

IDENTITY, VOICE & VISUAL SYSTEM

# How MarketScale looks, sounds and *conducts* itself.

*A working brand book for the people building, writing,  
designing and shipping under the MarketScale name —  
and for the agents helping them.*

04

SURFACES GOVERNED:  
MARKETING, STUDIO,  
DECKS, REPORTS

02

TYPE FAMILIES: INTER FOR  
SANS, SOURCE SERIF 4  
FOR SERIF

May  
*2026*

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SUPERSEDES ALL PRIOR  
BRAND NOTES

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# A brand is what you *do twice*.

**A** brand is not a logo, not a color, not a manifesto. It is the shape that emerges when an organization makes the same choice, in the same way, more than once. This book is the record of those choices — the ones we have made deliberately, and the ones worth making again.

Use it the way you use a field guide: to recognize what you're looking at, to settle a small argument quickly, and to know where the limits are. It is not a bible. When the work in front of you is not addressed here, choose what feels most like MarketScale, ship it, and tell us — that's how the next edition gets written.

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# A media company that *reports* from inside the work.

MarketScale is a media platform for B2B. We help organizations turn the knowledge of their own people — engineers, clinicians, technicians, executives, partners — into video, audio and editorial that other professionals actually trust. We are not an agency. We are not a SaaS tool with a marketing site bolted on. We are a publishing operation built for the way industries actually talk: in conversation, with specifics, in language a peer would use.

Two things sit underneath everything we ship. The first is a **media production engine** — UGC capture, editorial post, distribution — that turns raw expertise into finished content. The second is a **software studio** where that work is briefed, reviewed, approved and tracked. The two halves explain why this brand has two voices: warm editorial on the outside, precise and minimal on the inside.

When you write or design under this brand, the question to keep asking is whether the work feels like reporting — present, observed, specific — or whether it feels like marketing. We always want the first.

## We don't write about industries. We *report from inside them.*

### THE SINGLE SENTENCE

If you have one breath to explain MarketScale, use this. It is the sentence the rest of the book serves.

### AUDIENCE

Marketing, communications and content leaders at industrial, healthcare, technology and professional-services organizations.

### THE POSITIONING SENTENCE

**MarketScale is the media company for B2B** — a platform that turns the people inside an organization into a publishing operation, with the production studio, editorial team and software to run it.

### THREE THINGS THIS IS NOT

- **Not an agency.** We don't pitch concepts and present decks. We run a production line.
- **Not a tool company.** The software exists because the media operation needs it. The reverse is not true.
- **Not a content marketing vendor.** The unit is not the asset. The unit is the program.

# Three sentences that *do* the work of a manifesto.

Most brands keep their mission and vision separate from the work and trot them out for an All Hands once a year. We use ours as filters. If a piece of writing, a product decision or a campaign idea doesn't sit inside one of these three sentences, it probably isn't ours.

## PILLAR 01 · MISSION

**Move expertise from the inside of organizations to the outside.**

The institutional knowledge that runs an industry is held by people, not assets. Our mission is to make capturing it routine — and the resulting media trustworthy — at the scale a publishing operation requires.

## PILLAR 02 · VISION

**Every B2B organization runs a newsroom of its own.**

In ten years, the question won't be whether a company makes media — it will be whether it makes media well. We are building the production stack and editorial culture that makes "yes" the default answer.

## PILLAR 03 · MOVEMENT

**The end of the polish era.**

Authenticity is no longer a content strategy choice. It is the new baseline expectation in B2B audiences. We help organizations meet it without faking it — and without losing the editorial judgment that separates real from raw.

## HOW TO USE THE THREE

**Mission** answers *why does this exist?* Use it on About pages, in investor narratives, and to explain — internally — why a feature or initiative belongs on the roadmap. Mission language is calm, declarative and specific.

**Vision** answers *what does the world look like if we win?* Use it for keynote framing, partnership conversations, and aspirational marketing. Vision language can be larger, more imagined, more future-tense — but never marketing-cute.

**Movement** answers *what's the cultural shift we're naming?* Use it for trend reports, manifestos, and PR that wants to participate in a larger conversation. Movement language is the most opinionated of the three and should be used sparingly.

If the same sentence is doing two of these jobs at once, rewrite it into two sentences. Conflating them is how brand language gets soft.

