

Visual identity system

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Contents

Overview

Design principles

Introduction

Overview

Our visual identity helps the world understand who we are and what we do. It serves as a reminder to society, our industry, and clients — and even to ourselves — why our work is important.

The elements within these guidelines are the tools that enable us to speak confidently and with a unified voice. They are grounded in our strategy and design principles and create a flexible, yet cohesive, brand identity system for Markforged that:

- + Reinforces our brand strategy and visual identity system
- + Helps create consistent application across a wide variety of communications
- + Differentiates us from competitors

These guidelines apply to all Markforged communications. No guidelines can anticipate every possible future need. Our guidelines will require attention and attunement to reflect the needs of our business, and to ensure our design system is communicating to its full potential.

Design principles

Four design principles inform and guide all Markforged brand applications. They provide structure and direction for the unique qualities that differentiate and grow our business. When developing new visual communications, adhere to the following tenets to consistently shape the trajectory of the brand's outward expression.

1 — Create impact

Take pause to consider: Does it provoke curiosity? Does it speak for itself? Are you feeling it? First impressions are lasting. Capture the brand demeanor by creating instant connections.

3 — Be timeless

Assure relevance in every brand behavior. Each new execution we create must transcend style and time. Be yesterday, now, and tomorrow.

2 — Form follows function

Every design element is assembled to stage a genuine experience. Aesthetics are crucial down to every precise detail and always illuminate the bigger brand idea.

4 — Be evolutionary

Stand on the shoulders of the established, but flex, bend, and stretch the brand to unforeseen dimensions. Find opportunities to create profound experiences between the brand and those who interact with it.

Voice & tone

Our brand voice

The tone of the Markforged brand is confident, concise, and refreshingly direct. We have an optimistic and ambitious vision for the future of modern manufacturing. And we are relentless about shaping that future.

We use straightforward, clear language even when explaining complex technical topics. The personality we project is positive, open, and easy to relate to. We don't hide our accomplishments, but we know the difference between confidence and arrogance.

In all our interactions, we demonstrate that we are good listeners focused on understanding customers' challenges and helping them achieve transformative results. We speak and act as long-term partners. We champion our customers' successes because that is what makes Markforged transformational, not Markforged itself.

Keep in mind that we have a broad and diverse audience. The language we use must reflect our customers' needs when we're selling, and feel inspirational when we're introducing new products and technology.

Contents

Logo system

Color

Typography

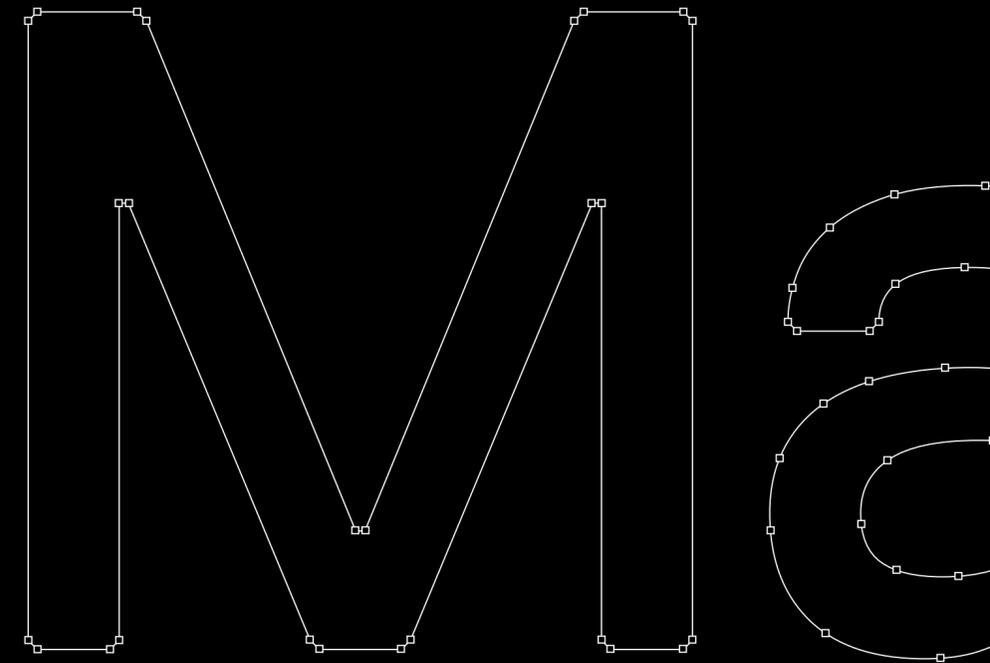
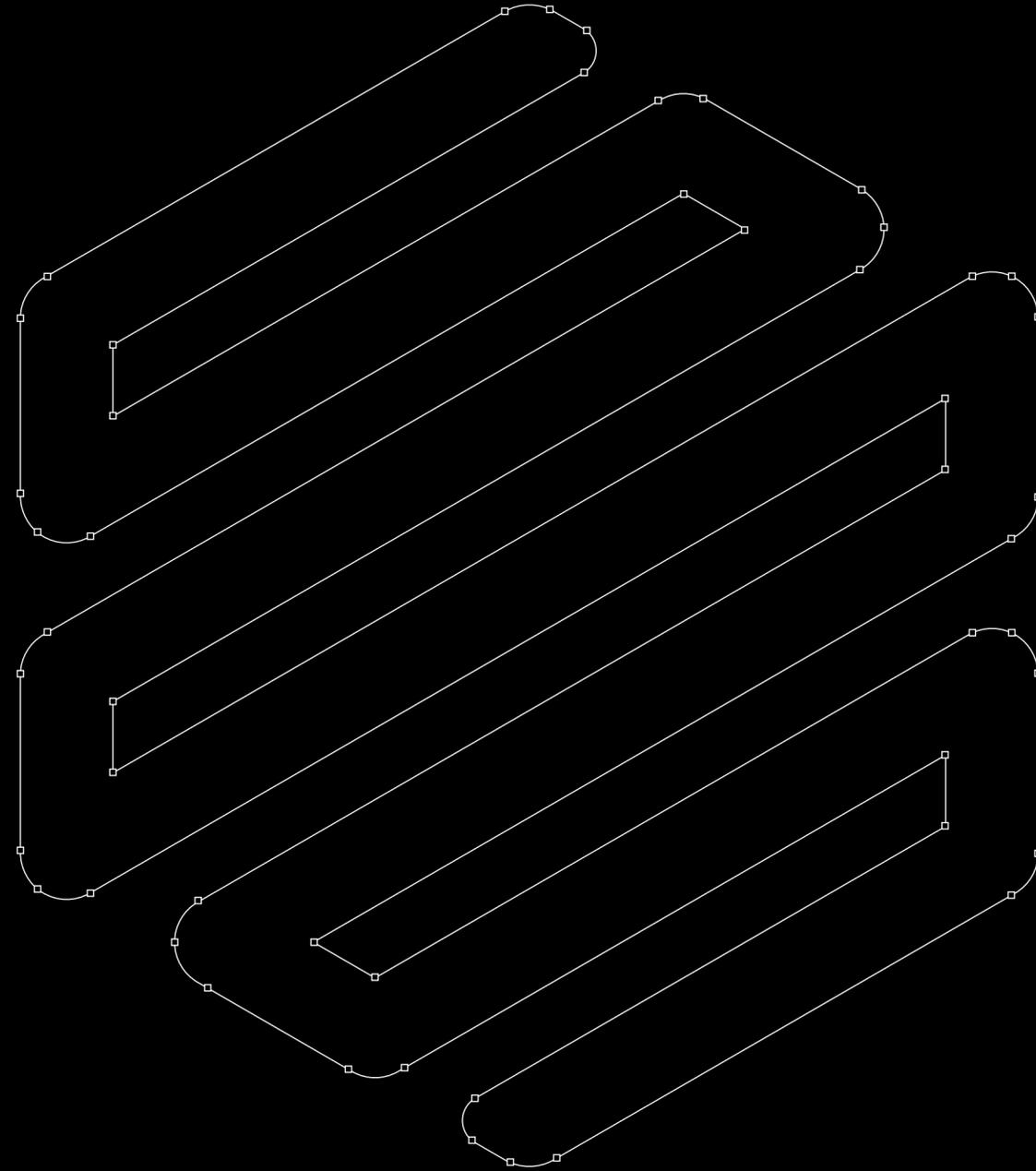
Photography

Iconography and illustration

Graphic elements

Logo system

- Primary logo
- Vertical logo
- Mark
- Clearspace
- Minimum size
- Color usage
- Logo position
- Brand extensions
- Partnerships



Primary logo

Our primary logo is the most prominent element in our system. It symbolizes what we're made of – strength. The logo symbolizes a continuous string of a filament that forms a hexagon structure.

