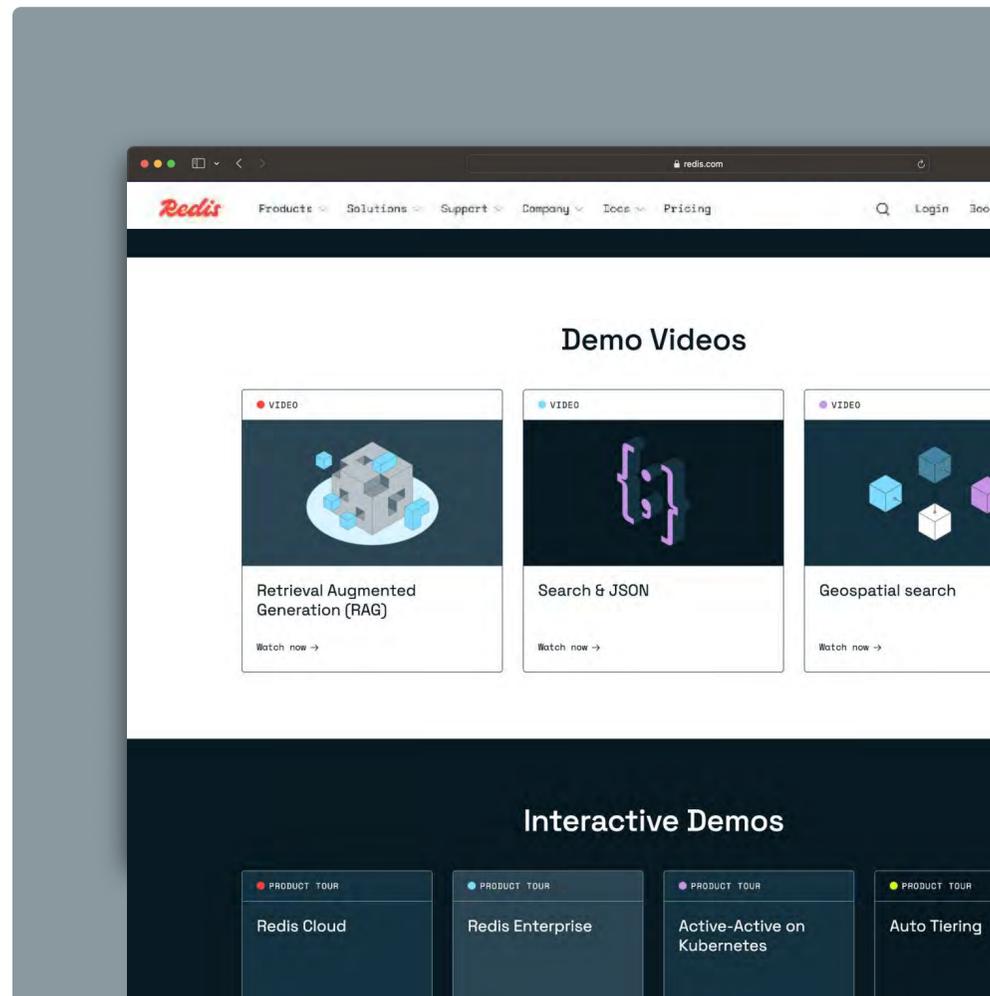


5. Subject matter can be both literal, and metaphorical—often with the two interacting in the same illustration

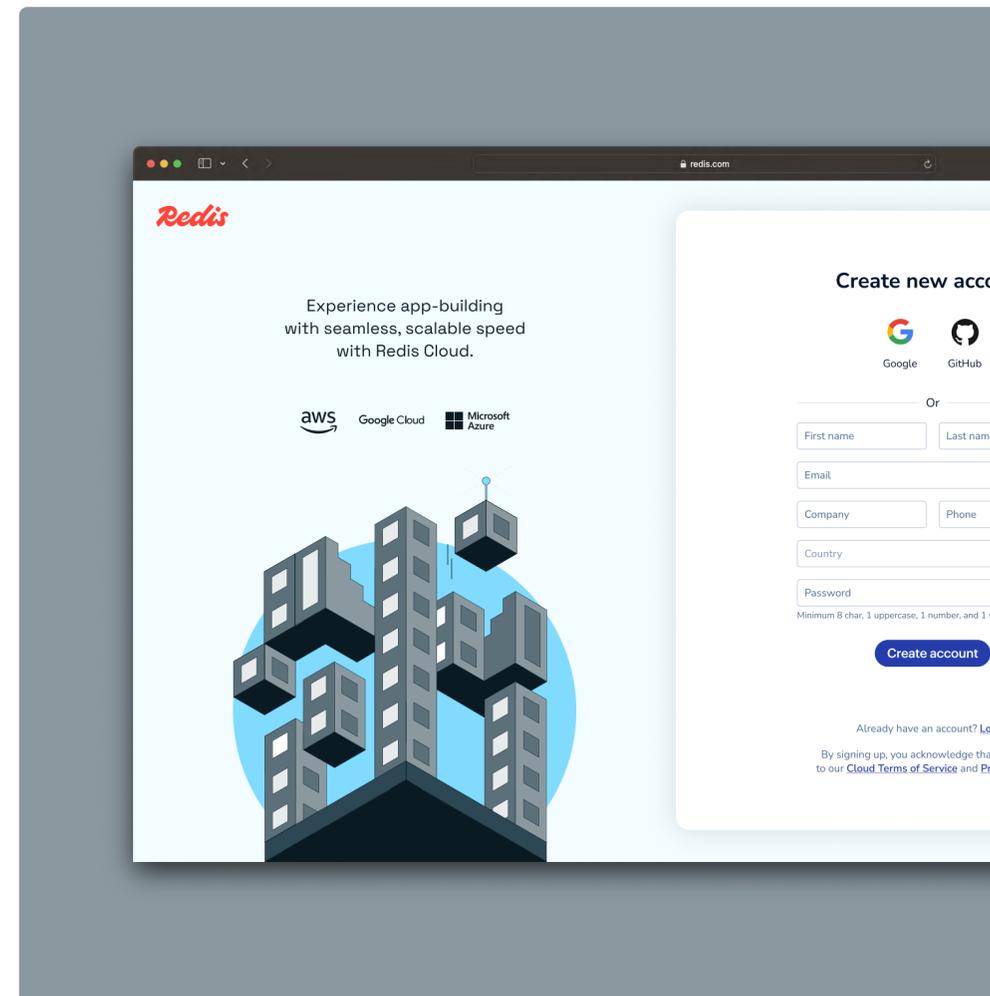
Editorial illustrations usage



- ✓ **Correct usage**
E-publication covers use illustrations to demonstrate a variety of abstract themes and subjects



- ✓ **Correct usage**
Content tiles for demo videos use illustration to thematically explain and create visual differentiation on the website.

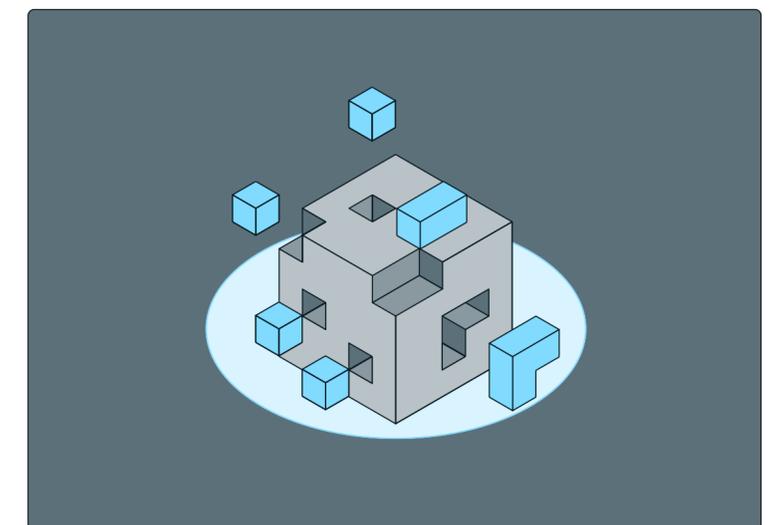
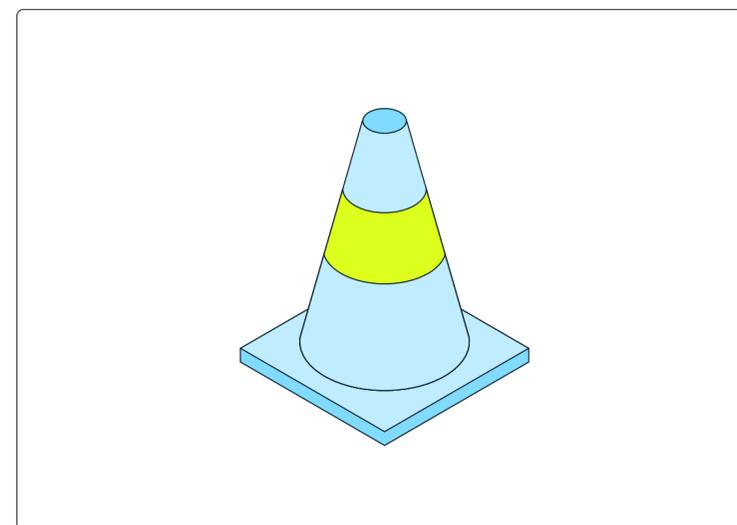
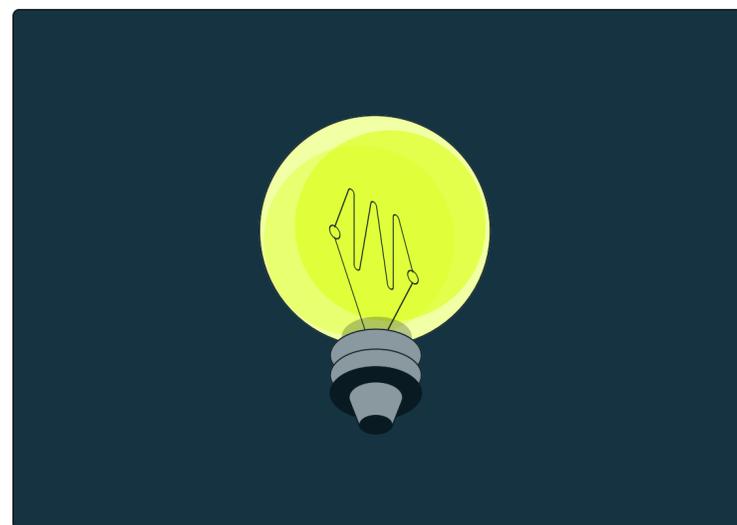
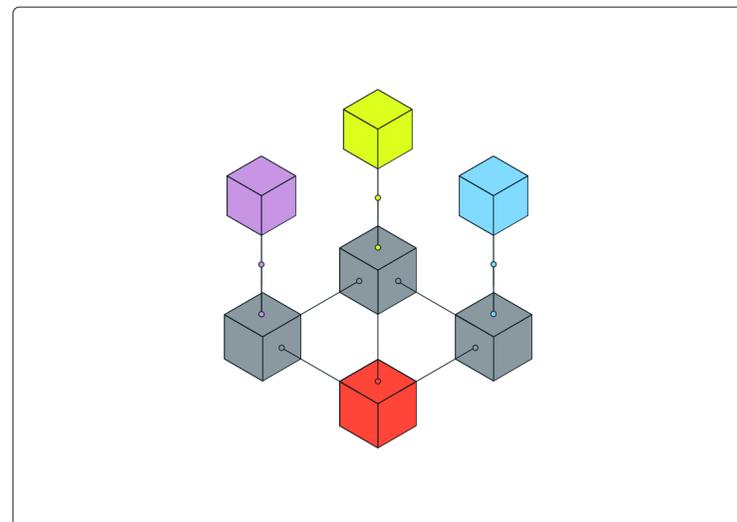
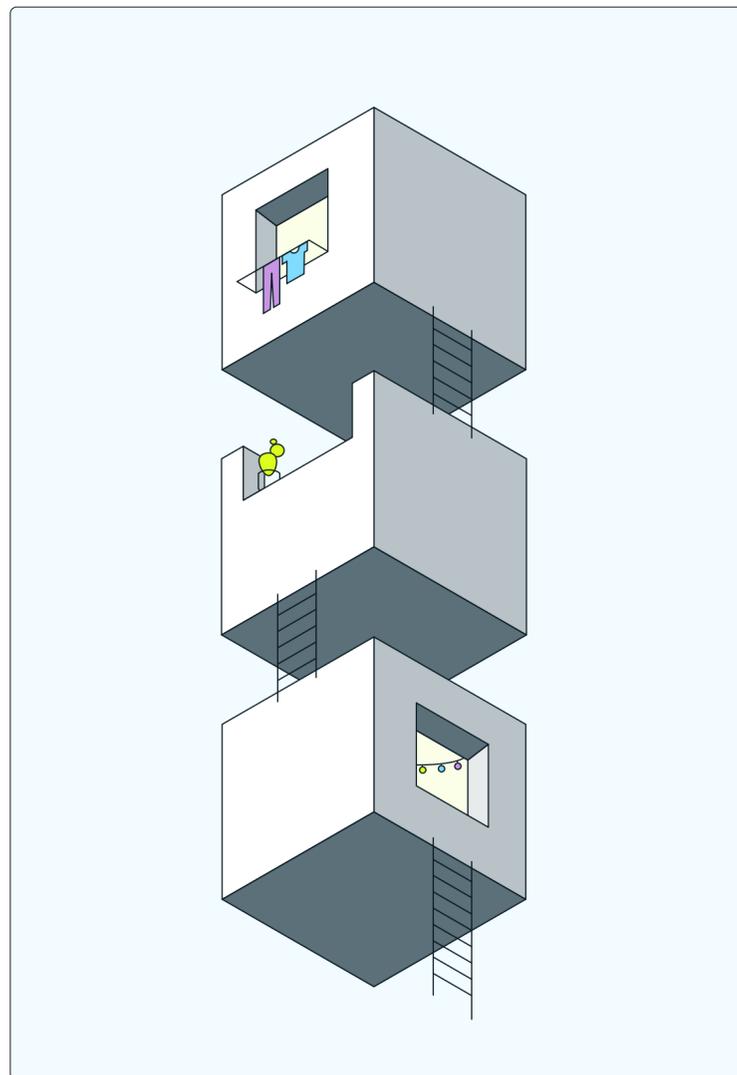
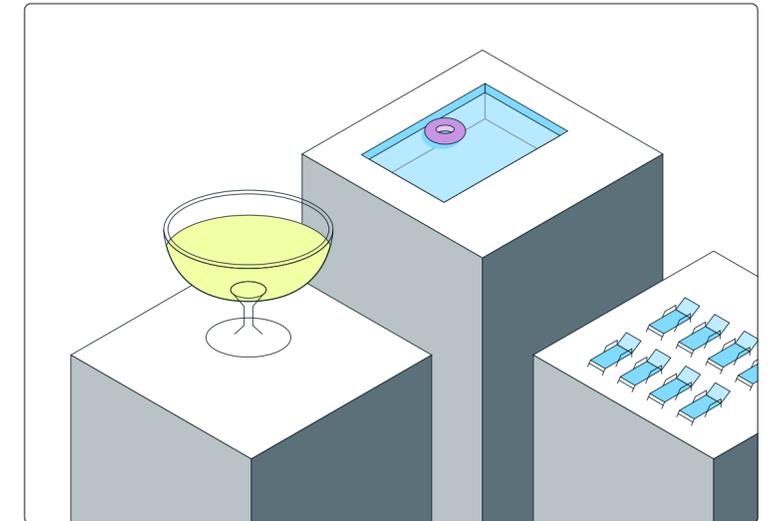
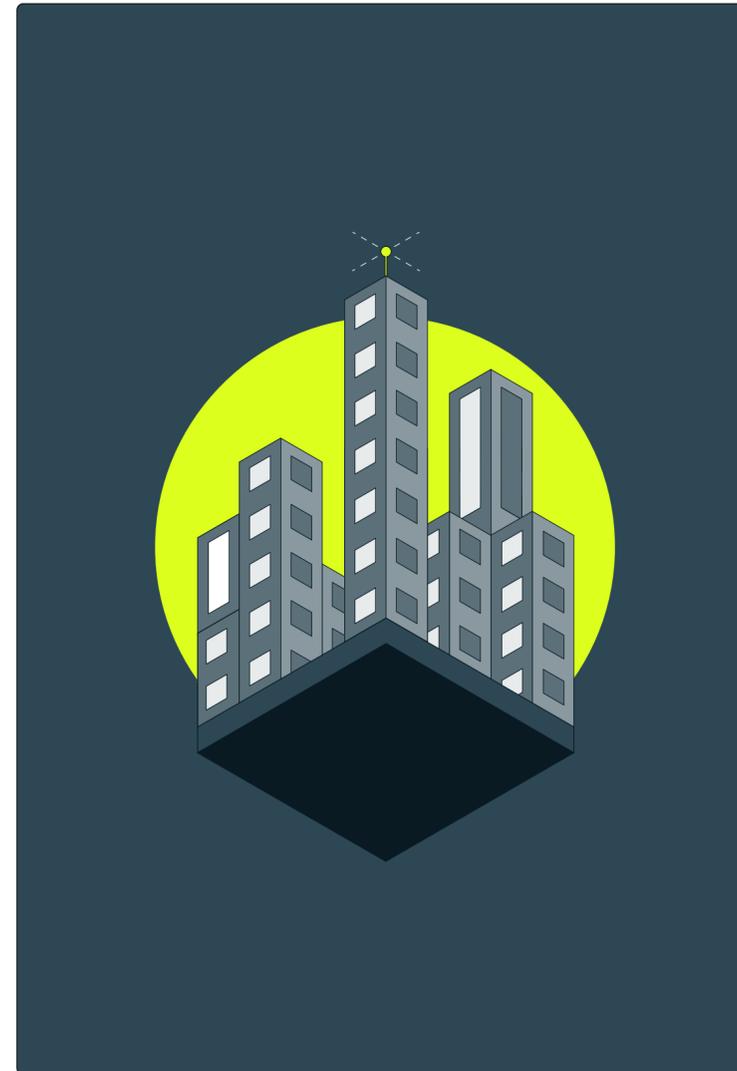
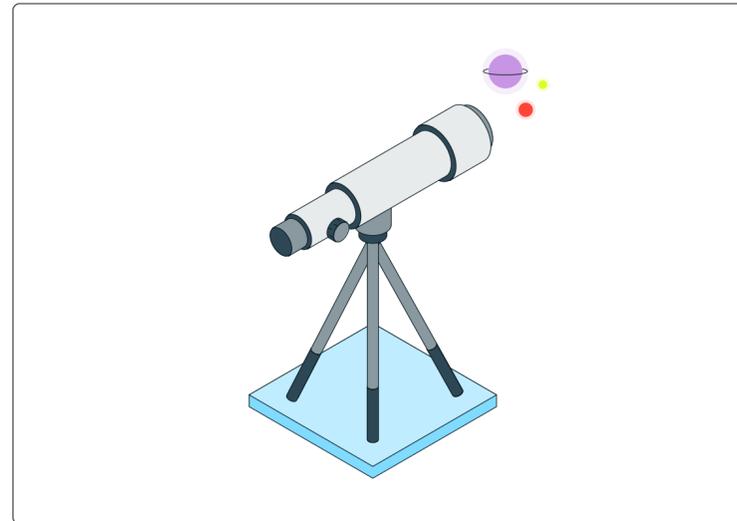