# Write like a *reporter*, not a marketer.

A MarketScale sentence is short, specific, and has someone behind it. It is not afraid of a number, not afraid of a strong verb, and not interested in adjectives that don't earn their keep. The five traits below are the ones we test for when we read each other's drafts.

## 01 Plain over puffed.

Use the word a working professional would actually say. "We help companies make video" is better than "we operationalize content velocity." Plain language is not informal — it is precise.

## 02 Specific over sweeping.

Names beat categories. "A field technician walking through a maintenance process" beats "subject-matter experts demonstrating workflows." If the sentence still works without the specifics, the specifics weren't the point.

## 03 Confident, not loud.

The voice has authority because it has done the work, not because it raises its volume. No exclamation points. Few superlatives. The strongest sentences are the calmest.

## 04 Editorial, not promotional.

We observe and report. Even our marketing reads like a dispatch. Tell the reader what is true, what is changing, and what we're noticing — not how excited we are about ourselves.

## 05 Useful, every paragraph.

Each paragraph should leave the reader with something they didn't have when they started it — a number, a distinction, a phrase, a frame. If a paragraph is just there to set up the next one, cut it.

## 06 Human, not corporate.

People wrote this. People are reading it. Use first person where it's honest. Quote real names. Let a sentence end the way a person would actually end it.

WRITE AS IF · AVOID

<p><b>WRITE AS IF</b></p> <ul style="list-style-type: none"> <li>• You are filing a story for a trade publication, not pitching a deck.</li> <li>• Every claim has a person behind it.</li> <li>• The reader is busy and informed.</li> <li>• Numbers are normal.</li> </ul> <p><i>"In Q1, 62% of B2B UGC projects in our queue were structured as interview content."</i></p>	<p><b>AVOID</b></p> <ul style="list-style-type: none"> <li>• Empty intensifiers — <i>truly, deeply, incredibly, absolutely.</i></li> <li>• Stacked nouns — <i>content velocity transformation framework.</i></li> <li>• Self-congratulation — <i>we're proud to announce.</i></li> <li>• Calls to "unlock," "supercharge," "revolutionize," "10x."</li> </ul> <p><i>"We're truly excited to unlock next-gen content velocity for forward-thinking brands."</i></p>
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THE FACTORY → CONDUCTOR TEST

A useful internal check. The "factory" sentence describes what we do as a process. The "conductor" sentence describes the same thing as a service we render to the people inside it. We almost always prefer the conductor version. It is more accurate to the work and easier to read.

<p><b>FACTORY FRAMING — DROP</b></p> <p><i>"Our pipeline ingests footage, runs editorial passes, and exports distribution-ready assets at scale."</i></p> <p><i>"We operate a high-throughput content production system."</i></p>	<p><b>CONDUCTOR FRAMING — KEEP</b></p> <p><i>"We sit between the people who know the most and the audiences who need to hear from them, and we make sure the right thing reaches the right place at the right time."</i></p> <p><i>"We make it easy for an industry to publish itself."</i></p>
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PHRASE BANK · SAFE SENTENCE STARTERS

*" In Q1 2026, we noticed that..."*

*" The format is no longer the default."*

*" Here's what the queue actually looked like."*

*" Two things sit underneath everything we ship."*

*" The brand sets up the room, then gets out of the way."*

## SPECIMENS IN CONTEXT

The right voice depends on the surface. The same brand should read differently in a headline, a product tooltip, a sales email, and an internal note — but all four should be recognizably the same hand. Below are working examples from each surface.

## MARKETING HEADLINE

Long, declarative, italic accent on the verb that does the lifting. Editorial, not promotional.

## B2B UGC in 2026: what the content *actually* looks like.

*A field guide to the formats, faces and editorial grammar of authentic B2B video — drawn from UGC media creation, not the press release.*

## PRODUCT TOOLTIP

Plain, instructional, no tone. The product voice is its own dialect — see Section 06.

Click **Approve** to move this asset into the publish queue. You can leave a note for the editor first if anything still needs to change.

## SALES EMAIL

Short. No "I hope this email finds you well." A single, specific opening line.

**Subject:** Q1 numbers from your industry's UGC queue

Hi Maya — sharing the Q1 trends report we publish each quarter. The interesting line for you is that 51% of the experts on camera are now subject-matter experts, not executives. We're seeing that shift hit healthcare especially hard.

If you'd like to talk about what an internal queue might look like at Cresswell, I have time Thursday or Friday next week.