The Markforged logo should be used by itself or with the wordmark. The wordmark should never appear on its own without the logo.



Vertical logo

Our vertical logo is used secondary to our logo during circumstances where horizontal space is limited. We use our vertical logo as an alternate identifier for our company. It is compact, concise, and works well for applications that require efficient use of space.



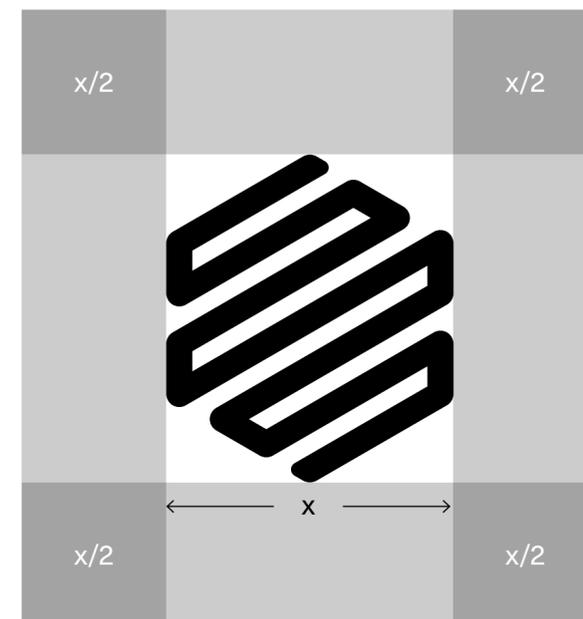
Mark

Our mark is the abbreviated version of the Markforged logo. It holds symbolic meaning of strength, technical innovation, and mastery. Our mark does not express the company name, therefore it should show up where “Markforged” is already loud and clear.



Clearspace

Our logos are special and we always give them breathing room when combining them with other graphic elements. To maintain clarity and brand recognition, it is important that our logos are never obstructed, covered or interrupted.



Minimum size

Our logos are versatile — working at large and small scales — but like all graphics, they have a limit. Use these minimum size values to guarantee that our logos are always loud, clear, and legible.

240 px



120 px



82 px



120 px



80 px



60 px



120 px



60 px



16 px



Color usage

We use our logos in one of two ways, positively, or negatively. Positive logos use colors from our palette to create contrast on light-to-white backgrounds. Negative logos use white to create contrast on dark backgrounds. Yellow backgrounds with our logo in white are not used in digital executions, but can be used for executions like posters, or other print collateral.

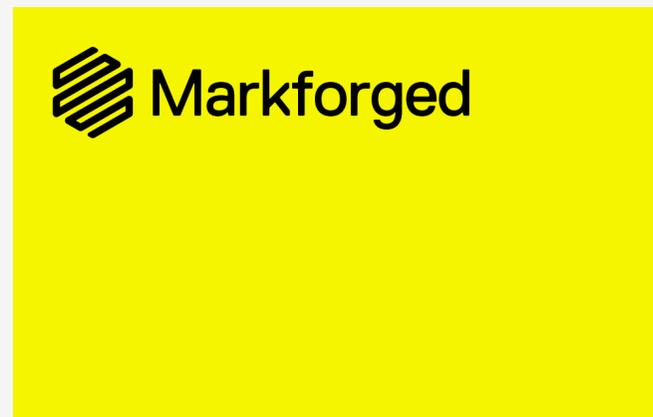
Black on white



White on black



Black on color



Logo position

To ensure that our logo always appears grounded and has prominence, it has defined positions to be placed on each application. These positioning rules apply to all logo variations in our logo suite.



The logo can be positioned in following four corners shown above.
It should never be centered or aligned to other elements in the composition.

Brand extensions

If you need to extend the brand to additional initiatives such as Markforged Academy or Parters, you can do so by adding additional copy right after the main logo. This copy need to remain as one word, initial capital letter, same size as the logotype and in gray color not to compete with the core branding.



When space is limited, brand extensions can be stacked. Use on black backgrounds is also permitted.

The Markforged logo (a stylized 'M' made of horizontal lines) is positioned to the left of the text 'Markforged University'. 'Markforged' is in a bold sans-serif font, and 'University' is in a lighter weight sans-serif font.The Markforged logo (a stylized 'M' made of horizontal lines) is positioned to the left of the text 'Markforged Partners'. 'Markforged' is in a bold sans-serif font, and 'Partners' is in a lighter weight sans-serif font.The Markforged logo (a stylized 'M' made of horizontal lines) is positioned to the left of the text 'Markforged Labs'. 'Markforged' is in a bold sans-serif font, and 'Labs' is in a lighter weight sans-serif font.

Partnerships

When working with partners, we often present both brands together. For these applications, we always use our primary logo, and separate both logos with a single black vertical line. Use these partner lock-up guides when arranging vertical and horizontal logo lock-ups alongside our partners' logos.



Typographic

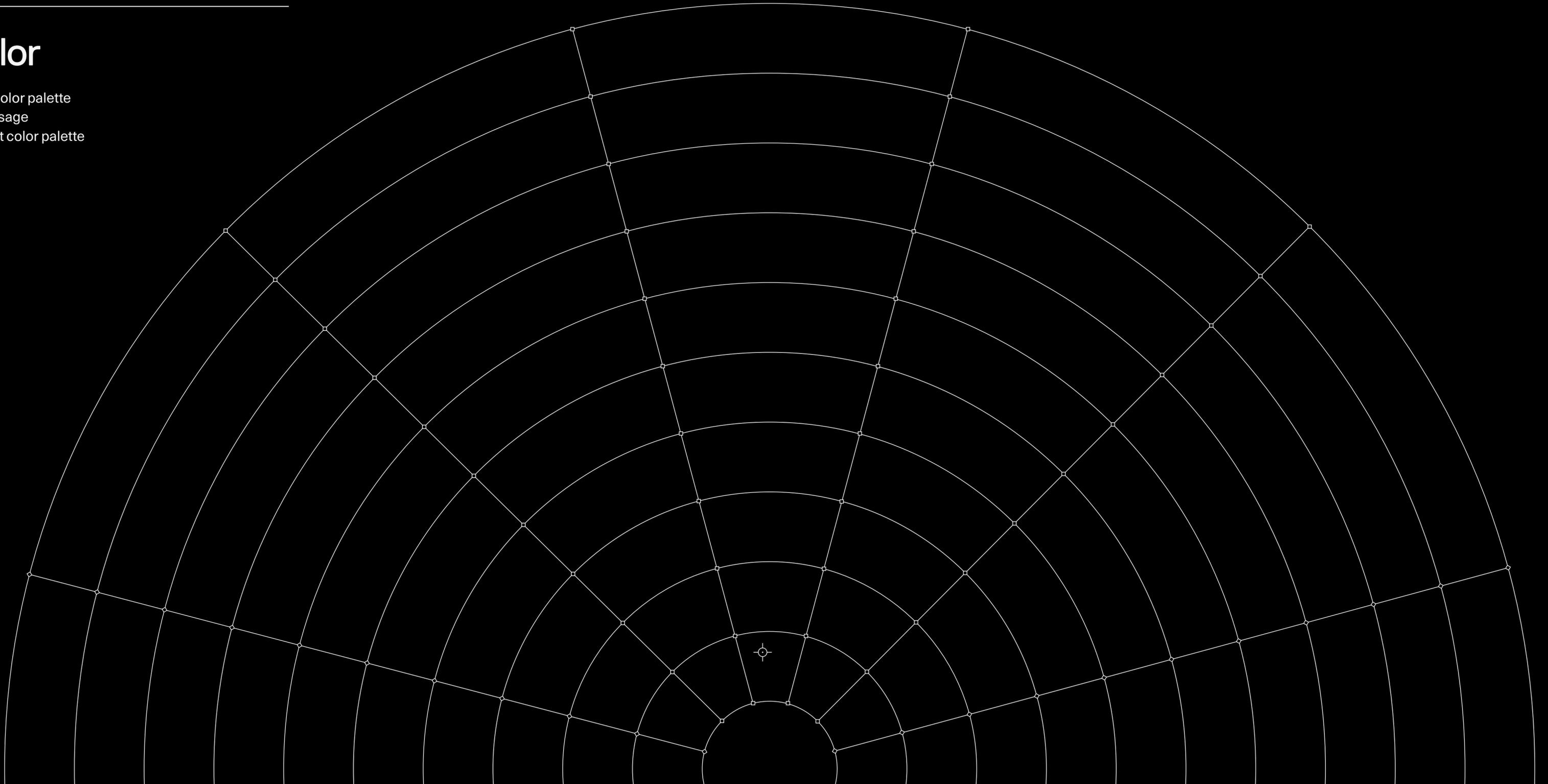


Pictographic



Color

- Brand color palette
- Color usage
- Support color palette



Brand color palette

This is our primary color palette. It is used for brand communications. Our brand color palette is strong and confident. It's nested in our products, and in the industrial environments in which they exist.