- ✓ **Correct usage**
The product shows various illustrations during the sign up, sign in, and broader user journey.

3.6 ILLUSTRATIONS

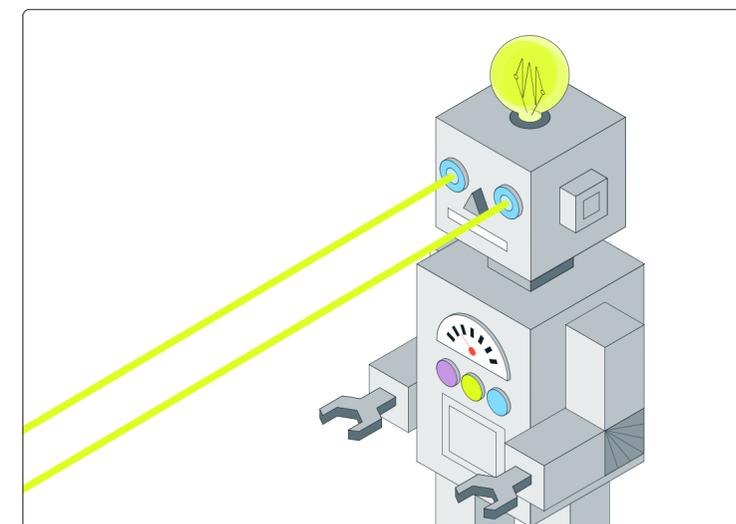
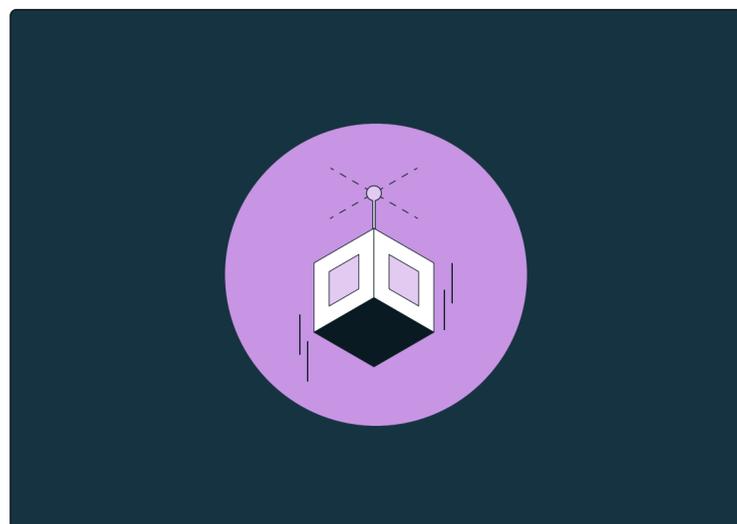
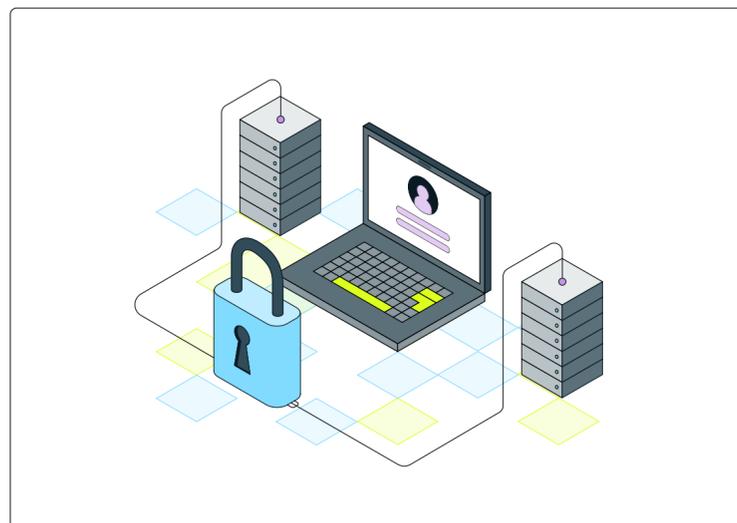
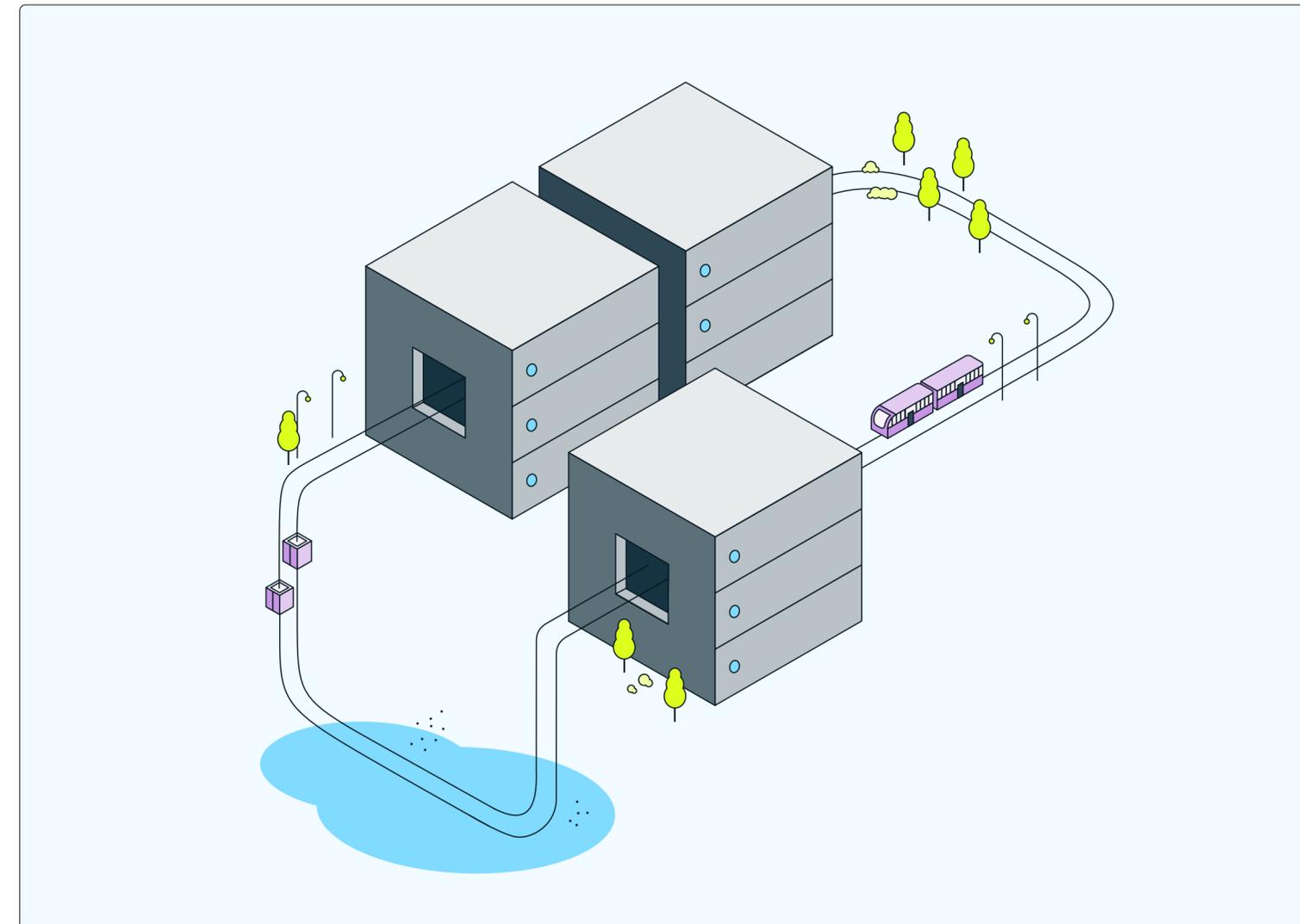
Editorial illustration library