## INTERNAL NOTE

Same brand, lower formality. Capitalization relaxes; specifics still required.

heads up — pulled the Q1 cut for the trends report. interview format is at 62%, expert subjects at 51%. drafting around those two numbers; will share by EOD tomorrow.

# One wordmark. Used *quietly*.

The wordmark is the brand's signature, not its logo treatment. It sits in the top left of marketing surfaces, the top of an email, the corner of a slide. It does not stretch, glow, slope, or appear in a circle. The four primary applications are below.



## DON'T

Don't recolor the mark. Don't outline it. Don't drop-shadow it. Don't tilt or arch it. Don't pair it with a tagline lockup unless one is being prepared centrally.

## ACCEPTABLE BACKGROUNDS

Black wordmark on Parchment, Parchment-light, or Soft-stone. White wordmark on Charcoal-dark, Charcoal-darkest, Nav-surface, or Muted-moss. The mark should not appear on Burnt-clay (the contrast is fine but the color is reserved for accents and CTAs, not as a logo bed).

When in doubt, place it on Parchment. The brand's natural surface is paper.

CLEAR SPACE

CLEAR SPACE

The mark needs room to breathe. Use the cap-height of the "M" as the unit (X). Maintain a minimum of 1X clear space on all sides. Headlines, illustrations and edges of the page should never enter that frame.



MINIMUM SIZE

Below the floor sizes the wordmark loses legibility and should be replaced with the icon or omitted entirely.



LOCKUPS & PARTNER MARKS

**MarketScale Studio.** The product wordmark sits to the right of the master, separated by a 1X gap and a hairline rule in *warm-ash*. Studio is set in Geist 600, all caps, 0.18em tracked.

**Co-marketing lockups.** When pairing with a partner mark, both sit on the same baseline with a 2X gap and a vertical hairline in *warm-ash* between them. The MarketScale mark goes on the left in our materials, on the right in theirs.

**Series & show marks.** Show identities (e.g. *Industrial Software, Healthcare Daily*) are typeset in Source Serif 4 italic, beneath or beside the master. They are typographic, never illustrative.

**Favicons & product chrome.** The "M" glyph (square, charcoal on parchment) is the only acceptable simplification of the mark. It exists because favicons exist; do not introduce new monograms.

# Two palettes. *One* brand.

The brand surface — marketing site, decks, reports, social — runs on a warm editorial palette: parchments and charcoals with two accents, Muted Moss and Burnt Clay. The product surface — Studio — runs on a near-neutral shadcn slate with a black primary. Both are authoritative inside their own world. Don't let them bleed into each other.

## BRAND PALETTE · CHARCOALS

<p><b>SURFACE</b></p>	<p><b>FOREGROUND</b></p>	<p><b>NAV SURFACE</b></p>
<p><b>Charcoal Darkest</b>                  --charcoal-darkest                  #181816</p>	<p><b>Charcoal Dark</b>                  --charcoal-dark                  #1D1D1B</p>	<p><b>Nav Surface</b>                  --nav-surface                  #2A2A27</p>

## BRAND PALETTE · PARCHMENTS

<p><b>BRIGHTEST</b></p> <p><b>Parchment Light</b>                  --parchment-light                  #F5F3EF</p>	<p><b>DEFAULT BG</b></p> <p><b>Parchment</b>                  --parchment                  #E8E4DE</p>	<p><b>MUTED BG</b></p> <p><b>Soft Stone</b>                  --soft-stone                  #CFC9C1</p>
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## BRAND PALETTE · ACCENTS & LINES

<p><b>PRIMARY ACTION</b></p>	<p><b>CTA · ACCENT</b></p>	<p><b>BORDER · RULE</b></p>
<p><b>Muted Moss</b>                  --muted-moss                  #6C7C6A</p>	<p><b>Burnt Clay</b>                  --burnt-clay                  #9A583C</p>	<p><b>Warm Ash</b>                  --warm-ash                  #B8B2A8</p>

**Use ratios.** A typical brand surface is roughly 70% Parchment, 20% Charcoal, 7% Moss + Clay together, 3% rules and dividers. Accents are seasoning. If a layout is more than a fifth accent color, something is wrong.

PRODUCT PALETTE · NEUTRALS

Studio is built on a shadcn-style neutral scale with a black primary. The palette is austere on purpose: the product is a tool for editorial review, and color in the chrome would compete with the media being reviewed.