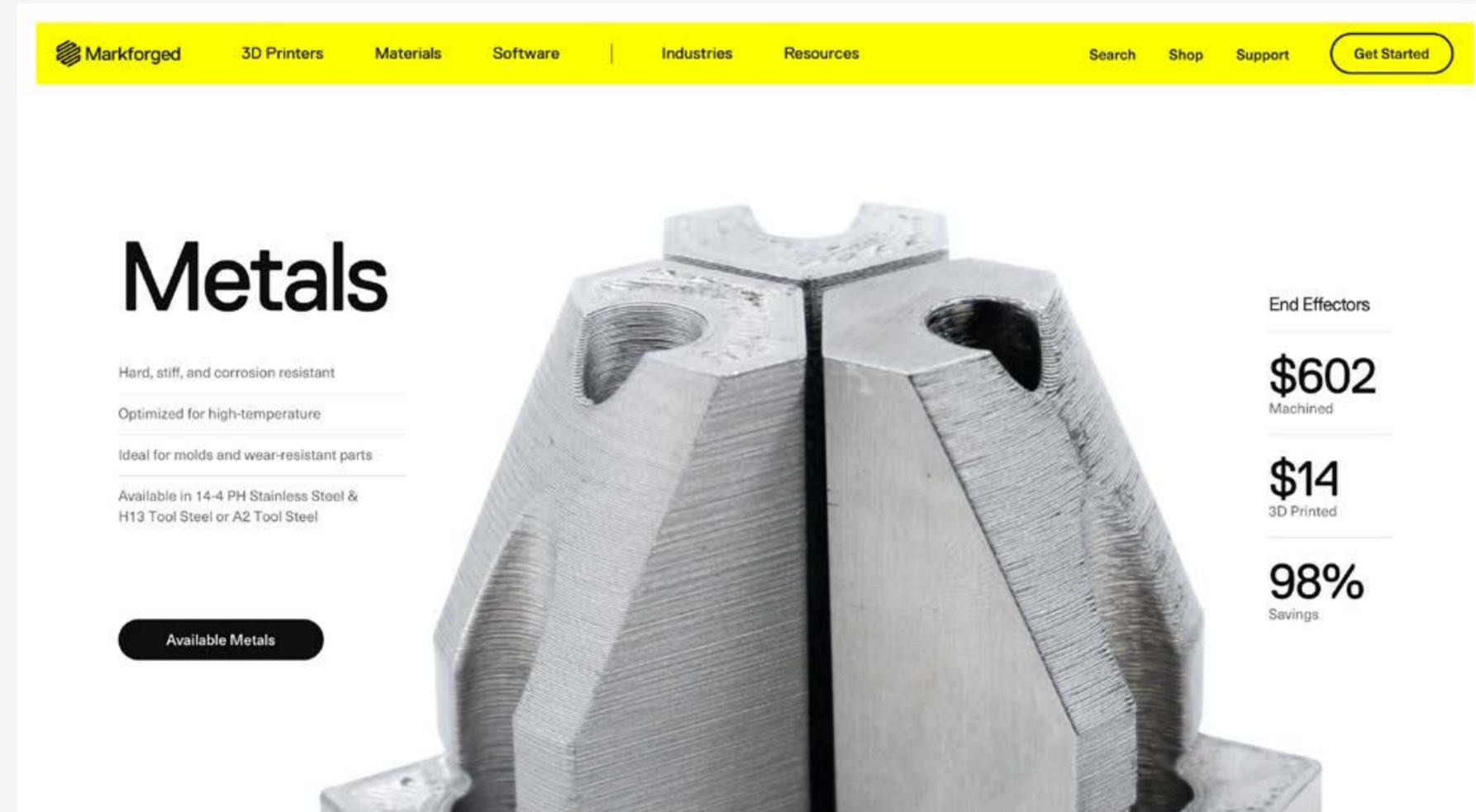
The primary scheme is black and white accented by manufacturing yellow which represents clarity, strength, and above all embodies the brilliance and passion of our business. Manufacturing yellow is used to either add visual interest or call to action. In certain circumstances it is used as a background to create energy and boldness.

This compelling tension of colors is crucial in differentiating our brand from competitors. In addition to black, white, and yellow our grayscale palette provides shades from 2–60% black.

<p>Manufacturing yellow PMS 803 HEX FFFF00 C0 M0 Y100 K0 R255 G255 B0</p>	<p>Black onyx HEX 000000 C0 M0 Y0 K100 R0 G0 B0</p>	<p>Metal 4 HEX 666666 C0 M0 Y0 K60</p>
		<p>Metal 3 HEX 999999 C0 M0 Y0 K40</p>
		<p>Metal 2 HEX CCCCCC C0 M0 Y0 K20</p>
		<p>Metal 1 HEX F4F4F4 C0 M0 Y0 K2</p>
<p>White HEX FFFFFFFF C0 M0 Y0 K0 (PAPER) R255 G255 B255</p>		

Using white

This example demonstrates a composition which features white as the dominant color field. White is an appropriate canvas for presenting information with cleanness and clarity. White works especially well when combined with photography. The guidelines below outline the way other colors should be used when white is dominant.



Highlight with yellow

Yellow is the color used to draw emphasis to graphic elements and information. In this case yellow works well to draw attention to the site navigation.

Use black to create impact

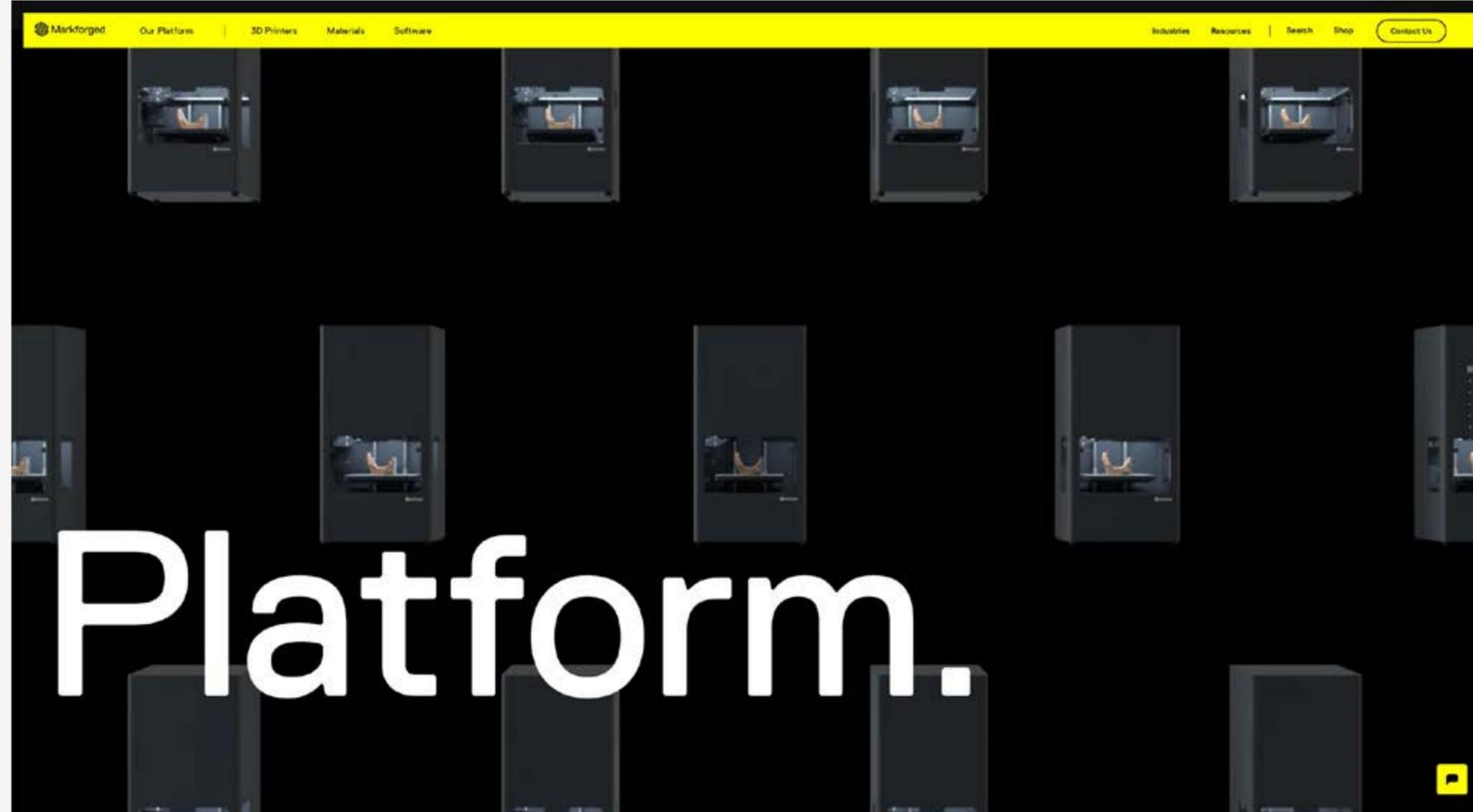
In addition to size and position, black is used to build hierarchy and create importance for certain information. Notice that typographic elements such as headlines, data, and buttons are emphasized with black.