1/2



Editorial illustration library

2/2

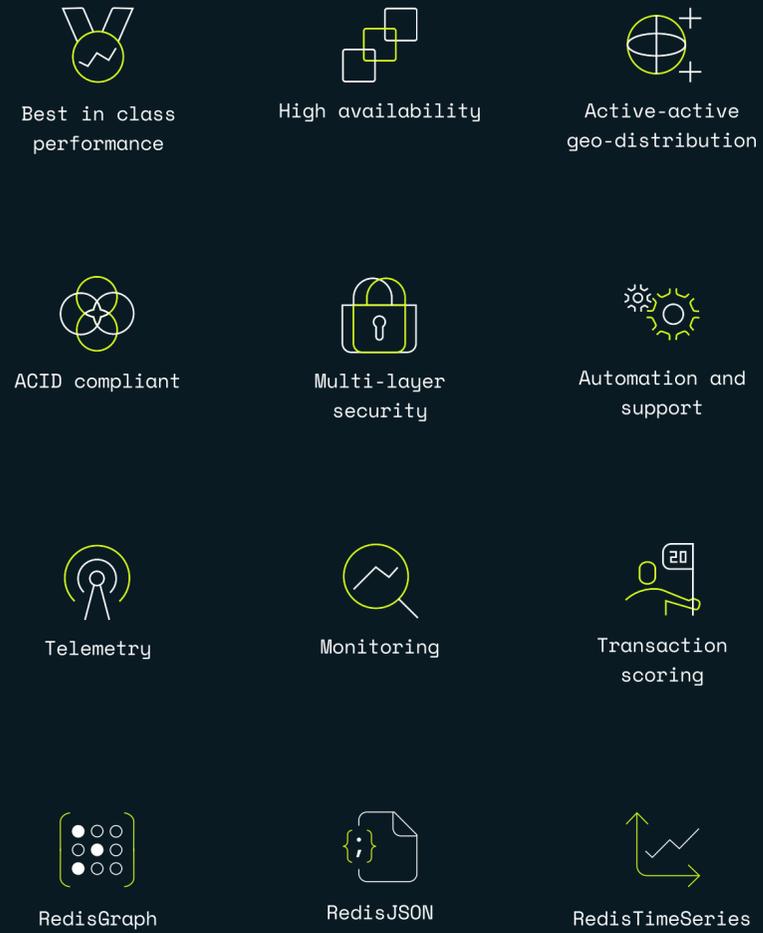


3.7 Iconography

Iconography overview

Our brand features two key iconography styles: Editorial iconography, and product iconography. Each serves different role in the brand or product experience, but common elements like line work, and the use of Space Mono create consistency as part of our connected system.

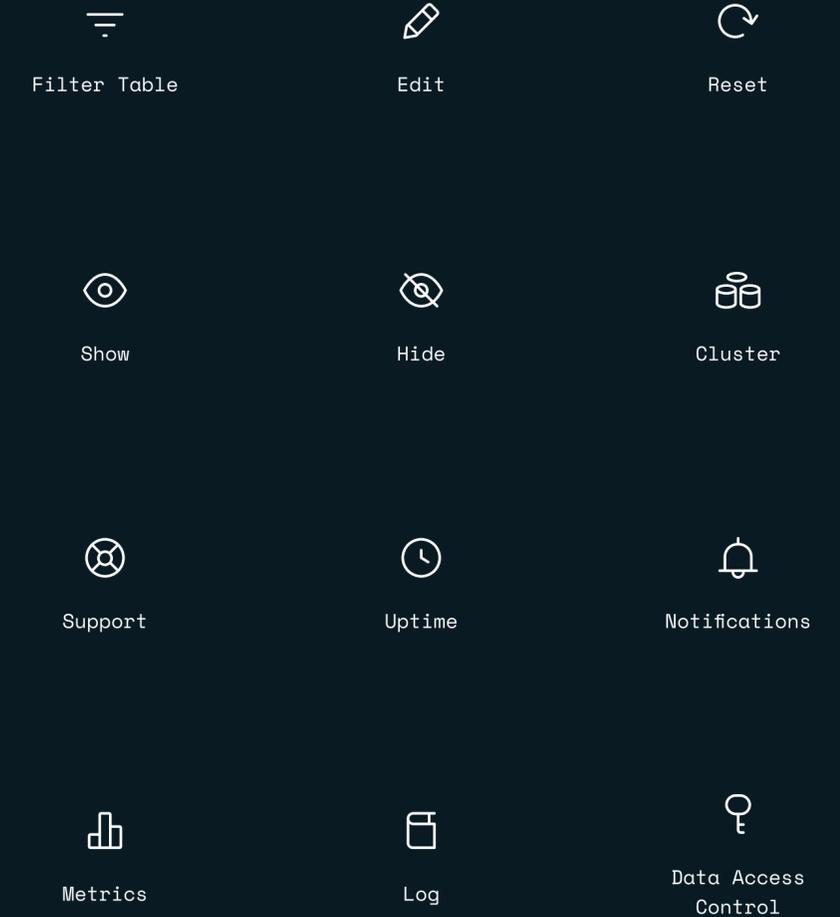
3.7A EDITORIAL



Spot icons to demonstrate themes, topics, or ideas for Redis technology and service offerings

- Website
- Social media
- Explainer videos

3.7B PRODUCT



Functional icons used alongside text for buttons and states in the product experience

- Product UI

3.7 A Editorial iconography

● 3.7 ICONOGRAPHY

Editorial iconography

Our editorial iconography is geometric and precise—used to distill a complex idea into a single motif to accompany text or content. Icons should support other types of content, unlike our editorial illustrations, which are designed to be the focal point. Because of this, they should never replace the usage of our editorial illustrations.

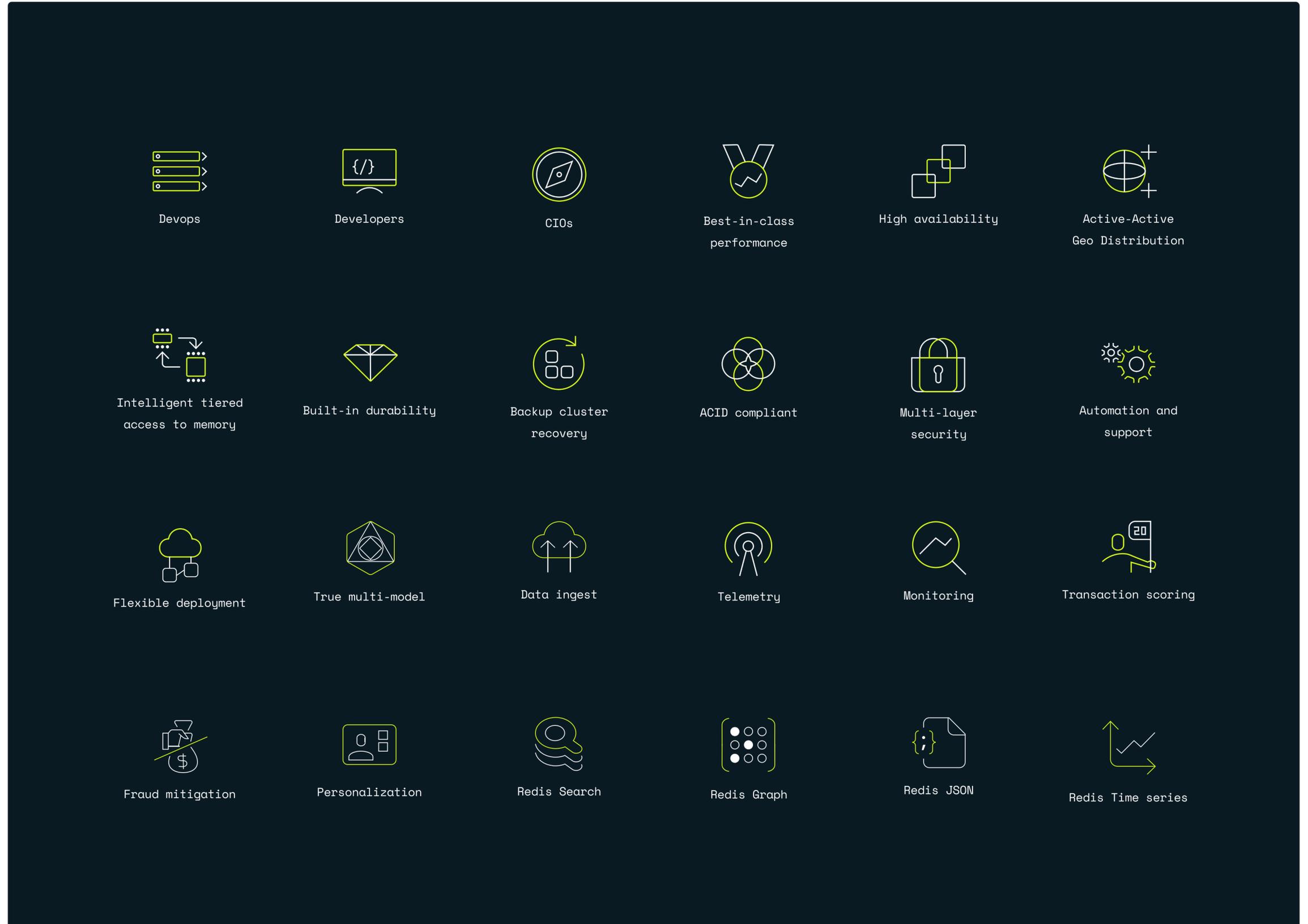
Each icon uses mono-linear strokes, some fills, and two colors from the brand color palette. The different colors and their background pairings are shown on the following pages.



Editorial iconography library

Our iconography library is designed to expand with our growing capabilities, technologies, and services.

Each icon is the distillation of a larger idea, so only the most critical elements remain to create a simplified motif—using a mixture of geometric lines, rounded corners, and fills. Typographically, Space Mono is used as the text to label each icon.



Editorial iconography colorways

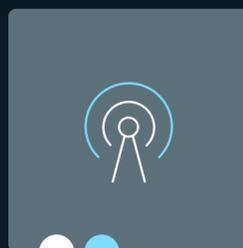
Sky blue, violet, and yellow are used from our brand palette to highlight a moment within each icon when shown in dark mode, while Hyper, and 50% dusk are used in light mode on a white background.

These color combos are selected for maximum legibility and impact.

