

Visual Identity Guidelines

Welcome to 3M's visual identity for your new brand platform and tagline: 3M Science. Applied to Life.™

It's a unique set of elements thoughtfully engineered to represent the values and personality of the 3M brand.

The elements are designed to work independently and/or in combination.

These guidelines are set up to introduce you to the identity elements and best-in-class examples to help inspire and excite you as you move forward in creating 3M communications.

4	Our Brand
10	Our New Visual Identity
37	Putting It All Together
62	Contact
63	Color Appendix

Our Corporate Brand

**Our brand
is more than
a logo**

**The brand is
who we are**

- Vision**
- Strategies**
- Values**
- Actions**

**The brand is
how we communicate**

- Platform + tagline**
- Personality**
- Voice**
- Visual language**

The brand is who
we are

Our Vision

3M Technology Advancing Every Company
3M Products Enhancing Every Home
3M Innovation Improving Every Life

Our Strategies: How we succeed

- Expand relevance to our customers and our presence in the marketplace
- Gain profitable market share and accelerate market
- Penetration everywhere
- Invest in innovation: invigorate existing market opportunities and focus on emerging megatrends
- Intensify capabilities to achieve regional self-sufficiency
- Build high performing and diverse global talent
- Drive consistent superior levels of operational excellence

Our Values: What guides us

- We are endlessly inquisitive
- We create with purpose
- We believe in the power of the whole
- We nurture the world around us
- We act with uncompromising integrity

Our Actions: How we live

Code of Conduct

- Be good
- Be honest
- Be fair and impartial
- Be loyal
- Be accurate
- Be respectful

Leadership Behaviors

- Play to win
- Innovate
- Foster collaboration and teamwork
- Prioritize and execute
- Develop others and self
- Act with integrity and transparency

Personality

Curious
Sharing
Free Thinking
Caring
Optimistic

Brand voice

Voice tactics: The specific ways we activate our brand voice and bring it to life—they can be flexed to meet the specific communication needs

Share our “smart”
From technical jargon to personal and accessible

Our persona: The guiding element through which we filter all communications to differentiate us from our competitors

When we speak, we are:

The Inspiring Inventor

Express our energy
From so what?
to ah-ha!

Point out the purpose
From facts and figures
to human stories with benefits

Platform communication approach

Brand platform

3M Science.
Applied to Life.™

This is our brand platform, a single idea that guides a collection of communications distinct to the brand and relevant to the target audience. This helps drive consistency across all advertising, programs, products and initiatives.

It's also our tagline — the consumer-facing, creative expression of this idea. It communicates our vision and our purpose. We plan to use it for 10+ years. It informs our strategic approach (showing how 3M applies science to various aspects of our life) and expresses the brand's value proposition in a succinct, compelling way.

Headlines

**Viscoelasticity.
Applied to making
sure parts don't part.**

Critical to our success is increasing understanding of what we do, and who we are. Headlines connect the distinctness of our science to the benefits for people's lives, with language that draws out the playfulness, humanity, wit and quirks that are uniquely 3M.

We build upon and reinforce the cadence of our tagline while increasing relevance and communicate what the specific "Science" is, as well as how it can be applied to your "Life".

Our New Visual Identity

We are introducing a new visual identity to reflect the 3M brand throughout all marketing communications. Our system is called “Trifecta”. At its core, this visual system rests on the foundational strength of the “power of 3,” a creative, triangular construct that brings forward strength and symmetry to inspire brand expression that is sophisticated and precise in every detail. The triangle and mesh brand elements reference the microscopic structure of materials, and create a visual link to the brand platform 3M Science. Applied to Life.™

Across every touch point of our brand, we want 3M to not only be recognizable and consistent, but also distinctive and flexible to amplify our message and resonate with our customers. It should also deliver upon an authenticity that reflects the science we apply to progress around the world. With our diverse technologies, we thrive on a culture that is both creative and collaborative. 3M is multi-faceted, and 3M is multi-dimensional.