<p><b>SURFACE</b></p> <hr/> <p><b>Neutral 0</b> --n-0 #FFFFFF</p>	<p><b>HOVER · ROW</b></p> <hr/> <p><b>Neutral 100</b> --n-100 #F5F5F5</p>	<p><b>BORDER</b></p> <hr/> <p><b>Neutral 200</b> --n-200 #E5E5E5</p>
<p><b>MUTED TEXT</b></p> <hr/> <p><b>Neutral 500</b> --n-500 #737373</p>	<p><b>PRIMARY TEXT</b></p> <hr/> <p><b>Neutral 900</b> --n-900 #171717</p>	<p><b>HEADING · PRIMARY</b></p> <hr/> <p><b>Neutral 950</b> --n-950 #0A0A0A</p>

SEMANTIC ACCENTS

<p><b>APPROVE · SUCCESS</b></p> <hr/> <p><b>Studio Green</b> --studio-green #16A34A</p>	<p><b>DESTRUCTIVE</b></p> <hr/> <p><b>Studio Red</b> --studio-red #DC2626</p>	<p><b>HEADER · TABLE</b></p> <hr/> <p><b>Studio Blue</b> --studio-blue #172940</p>
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WHEN PALETTES MEET

A surface that bridges the two — onboarding, billing, account — is allowed to inherit the brand's parchment and charcoal but must use Studio type and spacing.

DON'T MIX THE SYSTEMS

Burnt Clay never appears in product chrome. Black-as-primary never appears in marketing. Moss is reserved for brand surfaces. The exception is the brand site's pricing and dashboard previews, which can show Studio screens at full fidelity inside a Parchment frame.

# Three families. *One* editorial logic.

**Inter** carries the brand's voice across marketing, decks and reports. **Source Serif 4** sets the longer-form copy and supplies the italic accent that gives MarketScale headlines their distinctive cadence. **Geist** is the product face, used inside Studio. Geist Mono appears in code, file paths and developer surfaces.

## Inter

BRAND · SANS · 300–900

800 · DISPLAY

**The brand sets up the room.**

700 · HEADING

**Move expertise to the outside.**

600 · SUBHEAD

**Two pillars sit underneath everything.**

500 · UI LABEL

The format is the conversation.

400 · BODY

Plain over puffed; specific over sweeping.

## Source Serif 4

BRAND · SERIF · 400 / 600 / ITALIC 500

ITALIC 500

*— what the content actually looks like.*

600 · LEAD

**A field guide drawn from media creation, not the press release.**

400 · BODY

Each paragraph should leave the reader with something they didn't have when they started it.

## Geist · Geist Mono

STUDIO · PRODUCT · 400 / 500 / 600 / 700

GEIST 600

**Approve & publish**

GEIST 400

Click Approve to move this asset into the publish queue.

GEIST MONO 500

`/queue/2026-q1/episode-018.mp4`

## BRAND TYPE SCALE · MARKETING &amp; DECKS

# Hero

64 / 1.05 -1.6px

## H1 — A brand is what you do twice

48 / 1.10 -1.2px

## H2 — The end of the polish era

36 / 1.15 -0.7px

### H3 — How to use the three

24 / 1.30 0

*Lead — A field guide drawn from the queue itself.*

18 / 1.65 0

Body — used for paragraphs across marketing surfaces.

16 / 1.65 0

EYEBROW · 11 / 0.18EM

11 / 1.5 +0.18em

## PRODUCT TYPE SCALE · STUDIO

### Title — Asset details

18 / 1.40 0

### H3 — Section labels

16 / 1.40 0

Body — primary app text

14 / 1.50 0

Meta — secondary metadata

13 / 1.50 0

Mono — code, paths, IDs

12 / 1.50 0

## RULES OF THUMB

- **Italic is a feature, not a flourish.** Source Serif italic in Burnt Clay is the brand's signature accent — use it on the verb or noun that is doing the most work. One italic per headline, max.
- **Tracking is editorial.** Display sizes go negative (-0.7px to -1.6px). Eyebrows go positive (+0.18 to +0.32em). Body stays at 0.
- **Line length matters.** Body copy lives between 60 and 80 characters per line. Reports are two-column at 320–360 pt column width; long-scroll web pages are 640–720 px.
- **Don't mix faces in the same paragraph** unless the italic accent is intentional. No Inter inside a Source Serif paragraph; no Geist outside Studio.