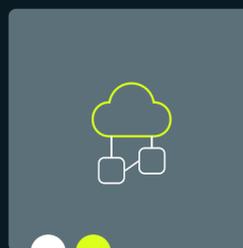
Colored backgrounds

White background

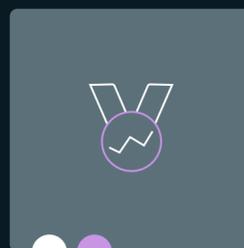
Dusk 70% background



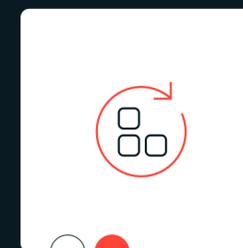
White, Sky Blue



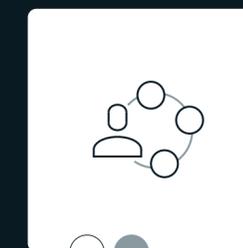
White, Yellow



White, Violet

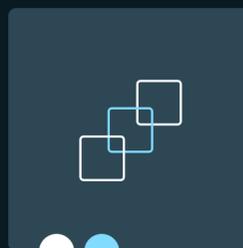


White, Hyper



White, 50% Dusk

Dusk 90% background



White, Sky Blue



White, Yellow



White, Violet

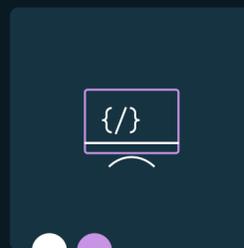
Dusk background



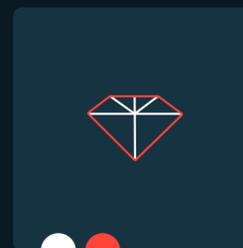
White, Sky Blue



White, Yellow

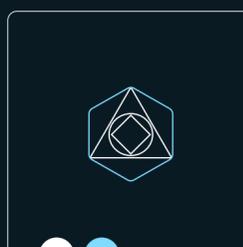


White, Violet



White, Hyper

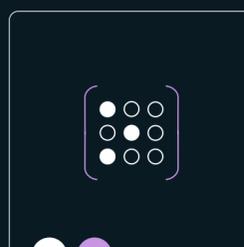
Midnight background



White, Sky Blue



White, Yellow

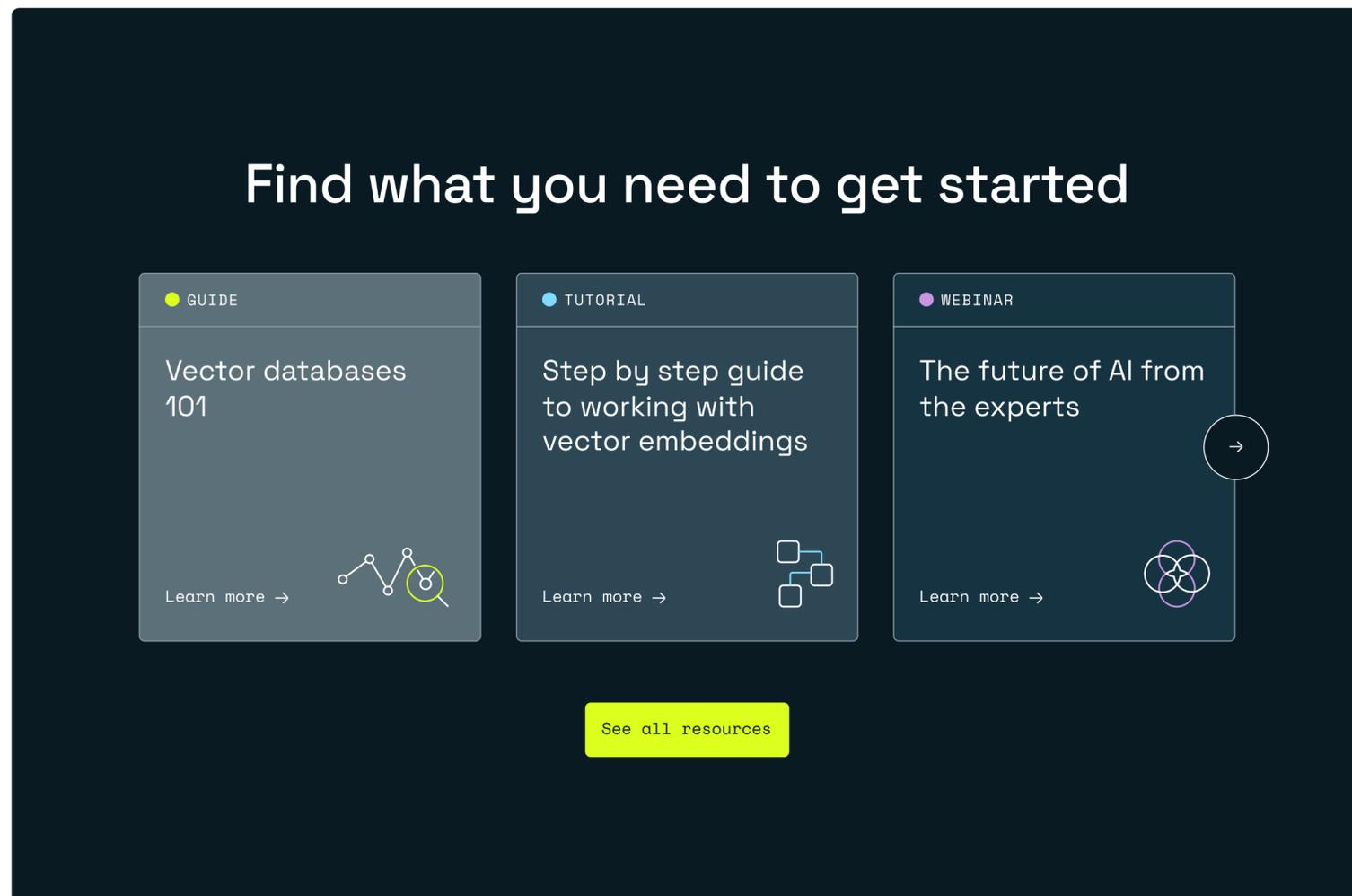


White, Violet

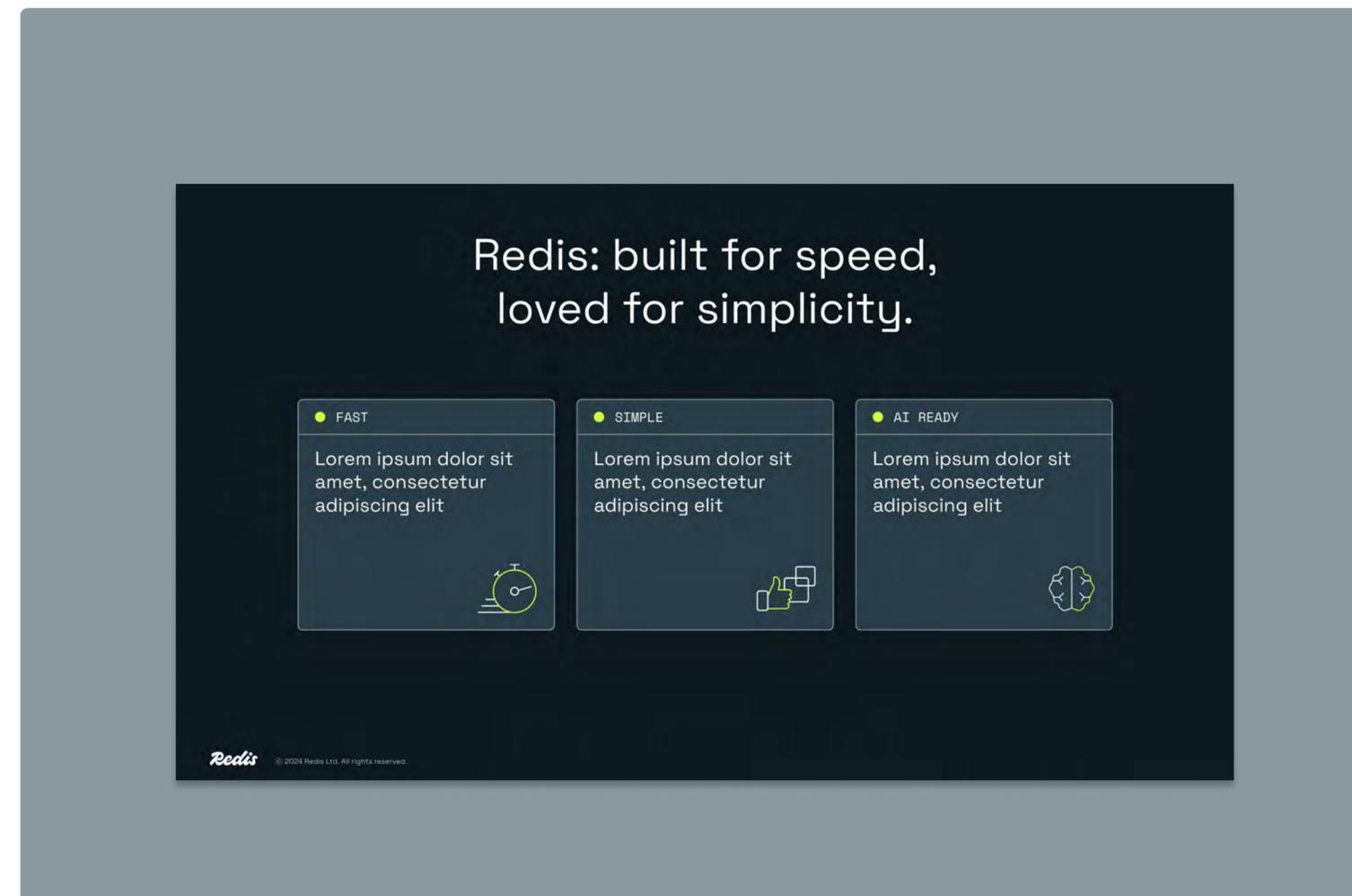


White, Hyper

Editorial iconography usage



- ✓ **Correct usage**
Website shows icons to complement the content in a resources module

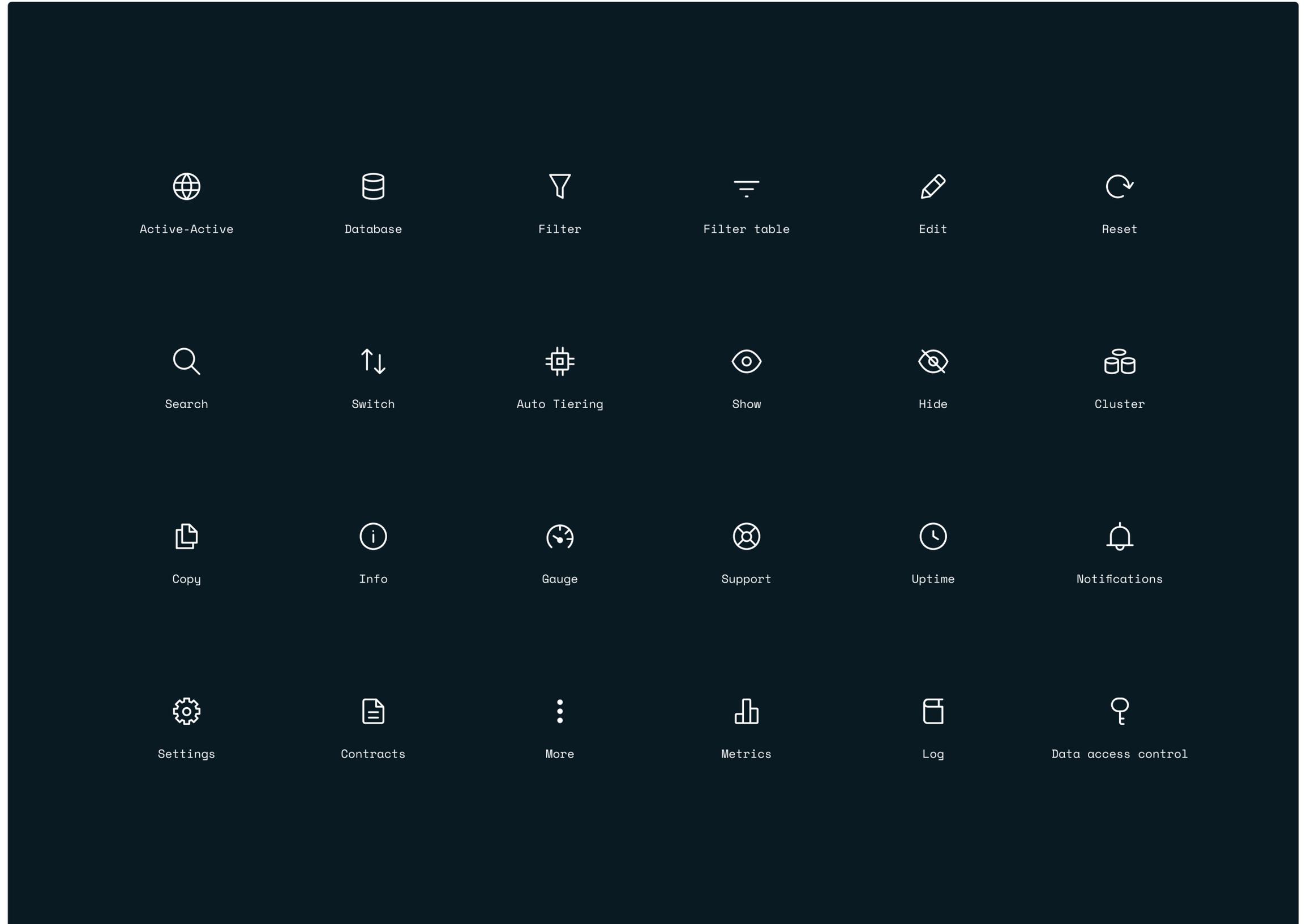


- ✓ **Correct usage**
First meeting deck shows icons to summarise three tenets of Redis' product, service, and capability offering

3.7 B Product iconography

Product iconography library

Product iconography is geometric, precise, and thicker in stroke weight compared to our editorial iconography. Its functional requirements to scale down legibly for buttons and other small states requires these icons to be the most minimal of our pictorial brand elements.