Our new visual identity brings this dimension to life, providing a design system for our employees to communicate with color, enhance with texture, and inspire with imagery and typography. Each element of the system is designed to work alone and in combination with other visual and verbal cues to unite creativity with efficiency.

Together, these elements deliver a powerful message about 3M. The inherent simplicity of elements will enable us to enhance and improve the brand system over time, becoming more distinctive and ownable through use.

Every day at 3M, we explore, we connect, and we invent. Now, we will bring the passion and purpose behind our brand forward with a creative design system to celebrate 3M Science. Applied to Life.™

A set of tools, not a rigid system

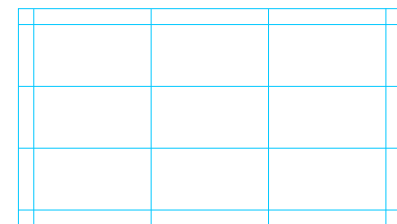
Our 3M visual identity is a system built with core elements. Use these elements as you would tools, to design and create communications that represent our brand, deeply rooted in life and science.

The following pages are a brief introduction on how to put the core elements together. We don't have to use all of the elements, all of the time. Pick and choose what works for your communication needs.



Lockup + logo

The 3M lockup is composed of our logo and tagline and will be used in most public-facing communications. The 3M logo (without the tagline) remains a core element of our identity and is used in all corporate communications.



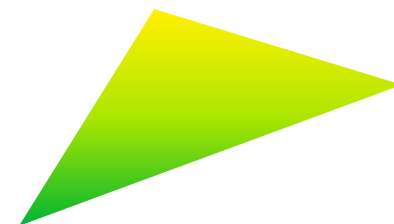
Grid

The strongest element of a design system is often invisible. Our foundation is an infinitely scalable 3-column grid that can be applied to almost any application. Using this as a base, all communications and executions can be created, and be created with consistency.

3M Circular Bold
3M Circular Bold Italic
3M Circular Book
3M Circular Book Italic

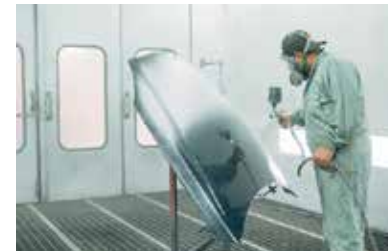
Typography

We've optimized our use of type around ultimate utility. We no longer rely on default fonts for our brand communications. We will own our own customized version of Circular to use anywhere the 3M brand is being expressed. 3M Circular is modern, more distinctive, easier to recognize and read.



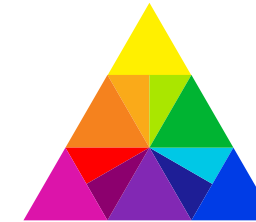
Shape

One of the strongest visual elements in the system is the triangle. Why the triangle? It can always point in the right direction and provide a layered dimension to applications. In the square-based world we live in today, it's an elegant and refreshing departure as well as a differentiating, ownable, form.



Photography

3M brand photography falls into 4 categories:
1. People
2. Product
3. Place
4. Epic
Each plays a vital role in celebrating the 3M story. Our photographic style captures the world at large, in which we operate, the products we make, who makes them, as well as whom we make them for.



Color

We've engineered an entirely new and expanded color palette to better reflect the wide variety and versatility of 3M.



Mesh

The 3M mesh is a fluid network of triangles referencing the underlying science of our work at 3M. The mesh, used as texture, is versatile and can be used in everyday communications and applications.

We embrace our new brand platform

Lockup

The 3M lockup will be used in most public-facing communications. The lockup is composed of our logo and tagline, and always contains a TM (trademark) symbol.

The lockup is specially created artwork, provided as an asset. Do not try to recreate or change the size ratio between the logo and the tagline, or remove the TM symbol from the lockup.

Logo

The 3M logo (without tagline, or TM) remains a core element of our identity and is used in all corporate communications.

Lockup vs. logo

The lockup can be used on marketing materials, but when solely identifying the corporation, use the 3M logo.