Gray areas

Use gray to draw less emphasis on secondary information, allowing it to recede into the background.

Using black

Black can be used as the dominant color field to create variety and signify new areas of content. Black is sleek in appearance and establishes feelings of strength and confidence. Black is the recommended backdrop for product renderings.



Highlight with yellow

Yellow is the color used to draw emphasis to graphic elements and information. It works particularly well against black. In this case yellow is drawing attention to the site navigation.

Use white to create contrast

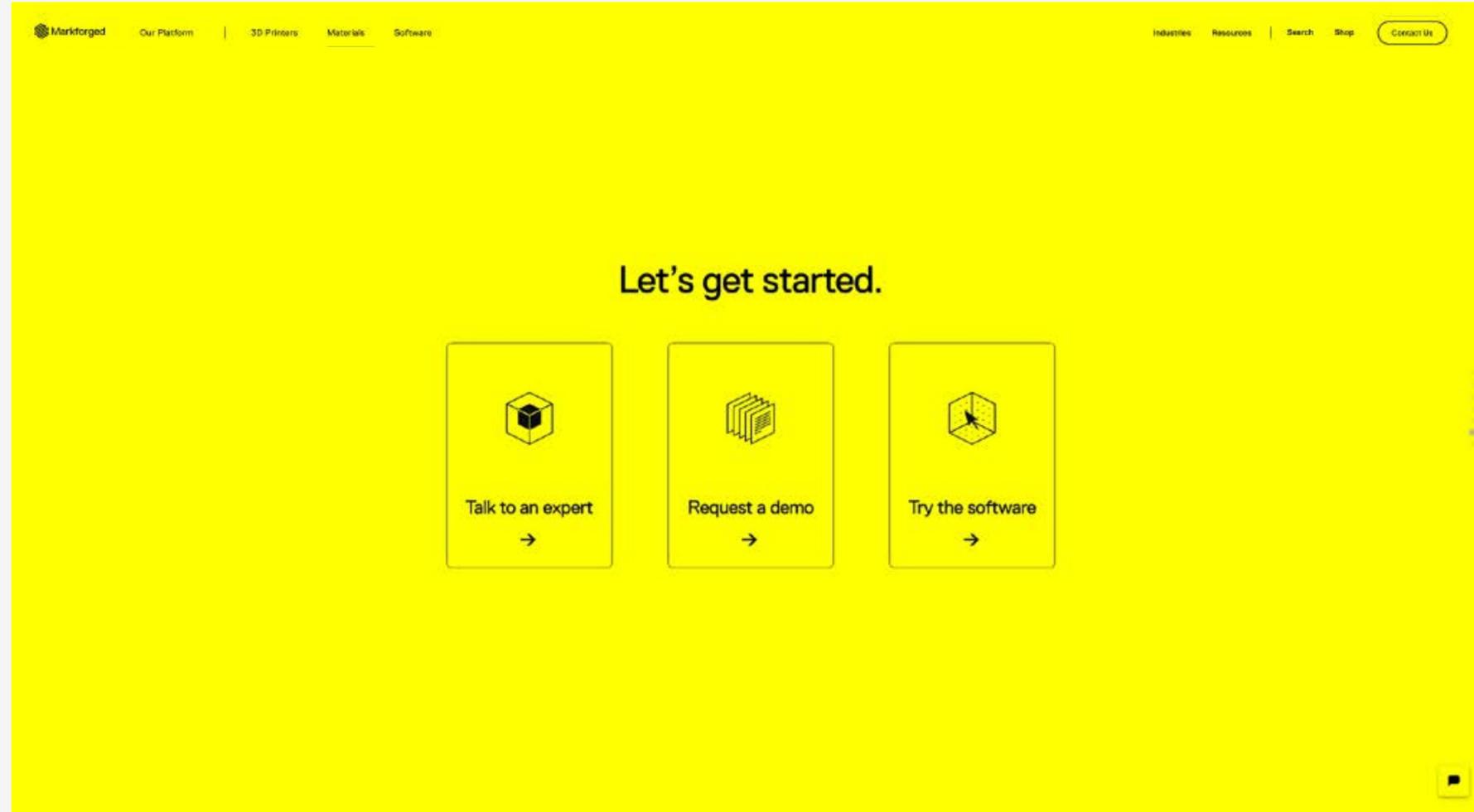
White should be used for typography and graphic elements to provide the most amount of clarity and contrast.

Gray areas

Use gray to draw less emphasis on secondary information, allowing it to recede into the background.

Using yellow

Manufacturing yellow is a special color and should be treated with care. Yellow is often used to highlight information and draw attention to specific content like navigation items or buttons. Occasionally, yellow is used as a backdrop to inject energy and boldness into the composition. Yellow is a color that stands well on its own and is never combined with photography.



Use white with caution

The combination of white and yellow should be used with care. Combining the two colors will very often lead to legibility issues — especially with typography.

Use black to create contrast

Black and yellow used together allow for maximum contrast and legibility. Similar to the example above, black is the only color that should be used on yellow backgrounds.

Gray and yellow don't mix

Avoid combining yellow and grayscale tones.

Support color palette

Our support color palette is not meant to replace the brand colors, but rather intended for situations that require color to designate key information. Our support color palette is designed to bring more functionality to our visual identity system. The swatches in our support palette are key colors along the color spectrum. It is important to note these colors should be used very carefully and only under very specific circumstances.

Brand palette



Support color palette



Support color palette

Our support color palette is not meant to replace the brand colors, but rather intended for situations that require color to designate key information. Our support color palette is designed to bring more functionality to our visual identity system. The swatches in our support palette are key colors along the color spectrum. It is important to note these colors should be used very carefully and only under very specific circumstances.

 PMS 2627 HEX 3C1151 C84 M100 Y32 K35 R61 G17 B82	 PMS 228 HEX 8C0D56 C40 M100 Y40 K18 R141 G14 B87	 PMS 187 HEX #AA182C C23 M100 Y88 K15 R170 G24 B44	 PMS 173 HEX D2451E C12 M87 Y100 K2 R210 G69 B30	 PMS 158 HEX EE7623 C3 M66 Y99 K0 R238 G118 B35	 PMS 110 HEX DAA900 C16 M32 Y100 K0 R218 G169 B0	 PMS 388 HEX E0E621 C17 M0 Y96 K0 R224 G230 B33	 PMS 370 HEX 628B18 C66 M26 Y100 K9 R99 G140 B28	 PMS 348 HEX 00833E C88 M24 Y100 K11 R0 G131 B62	 PMS 3145 HEX 00758D C89 M43 Y34 K7 R0 G117 B141	 PMS 287 HEX 002F87 C100 M91 Y17 K6 R0 G47 B135	 PMS 2745 HEX 230871 C99 M100 Y18 K19 R35 G8 B113
 PMS MED. PURPLE HEX 4D008C C85 M100 Y7 K4 R77 G0 B140	 PMS PINK HEX DC2597 C10 M94 Y0 K0 R220 G37 B151	 PMS BRIGHT RED HEX FE3B1E C0 M90 Y95 K0 R254 G59 B31	 PMS BR. ORANGE HEX FF5F00 C0 M77 Y100 K0 R255 G95 B0	 PMS 1375 HEX FF9E18 C0 M45 Y98 K0 R255 G158 B24	 PMS YELLOW HEX FFDD00 C2 M9 Y100 K0 R255 G221 B0	 PMS 803 HEX FFFF00 C0 M0 Y100 K0 R255 G255 B0	 PMS 360 HEX 6ABF4B C61 M0 Y96 K0 R106 G191 B75	 PMS 354 HEX 00AE42 C81 M1 Y100 K0 R0 G174 B66	 PMS 306 HEX 00B2E3 C71 M8 Y3 K0 R0 G178 B227	 PMS 285 HEX 0071CE C84 M55 Y0 K0 R0 G113 B206	 PMS DARK BLUE HEX 00259A C100 M94 Y4 K2 R0 G38 B154
 PMS MED. PURPLE HEX 8093CB C51 M38 Y0 K0 R128 G147 B203	 PMS PINK HEX EC94CA C5 M51 Y0 K0 R236 G148 B202	 PMS BRIGHT RED HEX FD9D91 C0 M48 Y35 K0 R253 G157 B145	 PMS BR. ORANGE HEX FDAF83 C0 M37 Y49 K0 R253 G175 B131	 PMS 1375 HEX FECE90 C0 M21 Y48 K0 R254 G206 B144	 PMS YELLOW HEX FEEC86 C2 M3 Y58 K0 R254 G236 B134	 PMS 803 HEX FFFD88 C3 M0 Y57 K0 R255 G253 B136	 PMS 360 HEX B6DEA7 C30 M0 Y43 K0 R182 G222 B167	 PMS 354 HEX 82D6A2 C48 M0 Y48 K0 R130 G214 B162	 PMS 306 HEX 83D9EF C43 M0 Y6 K0 R131 G217 B239	 PMS 285 HEX 82B9E4 C46 M15 Y0 K0 R130 G185 B228	 PMS DARK BLUE HEX 928CCB C44 M44 Y0 K0 R146 G140 B203