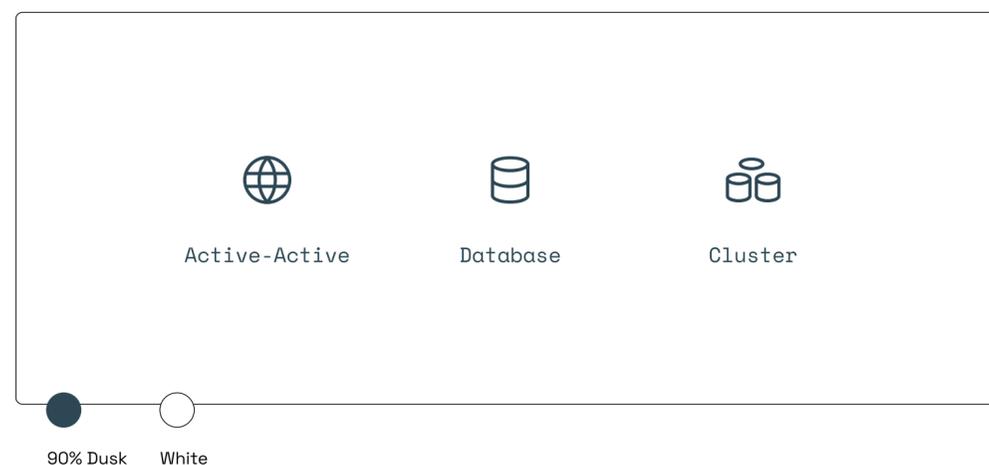
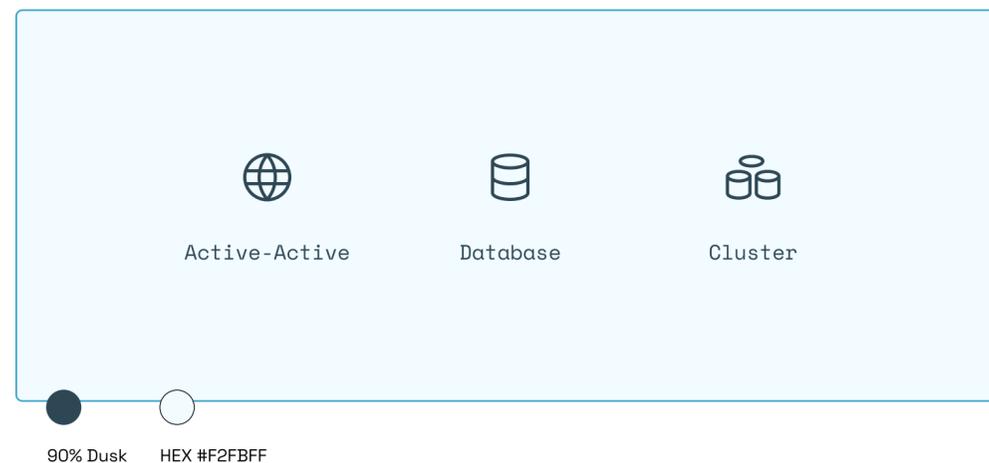
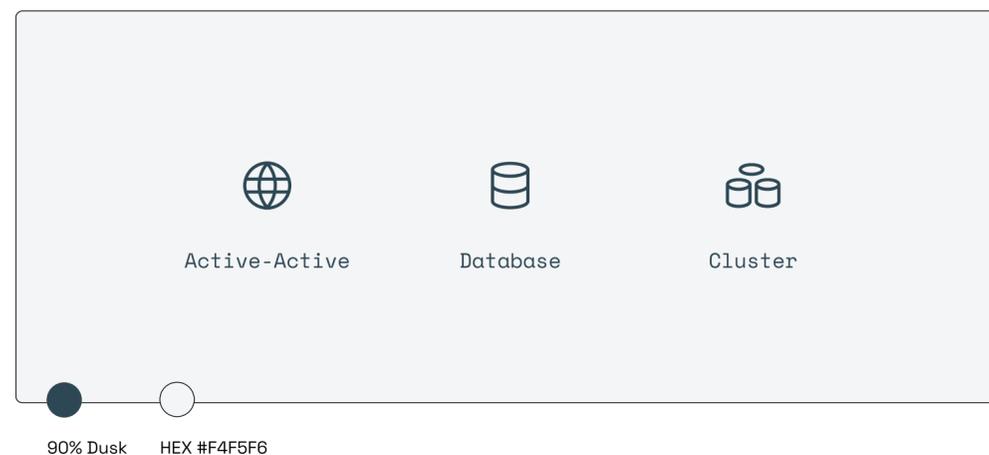
3.7 ICONOGRAPHY

Product iconography colorways

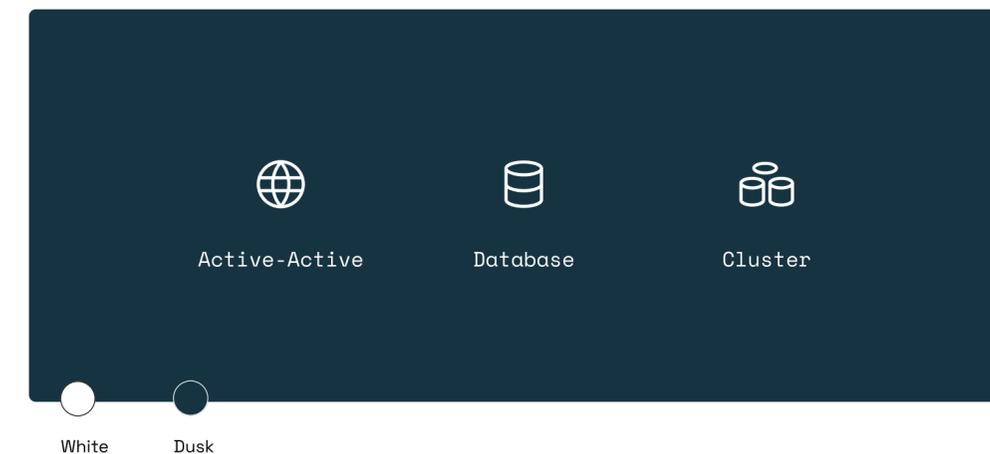
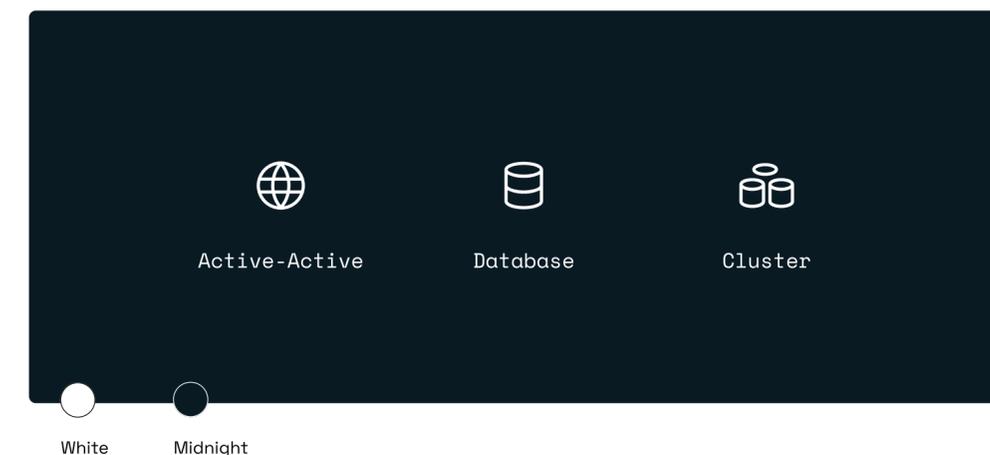
While there are various tints and shades used in the product UI to show active, and inactive states—these are the most common colors used in the static UI.

The current version of the product uses a light mode UI interface, with an inverse dark mode coming soon.

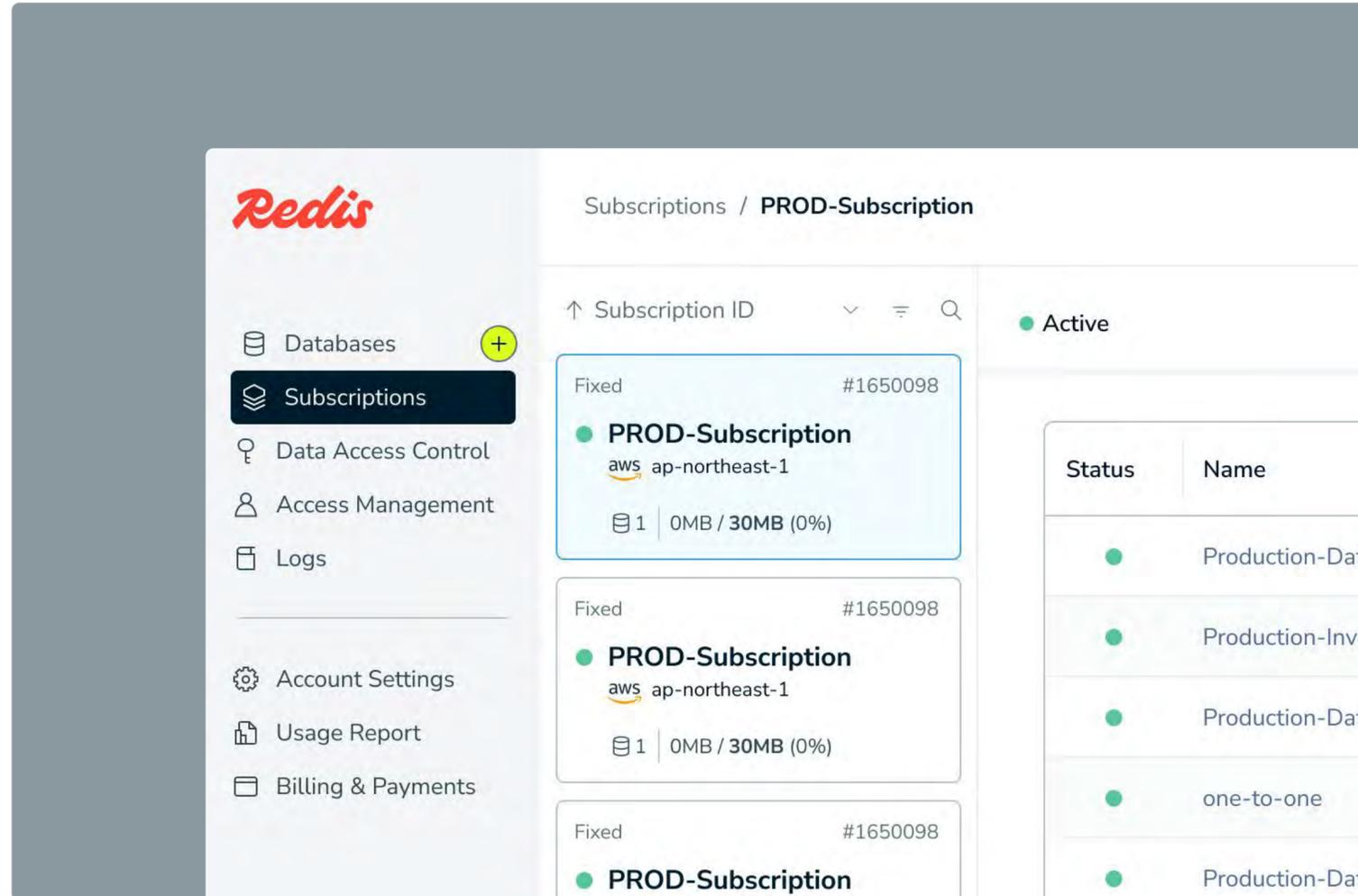
Product 'light mode'



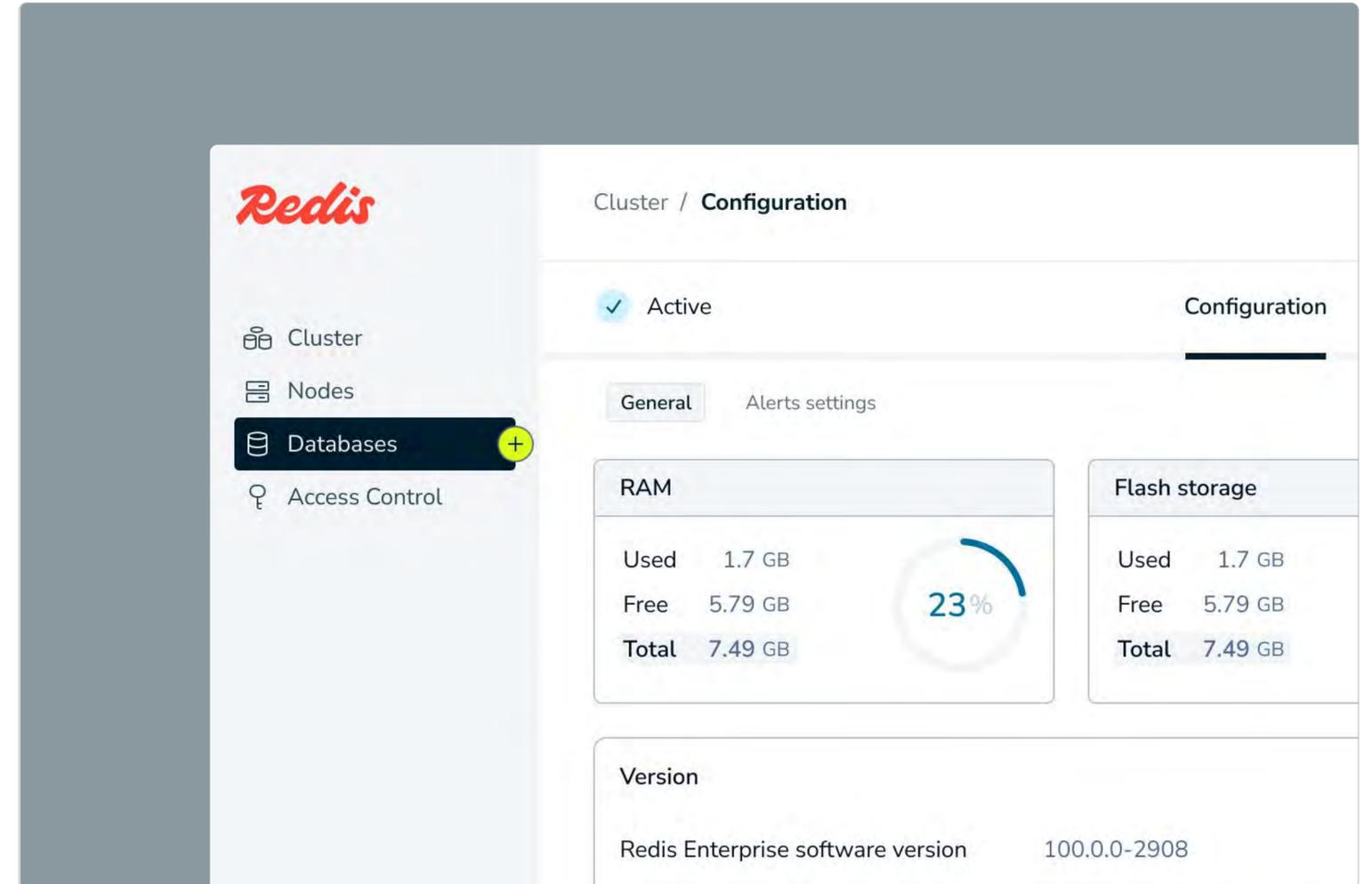
Product 'dark mode' (coming soon)



Product iconography usage



✓ **Correct usage**
The SM product (Cloud) subscription dashboard shows various states of iconography in active and static states.



✓ **Correct usage**
The CM product (on-prem) database dashboard shows various states of iconography in active and static states.