Trademark

The TM symbol always appears with the tagline when it is locked up to the 3M logo. For trademark purposes, do not use the tagline without the 3M logo or TM symbol. When the lockup is used, it should be the only 3M logo visible on the viewing pane (no multiple logos).

March 12, 2015



Clearspace and minimum size

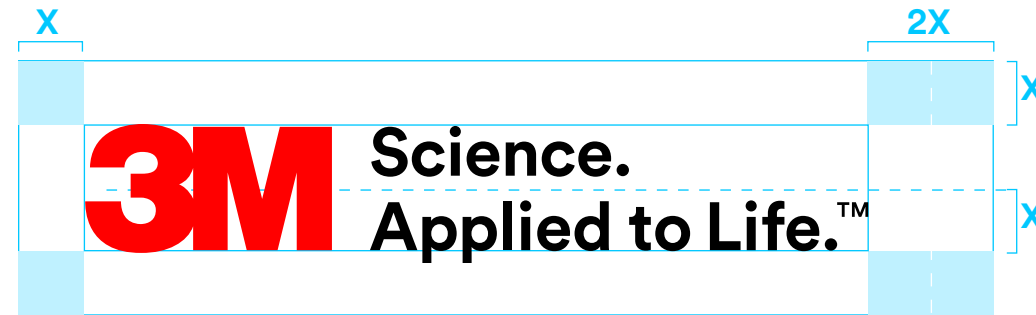
Clearspace
 Allow sufficient clearspace when placing the lockup or logo in applications. Clearspace is based on 1/2 the height of the 3M, shown as X in the diagram to the right.

Minimum size
 The minimum size for the lockup is 0.27"/7mm high in print, and 19px height on screen.

The minimum size for the logo is 0.2"/5mm high in print, and 13px height on screen.

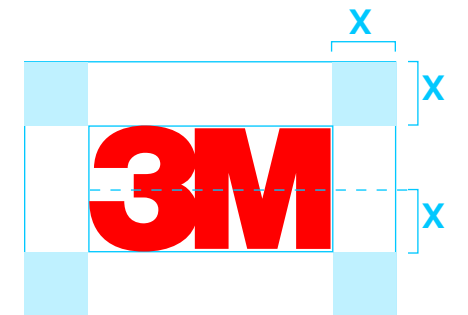
Note: We have specially created lockup assets for use when the lockup is used in large format printing. These large lockups have a TM symbol placed at a smaller size, and are only for use when lockup will be 2" high or larger.

Clearspace

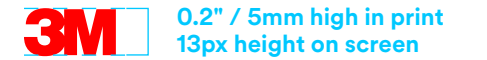


X is equal to 1/2 the height of the 3M logo

Minimum size



X is equal to 1/2 the height of the 3M logo



Lockup and logo color

Primary usage

The 3M logo always appears in red, when placing the lockup or the logo. The tagline is either black or white, depending on the application.

Limited usage

When a one color logo or lockup is required, use black. This usage is limited to one color applications.

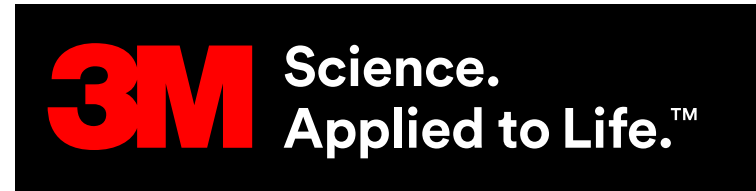
Special applications

The one color logo and lockup may appear etched, embossed or engraved when a non-print application process is required.

Embroidery and silkscreen

Please follow primary usage when choosing a logo or lockup for embroidery or silkscreen applications.