Our support color palette is used sparingly. When needed, the colors can be used in our software, part scans, and are helpful for differentiating data for information graphics.

Typography

- Primary typeface
- Secondary typeface
- Typeface substitutions
- Point size
- Line height
- Tracking
- Linebreaks



Primary typeface

Replica is a bold sans serif design conceived for both text setting and for use for headlines and graphic applications. The font was constructed on a strict grid which was rigorously referred to in order to shape the individual characters.

For Markforged communications use Replica for titles and headings at relatively large sizes. Only use Replica in 'Regular' font (do not use other fonts such as bold, light etc).

Replica was designed by NORM (Dimitri Bruni, Manuel Krebs), published by Lineto.

Replica regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789@#\$\$%&

R r

Machined words

Replica is a remarkably well-balanced typeface with a soft, low-contrast contour. The characters are constructed with angled bevels which eliminates sharp terminals and helps the letters fit together very compactly.

Secondary typeface

A cosmopolitan typeface for today's modern, discerning design needs, the Neue Haas Unica collection is a new classic in the making.

For Markforged communications use Neue Haas Unica for all body texts, small copy, tables and everything that is a non-title or a heading.

Neue Haas Unica was designed by Toshi Omagari, published by Linotype.

Neue Haas Unica Pro

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789@#\$\$%&

U u

Secondary typeface styles and weights

Neue Haas Unica consists of 18 fonts of which we only recommend 8 (shown here) to be used in communications. Don't use more than 2–3 fonts in one layout.

Light

Unica

Regular

Unica

Medium

Unica

Bold

Unica

Light italic

Unica

Italic

Unica

Medium italic

Unica

Bold italic

Unica

Typeface substitutions

When using Google Docs for documents, spreadsheet and presentation slides use “Rubik” as a substitute for “Replica” typeface and use Helvetica Neue as a substitute for “Neue Haas Unica”.

If you don’t see these typefaces in your Google document:

1. Click on the font selection dropdown
2. Click on “More fonts”
3. Type “Rubik” or “Helvetica” in search bar
4. Select the typeface found below
5. Hit OK

Rubik regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
0123456789@#\$%&

R R r

Point size

To ensure that our copy is clear and easy to understand, we use a range of type sizes to express hierarchy in typographic applications. We determine type sizes by building a type waterfall and selecting scales for body copy, titles and — dependent on the complexity of our copy — additional levels of hierarchy.

Remarkable technical details of Replica start to emerge as the font becomes larger. We suggest using Replica for larger type (27 points and above). Smaller text (below 27 points) should be set in Unica.

Unica 8

Unica 10

Unica 13

Unica 16

Unica 21

Replica 27

Replica 34

Replica 44

Replica 55

Replica 70

Replica 89

Replica 100

Headline (Replica 55)

Subheadline (Replica 27)

Text (Unica 16)

Vid quis ditae verciendelit elis ex et litae perique sus re moditius ut essitae volut molupta quibus adipsae voluptatus ditate latem que sequi volest preicatis et laccatu riaero con.

Let's get started

(Unica 13)

Line height

Vertical whitespace is the space between lines, otherwise known as line height (or leading). To ensure type performs optimally across diverse applications, we've set guidelines for line height in different formats.

For headline copy (maximum 3 lines) that will be set on top of or in competition with photos and other moderately complex graphics, settings are tighter. Headlines should have a line height of 1.0 (or minimum of 0.8) For body copy (10 words and above) and smaller text sizes, we use a line height of 1.4 to ensure optimal legibility.

Leading for headlines

55pt/55pt (set solid)

**This is Replica 55 pt
with 55 pt leading.**

Leading for text

16pt/22.5pt

Text should have a 1.4 line height which means 1.4 times the point size. In this case the point size to leading ratio is 16/22.5 points.

Tracking

Tracking refers to the space between letters. Our default tracking setting for Replica should always be set to Optical and to -25.

For Neue Haas Unica we suggest using zero for text 21 points and smaller.

If the designer or developer finds that the values set here impede legibility in a specific Replica or Neue Haas Unica tracking application, adjustments should be made with a preference to legibility.

Replica 89 points, tracking value: -25

It starts with strong parts.

Neue Haas Unica 21 points, tracking value: 0

It starts with strong parts. Then it gets better.

Linebreaks

In typography, “rag” refers to the irregular or uneven vertical margin of a block of type. When setting type with a ragged margin, pay attention to the shape that the ragged line endings make. A good rag goes in and out from line to line in small increments. A poor rag creates distracting shapes of white space in the margin. Correct poor rags by making manual line breaks or by editing your copy. Slight adjustments in point size or column width might work as well.

Correct linebreaks

Software that [redacted]
dovetails into [redacted]
your workflow. [redacted]

Incorrect linebreaks



Software [redacted]
that dovetails [redacted]
into your workflow. [redacted]

Correct rag

Public perception of additive manufacturing has [redacted]
been skewed for years. Industry monoliths have been [redacted]
obsessed over futuristic, vanity applications instead [redacted]
of practical use cases. But they've had it wrong. [redacted]
Today, 3D printing solutions are already transforming [redacted]
supply chains and manufacturers around the world. [redacted]

Incorrect rag



Public perception of additive manufacturing [redacted]
has been skewed for years. Industry monoliths have [redacted]
been obsessed over futuristic, vanity applications [redacted]
instead of practical use cases. But they've had it [redacted]
wrong. Today, 3D printing solutions are already [redacted]
transforming supply chains and manufacturers around
the world. [redacted]

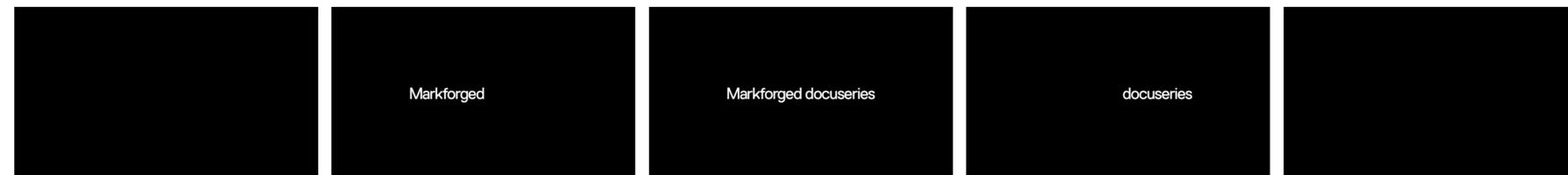
Animated type

Animated type is one of our richest visual identity elements, enabling us to abstractly express the personality of the brand and the mechanics of the additive printing process. Animation of typography is always a dynamic build of letters, words and sentences in an endless variety of compositions. Animation should not appear as a soft, smooth fade or gentle transition, but rather an impactful use of typography. Reference the support file below for examples in motion.