# Move like a *page turn*, not a swoosh.

Motion under MarketScale is editorial: small, brief, with a clear subject. Surfaces ease in. Things commit. Hover states are felt more than seen. Anything longer than 300ms is, usually, a mistake.

<p><b>CURVE 01</b> <b>Standard</b></p> <p>The default for state changes — buttons, panels, focus rings. Lands cleanly without overshoot.</p> <hr/> <p>cubic-bezier(.2, .6, .2, 1) · 200ms</p>	<p><b>CURVE 02</b> <b>Out (editorial)</b></p> <p>For surfaces revealing content — a card lifting, a paragraph fading in. Soft landing, no bounce.</p> <hr/> <p>cubic-bezier(.16, 1, .3, 1) · 300ms</p>	<p><b>CURVE 03</b> <b>Instant</b></p> <p>Tooltips, micro-state, hover affordances. Below 100ms reads as "the page already knew."</p> <hr/> <p>linear · 75ms</p>
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## DURATIONS

<p>--dur-instant · 75ms</p>	<p>Hover, focus ring, tooltip fade</p>
<p>--dur-fast · 150ms</p>	<p>Press, toggle, segmented control</p>
<p>--dur-base · 200ms</p>	<p>Default — modal open, panel slide</p>
<p>--dur-slow · 300ms</p>	<p>Editorial reveal, page transition</p>

## WHAT WE DON'T DO

- **No parallax.** Reading a MarketScale page should feel like reading, not riding.
- **No stagger longer than four items.** Cascade is for grids of 2–4. Beyond that it just feels slow.
- **No bounce, spring or overshoot** on UI elements. Spring is reserved for non-essential delight (e.g. a celebratory check after publish).
- **No looping background motion.** The brand surface is paper, not a screensaver.

# A brand book is a *spec* now.

The agents reading this — Claude, Gemini, Cursor, Copilot, internal tools — outnumber the humans by an order of magnitude. So the brand publishes a small set of plain-text files, alongside this PDF, written specifically for them. Read them first; this book is the human-facing companion.

CLAUDE.md

## For Claude & Anthropic-class agents

Project-level context. Tone rules, banned phrases, the factory→conductor test, the italic-accent convention. Loaded automatically by Claude Code; safe to copy into a Project's instructions field.

GEMINI.md

## For Gemini & Google agents

Same content, formatted for Gemini's longer-context system prompts. Includes the brand color tokens and Source Serif italic-accent guidance up front so first-pass drafts come back on-brand.

AGENTS.md

## For Cursor, Codex & coding agents

Engineering-flavored. Component naming, file structure, design-token paths (`colors_and_type.css`), accessibility notes, and the rule against mixing brand and product palettes.

llms.txt

## For crawlers & retrieval

Public, served at the apex domain. A short canonical summary of who MarketScale is, what we publish, and where to find the long-form sources. Optimized for retrieval, not search.

### BRAND PACK

Logos, fonts, color tokens and example components are bundled as a single *brand-pack.zip* alongside the agent files. One download, one source of truth.

### IF YOU ARE AN AGENT READING THIS

Prefer the plain-text agent files over this PDF. If asked to write in MarketScale's voice, run a draft through the five voice traits in §03 before returning it. If asked to design, default to Parchment + Charcoal with Burnt Clay reserved for one accent per surface. If asked to make something move, stay under 300ms.

When in doubt, ask the human you're working with whether the surface is brand or product. The answer changes everything below it.



# Set up the room.

*Then get out of the way.*

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## STEWARDSHIP

This book is maintained by Brand & Design, with input from Editorial, Studio Engineering, and Marketing. Send corrections, examples and proposed edits to [brand@marketscale.com](mailto:brand@marketscale.com).

The next scheduled review is Q3 2026. Material changes between editions are announced internally and reflected in the agent files within the same week.

## SOURCES & PRECEDENT

Voice and trend framing draws on the Q1 2026 UGC media-creation sample (402 projects, 250+ companies). Color and type tokens are mirrored 1:1 from *colors\_and\_type.css*; if a value here disagrees with the file, the file wins.

The editorial structure of this book follows the same one-pager grammar as our trends report — running heads, folios, section marks, drop caps — by design.

## VERSIONING

**Released May 2026** — Establishes the editorial direction, the brand/product palette split, the Source Serif italic-accent convention, the Mission · Vision · Movement pillar structure, and the agent-file canon.

This is the version of the brand book we expect to be living inside for some time. Future revisions will be dated by their release month.