3.8 Motion

The goals of motion

This section defines why, what, and where motion fits within the Redis brand.

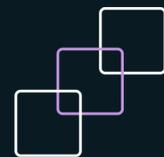
Our goal is to capture energy in every digital and brand interaction, making Redis not just seen but felt—precise, responsive, and intuitive.

Here, we outline how to bring this dynamic motion to life, ensuring a user experience that is consistently fluid, seamless, and above all else—fast.

01

Create dynamic expression.

Have Redis' live its brand positioning of “fast apps fast” by baking fast, dynamic motion in wherever possible.



02

Create a cohesive experience.

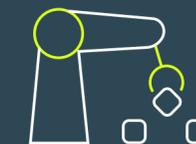
Have each touchpoint of the brand feel distinctly Redis by unifying micro interactions across web, product, and installation design.



03

Build for evolution.

Create principles that feel distinctly Redis now, but can flex to accommodate evolution in the future.



Motion principles

These principles are the cornerstones of our visual narrative, guiding us to create experiences that are as intuitive and efficient as they are engaging.

Together, they form a motion design framework that ensures every animation is a true reflection of Redis's identity—smart, confident, and fast.

01

Code intelligence

The precision of code. This principle reflects our technical acumen, intellectual rigor, and mimic a coder's strategic thought process.

What does it look like? (what)

- Sharp, precise, and calculated movements
- Shifting, snapping, and locking in place
- Left-to-right, code-like transitions / reveals

Intended use (where)

Explainer videos, product demonstrations, and interface designs that require a clear representation of our advanced technology.

02

Artistry with craft

This principle captures the convergence of creativity and functionality, showing off our confident and clever approach to design through a human lens.

What does it look like?

- Bold, hefty movements and transitions
- Pinching, cropping, zooming, and scaling to anticipate the direction of the users eye
- Ease-in, and ease-out ramped transitions
- Punctuated start and finish gestures

Intended use

High-level brand narratives, creative content, and any medium that highlights the confidence of the Redis brand.

03

Effortless speed

This principle emphasizes the agile and efficient nature of Redis. It shows the performance of its technology by demonstrating speed and ease.

What does it look like?

- Swift, smooth, and seamless transitions
- Everything fast, fast, fast
-

Intended use

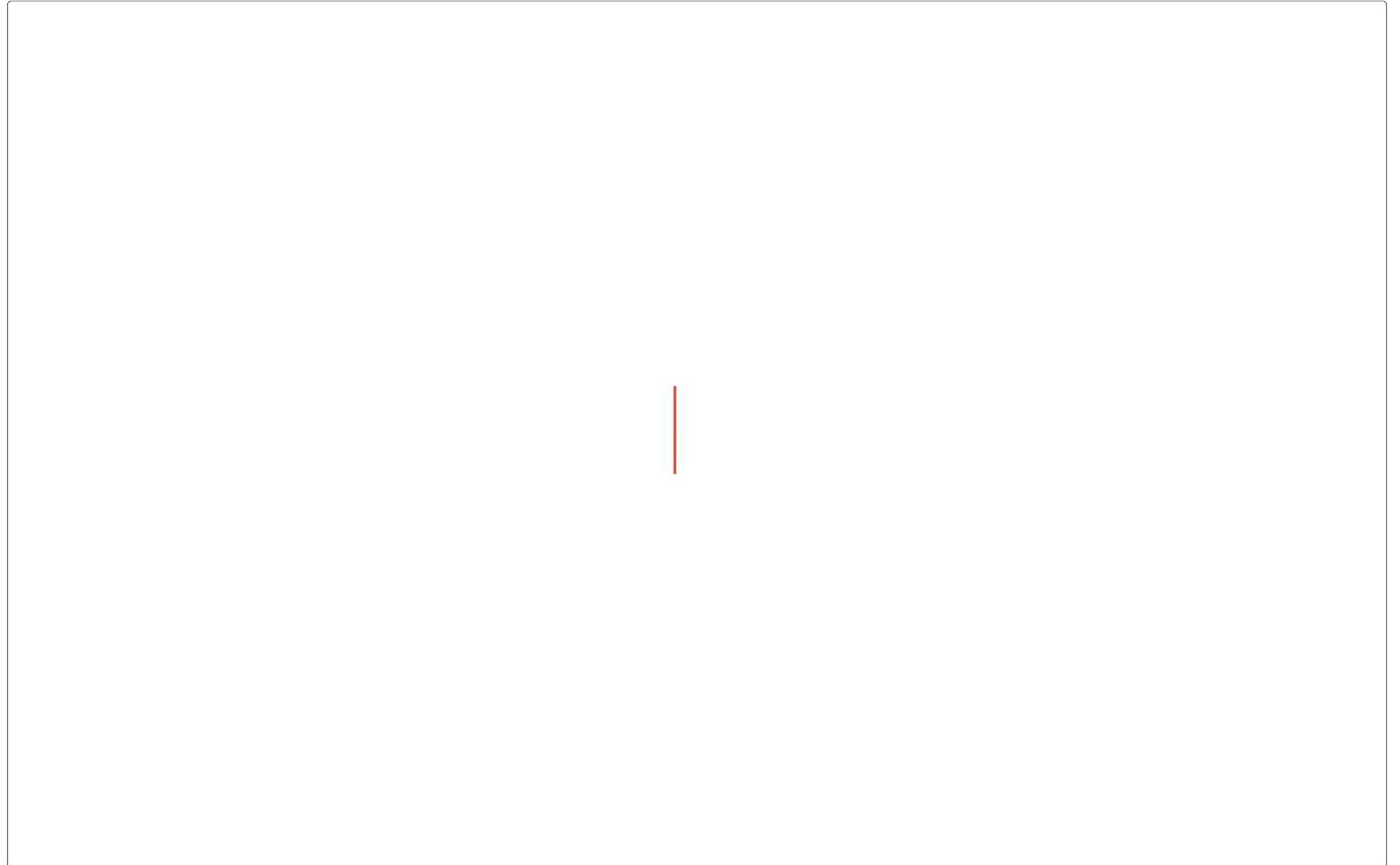
UI/UX animations, feature introductions, and data visualizations that showcase the swift performance and product ease-of-use.

Logo animation

Our logo comes to life with a cursor that blinks into existence, then swiftly and fluidly reveals the Redis logo. This animation combines all three motion principles, and embodies the sophistication and agility of our brand.

Motion principles used:

- Code intelligence
- Artistry with craft
- Effortless speed



Bold impact type

Our headline typography makes a powerful entrance, with each phrase segment cascading into view quickly and with impact. This approach ensures that our key messages are delivered with a memorable force that captures attention and underscores the Redis brand's dynamic presence.

Motion principles used:

- Artistry with craft
- Effortless speed



SEE

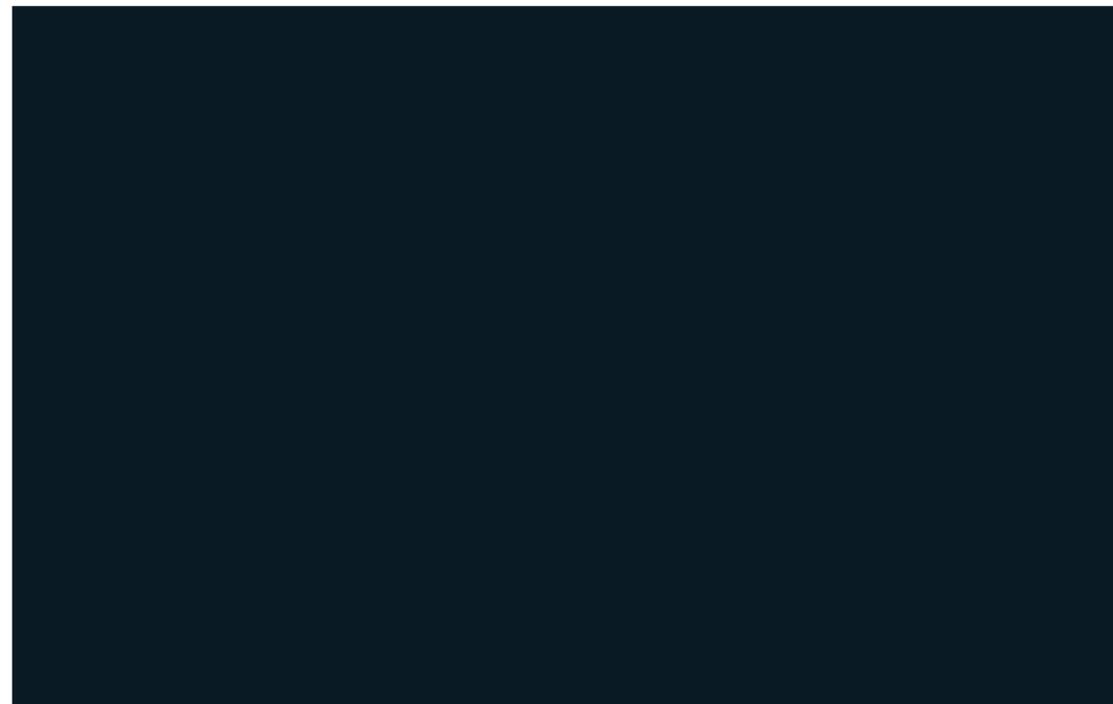
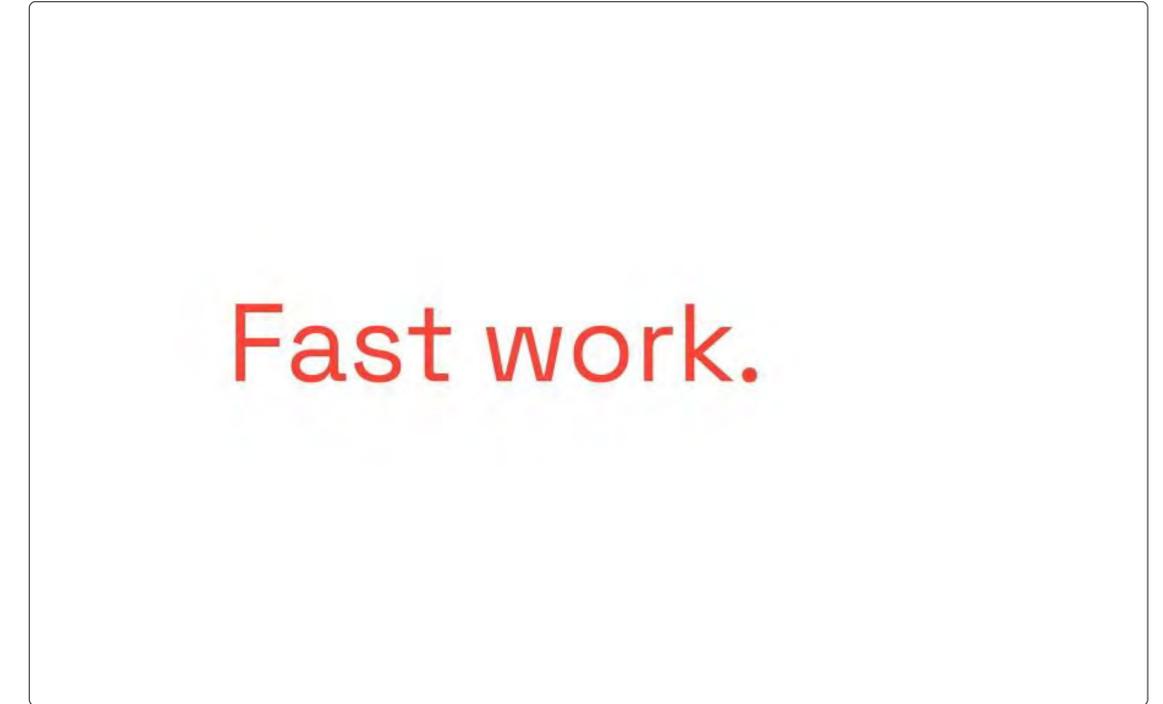
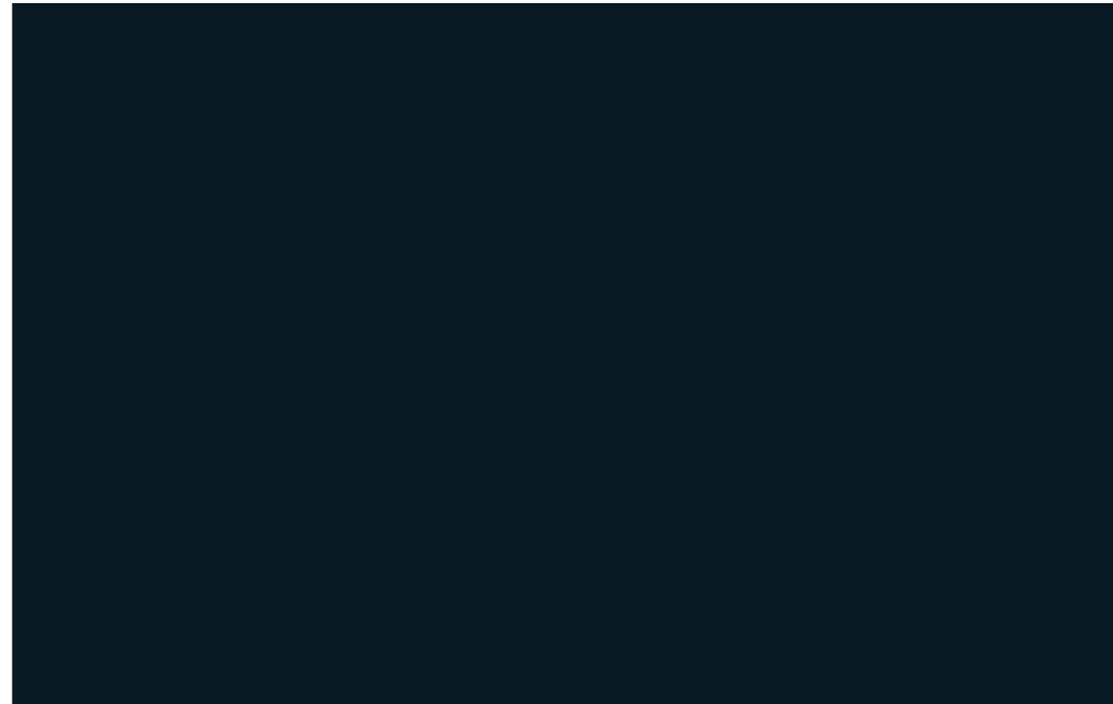
Kinetic code type

Kinetic typography brings the code intelligence principle to life, turning abstract data into clear messages.