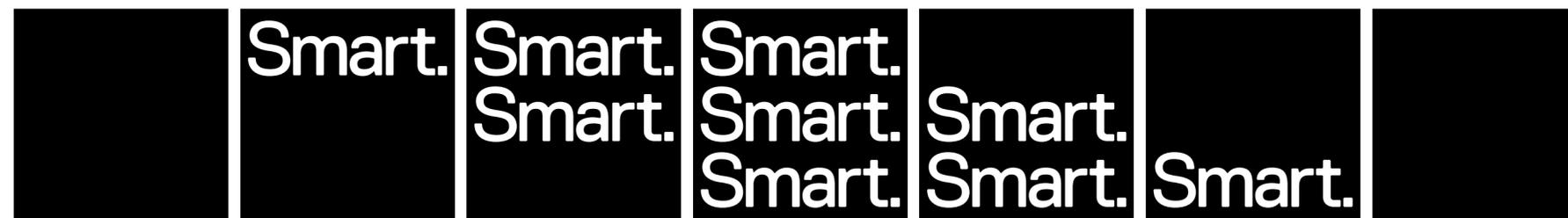
Headlines



Titles



Full coverage

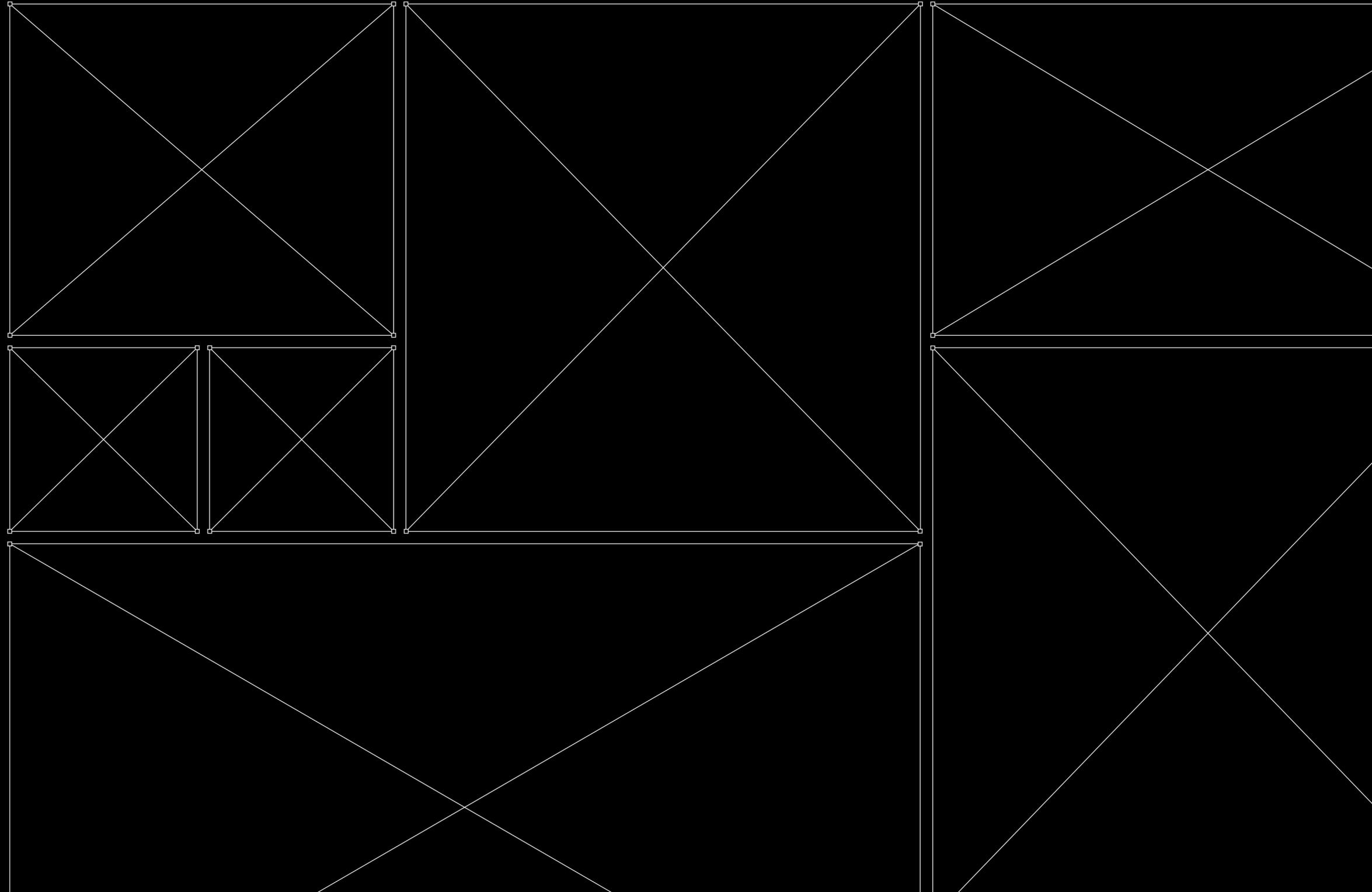


Photography

Overview

Photographing People

Photographing Objects



Photography overview

True stories. An image is our most powerful element and has a wide range of purposes, from the descriptive to the abstract, from the serious to playful.

Our images should frame the story in the most compelling way. We evoke a high-touch, artistic and masterful sensibility in approaching photography for the brand.

Our photographic palette functions along a spectrum and is designed to accommodate overlaps in the following content categories.

Content

Objects —

Printers

Parts

Materials

People —

Employees

Leadership

Partners

Expression

Documentation —

Printers in action

Technology

People making things

Abstraction —

Imaginative visual
depictions of
the Markforged
ecosystem.

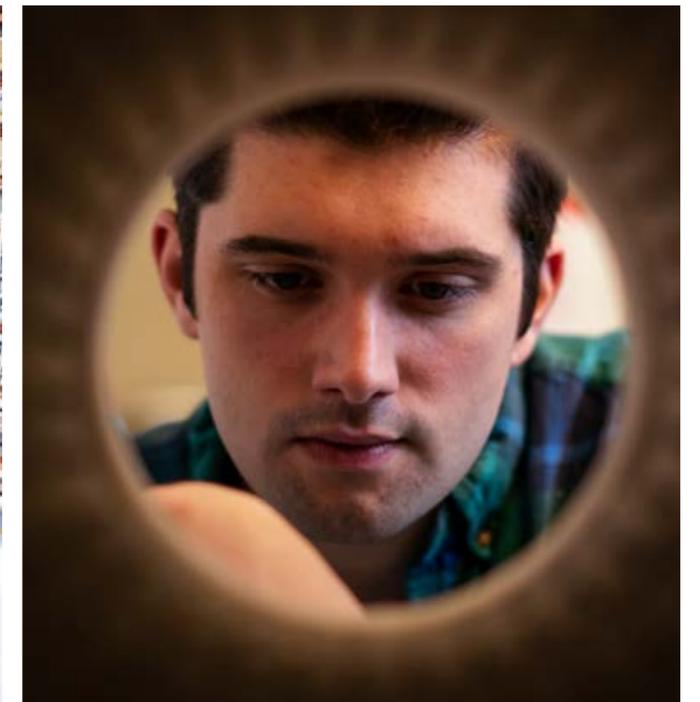
Photographing people

We show the wonder and warmth embedded in everyday Markforged stories by photographing images of people or groups of people. In circumstances where people are at the center of the subject matter, we can highlight our employees, members of leadership, customers, and partners.

The image can be used to represent creativity, discovery, or humanity in relation to other objects within the frame. Our people photos should look candid and authentic. We focus on capturing moments of enthusiasm, fascination, or a sense of play when there is interaction between a person and a machine, part, or material. Portraits should be simple and understated without the use of any props.

Art direction notes

1. Light should appear clear and even.
2. Expression should appear natural.
3. Keep styling simple. The human-factor is the focus of the image.
4. Use crop wisely. Avoid subjects feeling cramped or hidden within the frame of the photo.



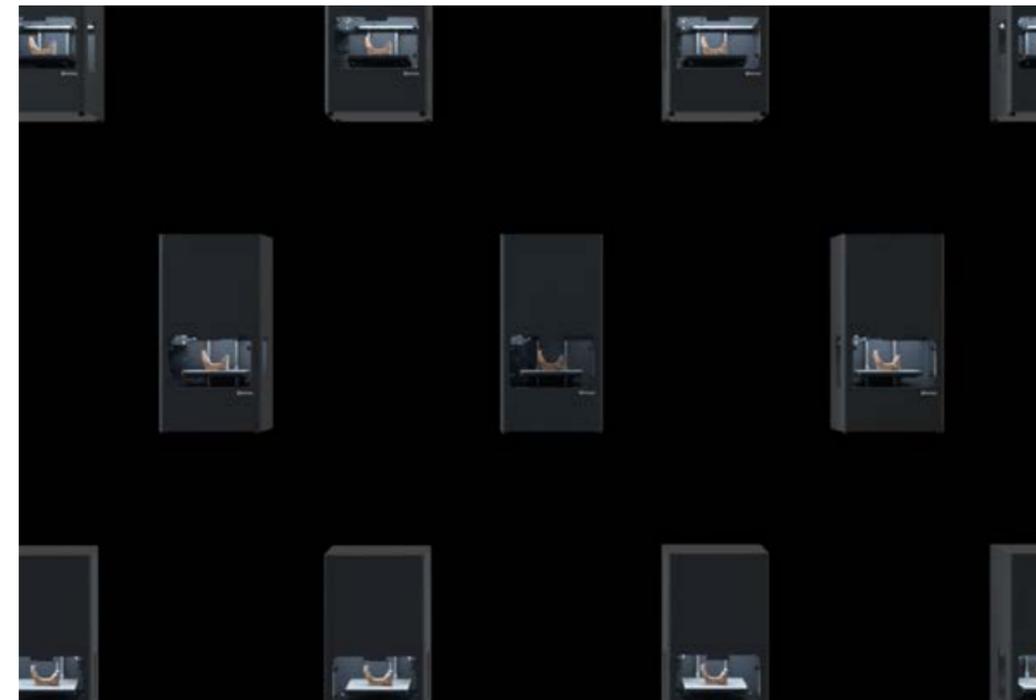
Photographing objects

Our printers, parts, and materials are tangible sources of innovation and ingenuity at Markforged. Object photography should feel heroic and artistic. A single detail or element of an object can be elevated by creating an environment that is focused on a single subject matter.

These photos shouldn't be overly edited or colorized, as the goal is to highlight the quality, shape, and precision of the objects. We use black or white backgrounds to provide high contrast and visual consistency with our color palette. Avoid overly stylized sets and colored backgrounds.

Art direction notes

1. Use scale to increase visibility of material finishes.
2. When possible, studio lighting should be used.
3. Emphasize the beauty in colors, textures or contours where possible.
4. Experiment with showing pieces of an object deconstructed in an organized format.



Iconography and illustration

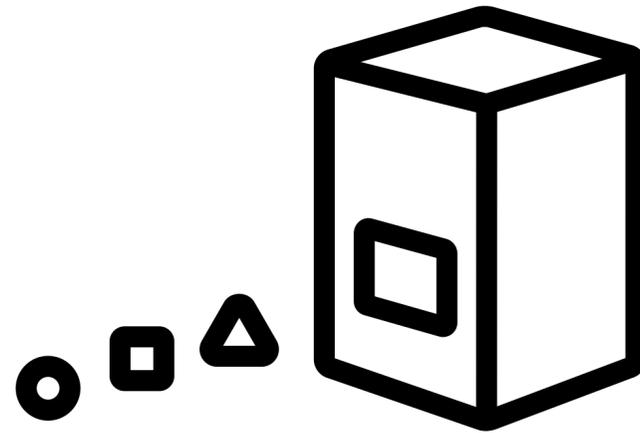
- Overview
- Icon library
- Creating icons



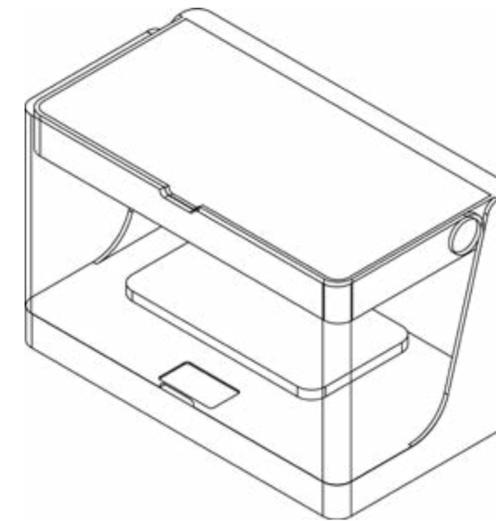
Iconography and illustration overview

Iconography and illustration hold an important role within our identity and guide users through complex information connected to our product. Icons draw on universal visual shorthand conventions to simplify complex actions and categories into clear, concise visual symbols. Illustration relies heavily on detailed line work to create realistic documentations of products and materials.