Scrambled code aligns to reveal headlines—our way of showing how Redis cuts through complexity to deliver simplicity and insight.

Motion principles used:

- Code intelligence
- Effortless speed



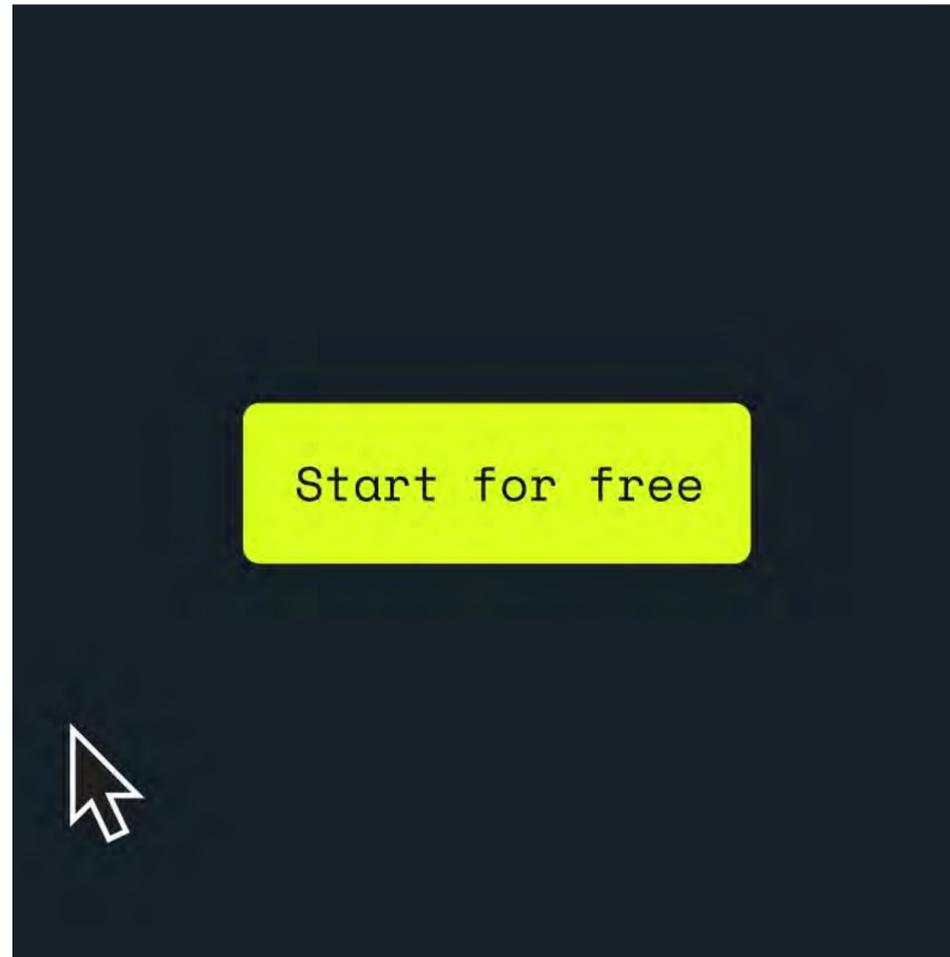
Code scramble microinteractions

Hovering over a CTA button, you'll see a scramble of code swiftly organize itself into the button text—a subtle yet impactful interaction that showcases the elegant efficiency at the heart of our UX.

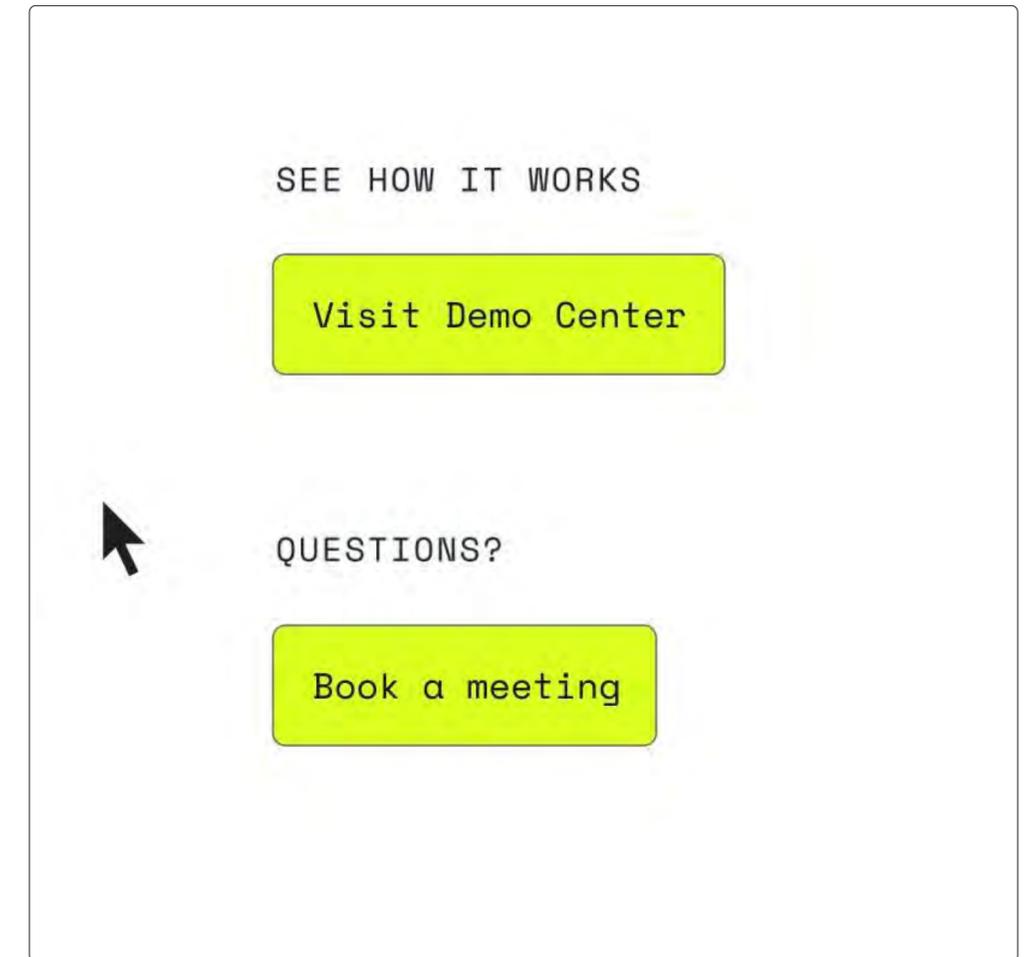
Motion principles used:

- Code intelligence
- Effortless speed

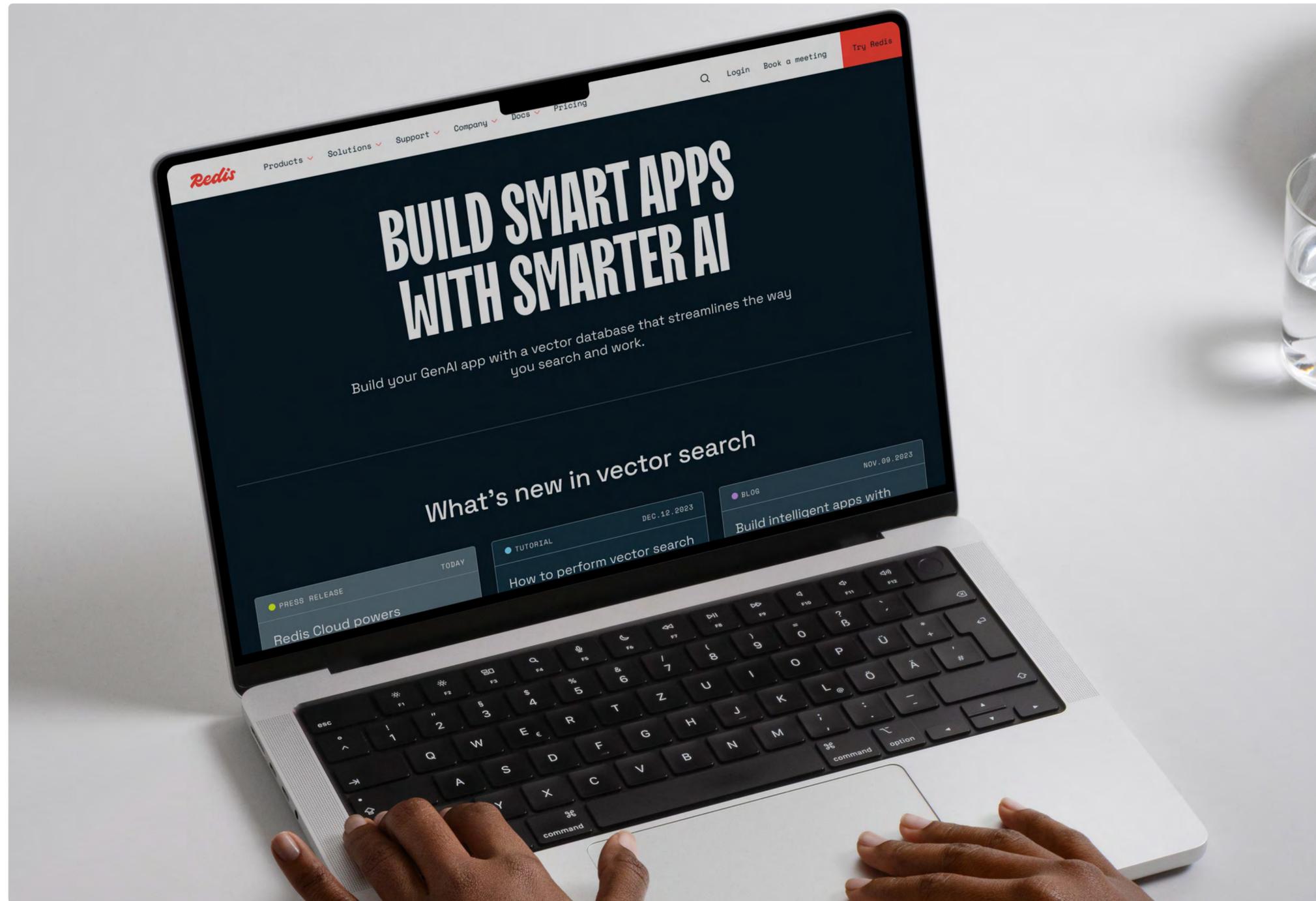
Dark mode



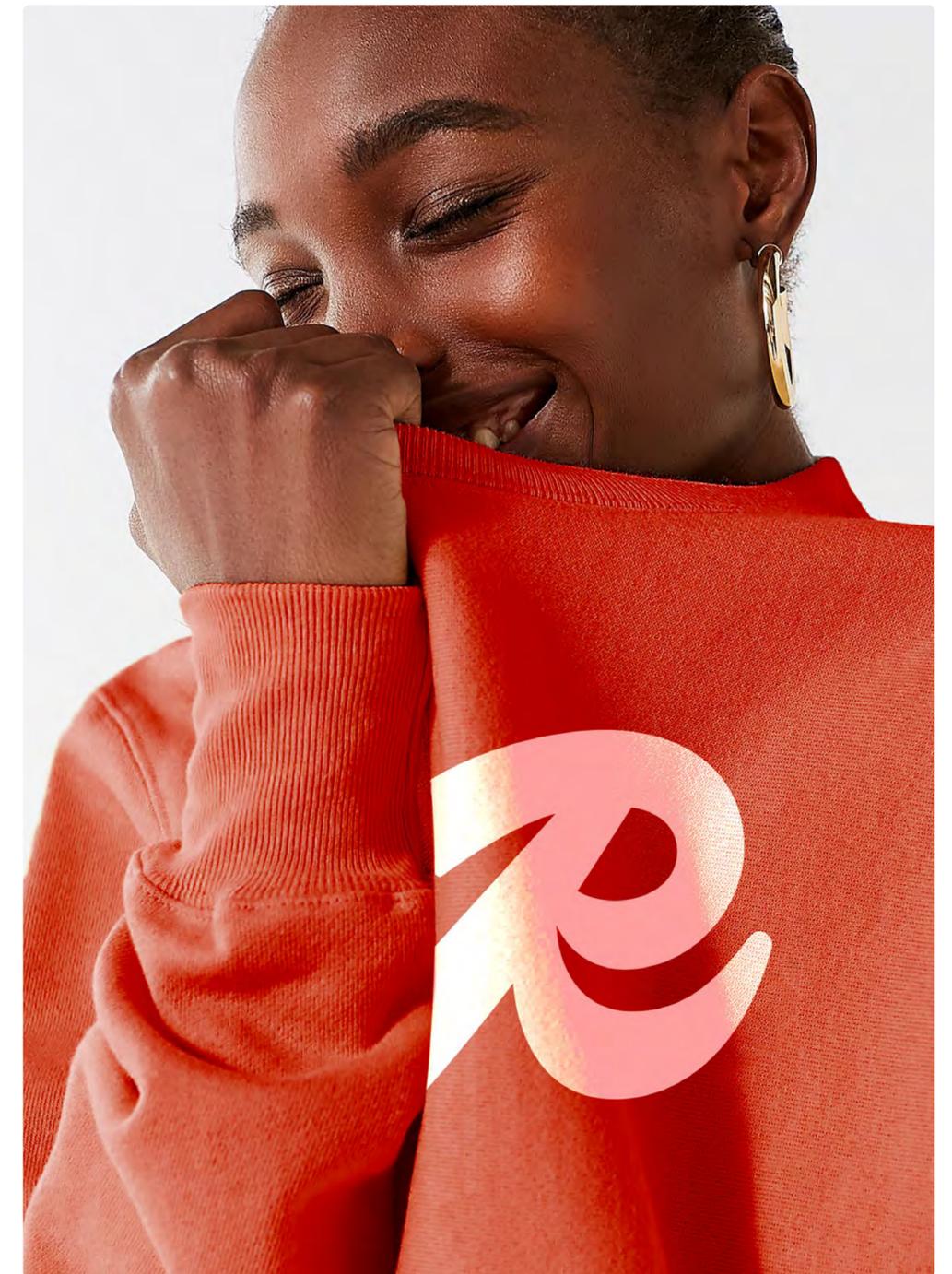
Light mode



3.9 Gallery



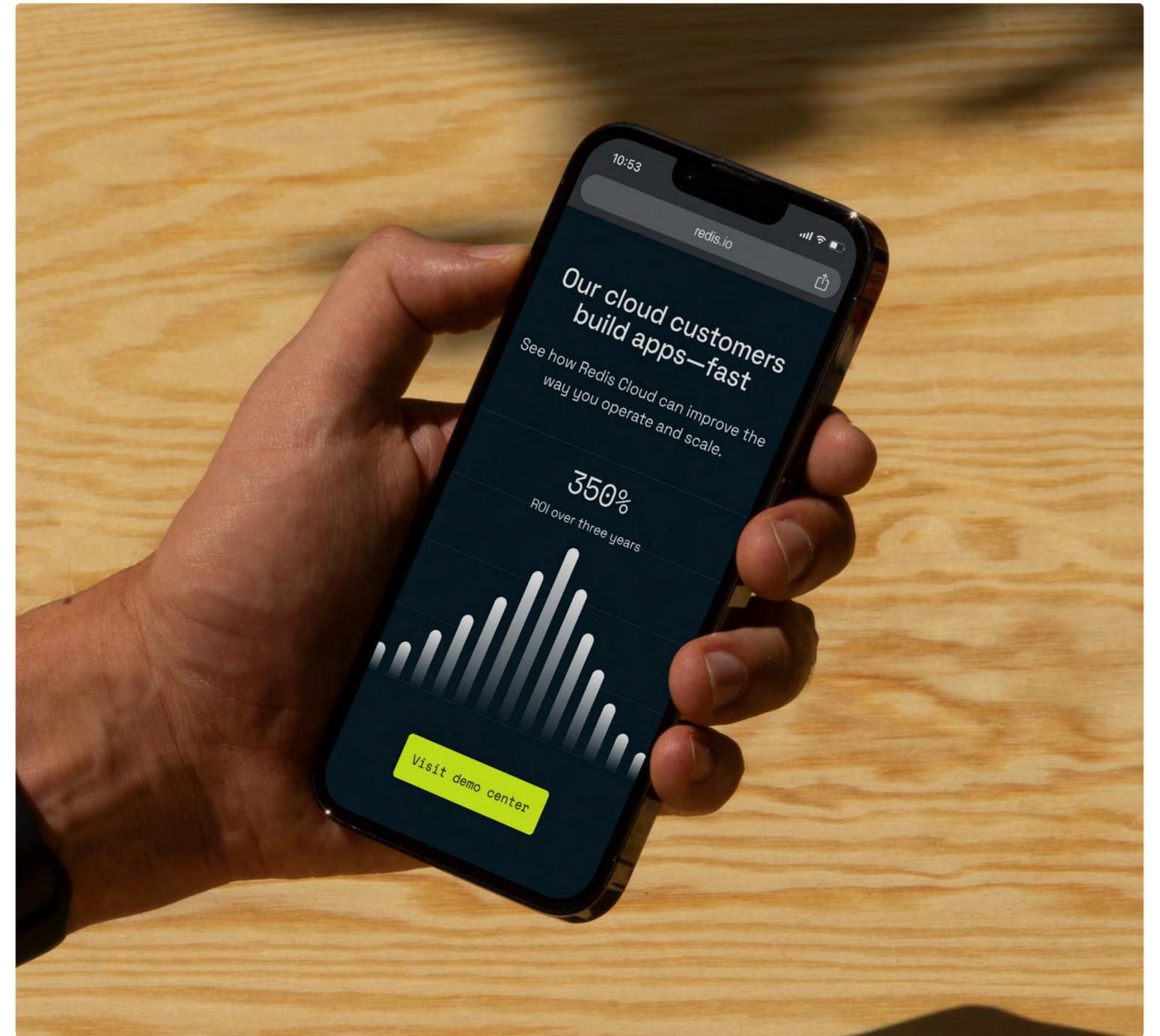
• Redis website



• Custom sweatshirt



• Wild posting



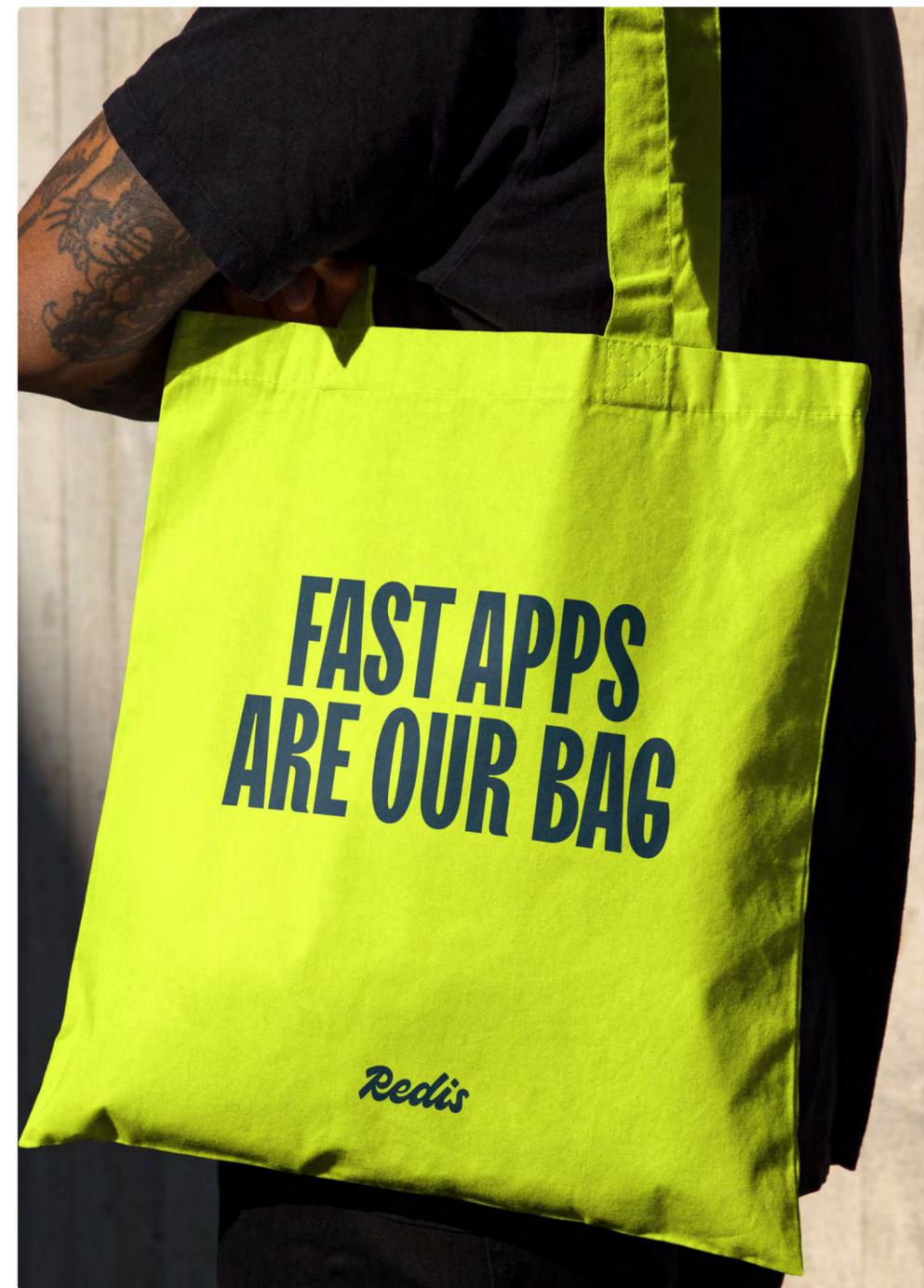
• Redis website



• Loading screen



• Keynote speaker



• Custom tote



• Employee swag



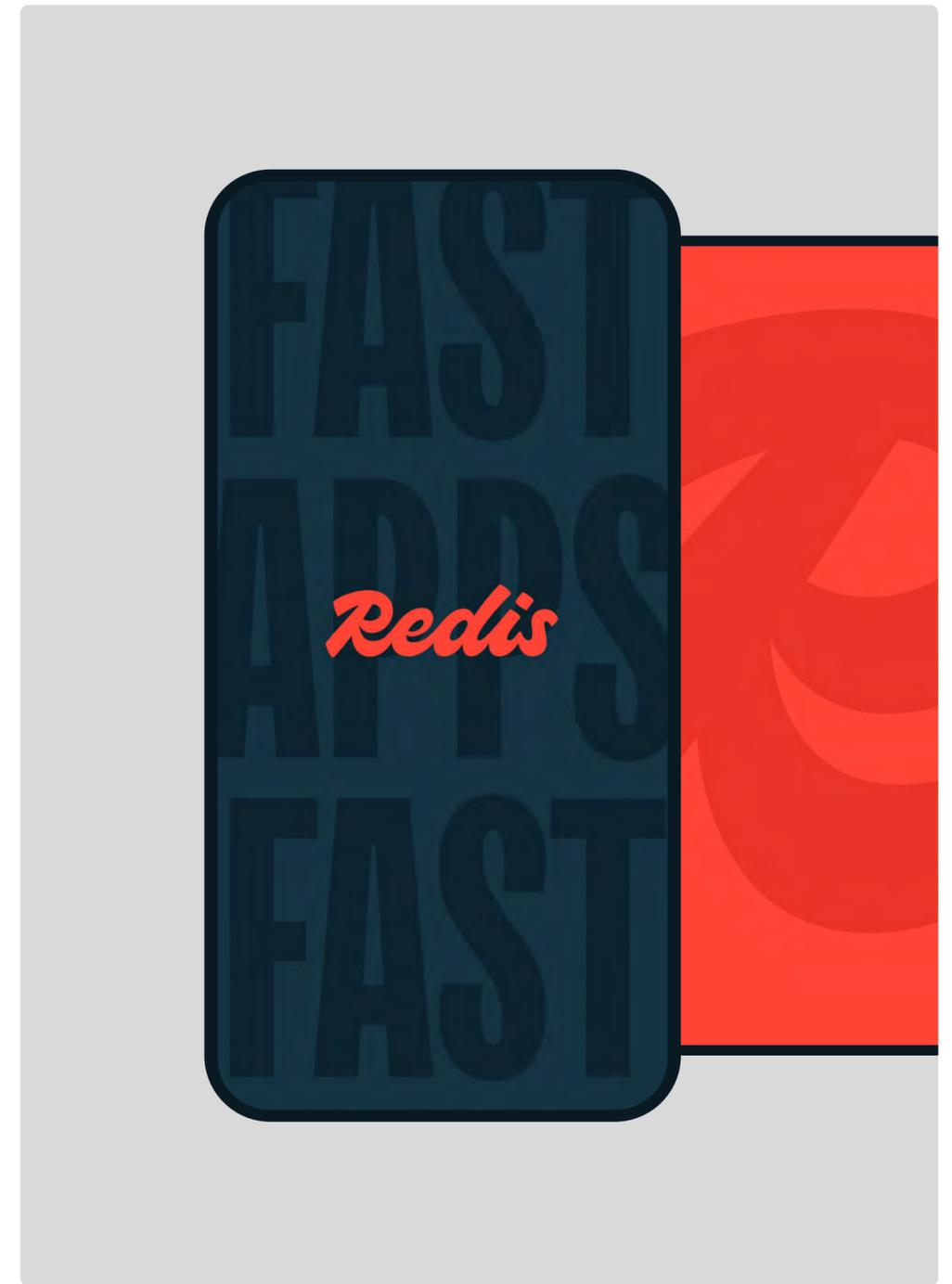
• Office signage



• New employee kit



• Custom jacket



• Phone wallpapers

THANK YOU

Questions? Contact the
Brand Marketing team at
brand@redis.com.