Icons and illustration style



Abstraction



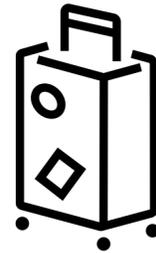
Documentation

Icon library

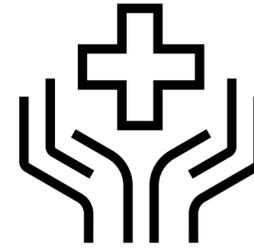
Benefits



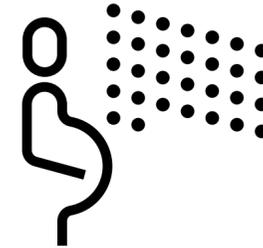
Take as you need vacation



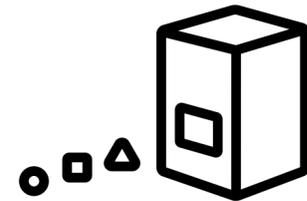
Wellness program



Parental leave



Unlimited 3D printing



Compliance



Application security

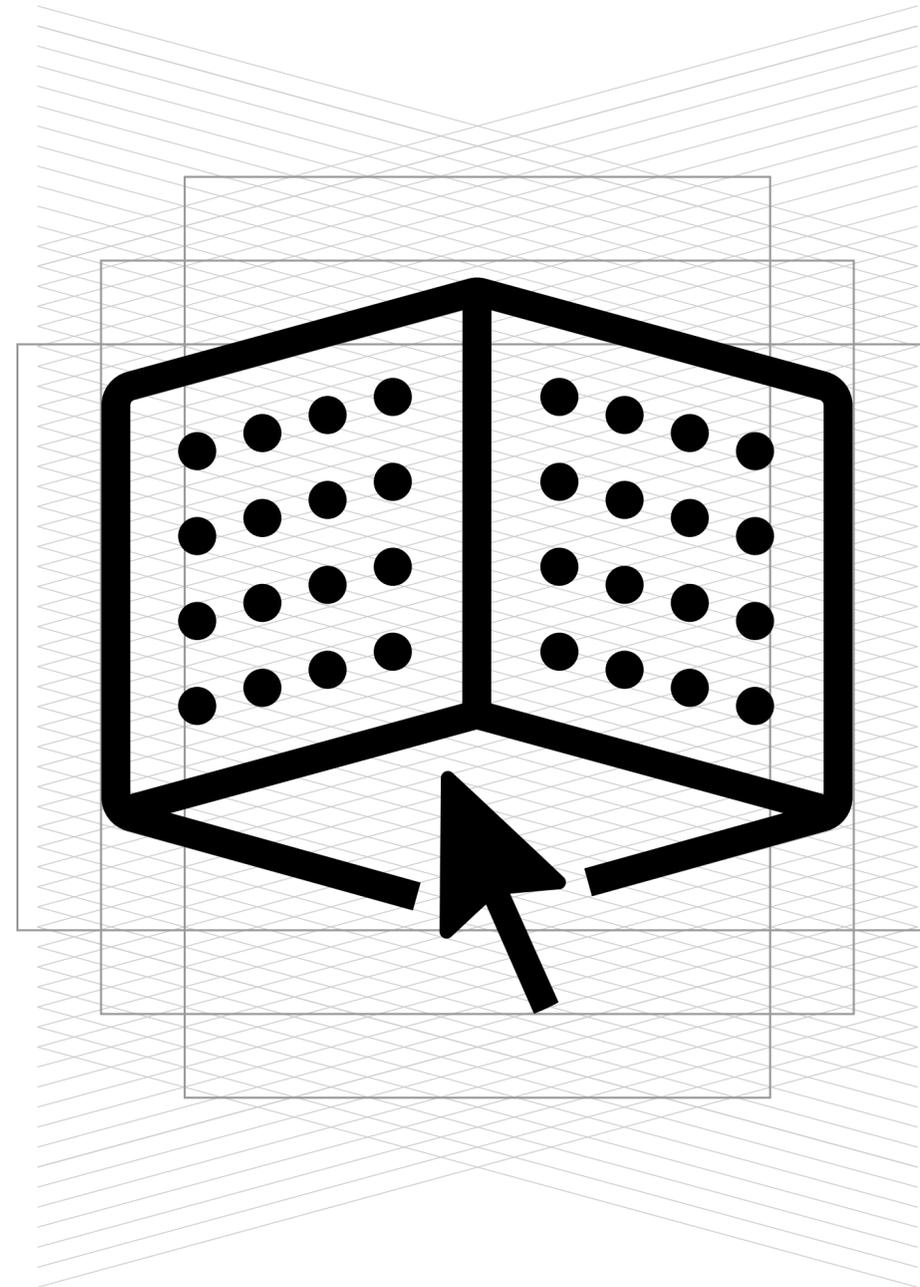


Data and infrastructure



Creating icons

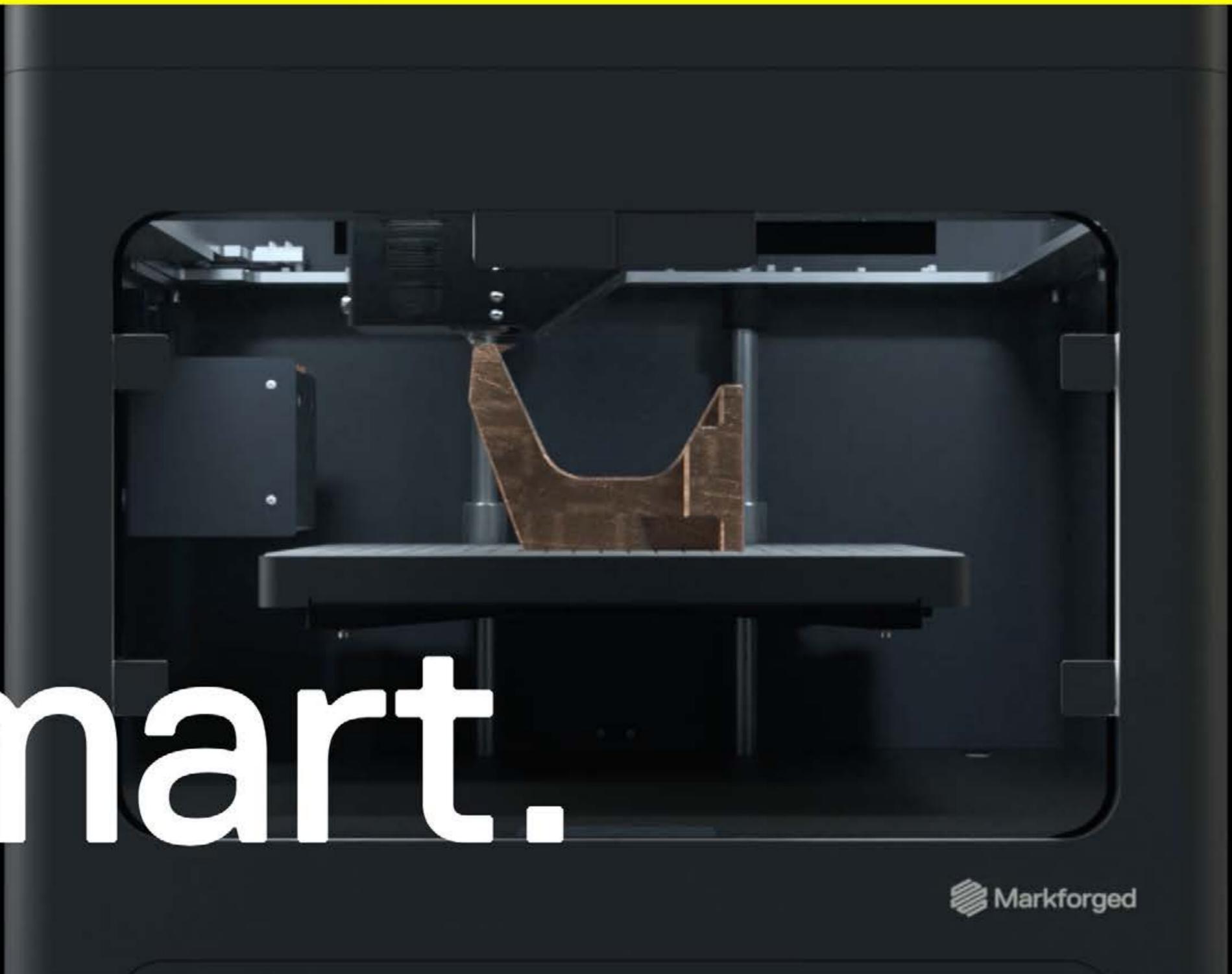
When creating or commissioning icons, ensure that they adhere to a few basic rules. Icons should always be created on a diagonal plane of 15°. Our icons use 0.5px, 1px, 2px and 3px rounded corners. Use a grid to maintain proportions, stroke weight, sizing, and consistency across different icon executions.



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- Website
- Favicon
- Social media
- Apparel
- Identification
- Printers
- Packaging
- Stickers
- Office signage

Application

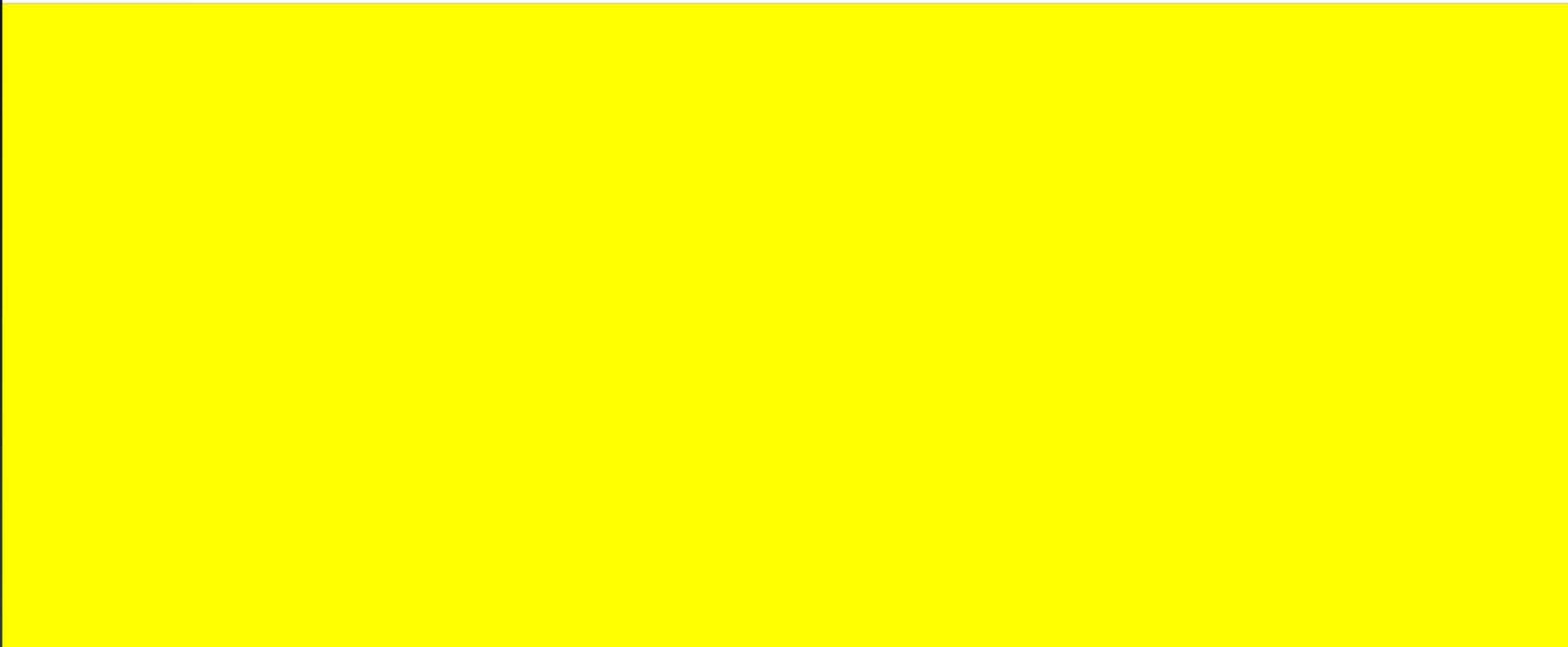


Smart.



Metal and Carbon Fiber 3D pri... x +

← → ↻ markforged.com



4:10



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PRINTERS



PARTS



NEWS



CASES



AM






Markforged





Anton Repponen
Designer

A close-up, low-angle shot of the top surface of a Markforged 3D printer. The printer is dark grey or black. In the foreground, a flat, rectangular platform with a fine, grid-like texture is visible. Below this platform, a small, cylindrical metal component is mounted on the printer's surface. The background is dark and out of focus, showing parts of the printer's internal structure, including a vertical metal rod and a threaded rod. The lighting is dramatic, highlighting the textures and metallic surfaces.

 Markforged



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Markforged

A2

Tool Steel

200cc

F-MF-1004





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Asset inventory

markforged_primary_logo_k.eps
markforged_primary_logo_w.eps
markforged_vertical_logo_k.eps
markforged_vertical_logo_w.eps
markforged_mark_k.eps
markforged_mark_w.eps
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markforged_brand_color_palette_rgb.ase
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markforged_icon_library.eps

Contact information

Please visit the [brand center](#) for detailed information or reach out to Michael Papish by emailing: michael.papish@markforged.com