Primary usage



Limited usage



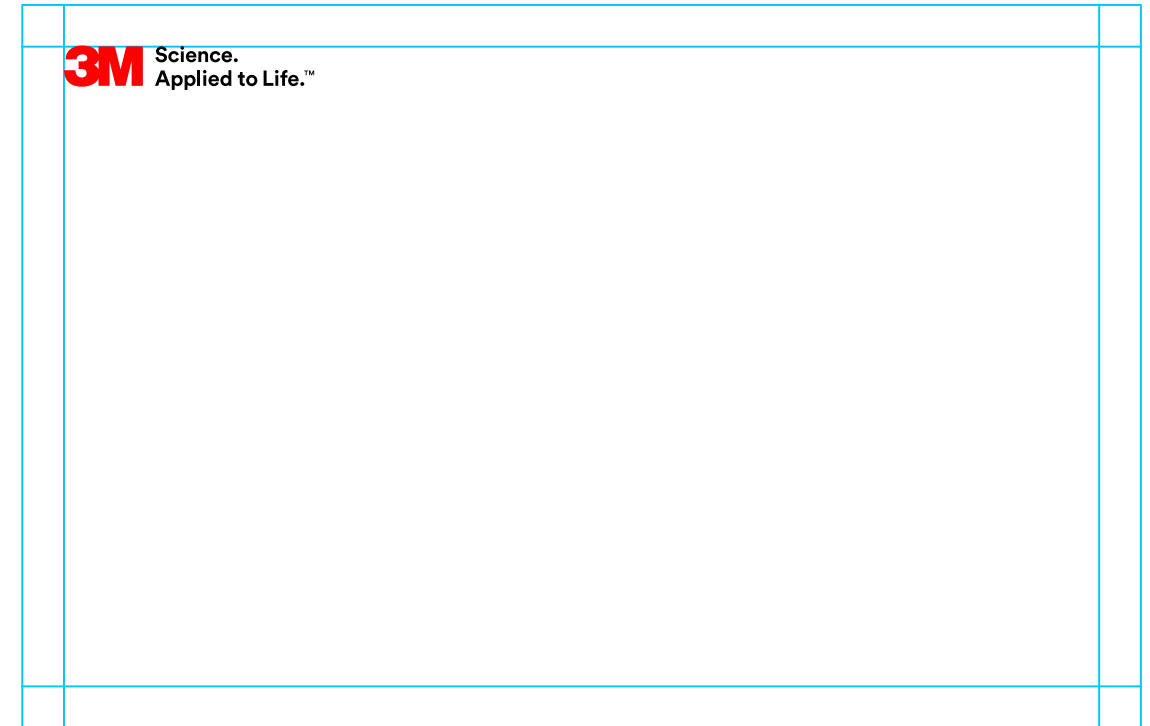
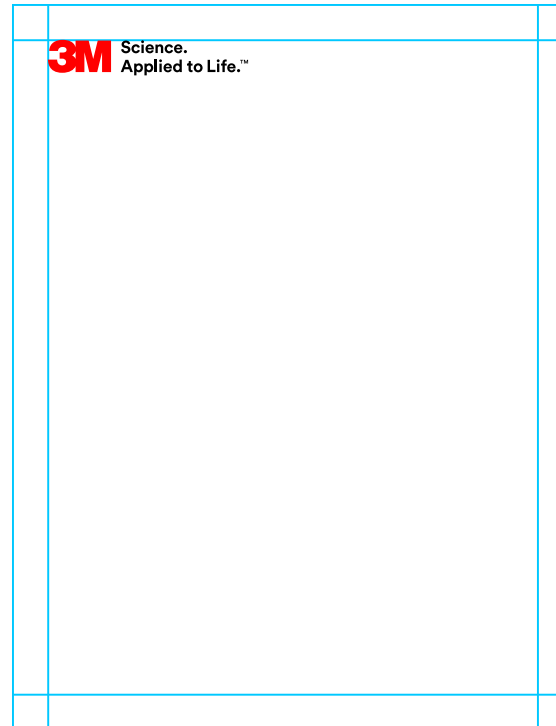
We are proud of our lockup

Placement

Always place the lockup or logo within the margins. Preferred placement is aligned to the top left corner of the application.

Sizing the lockup and logo

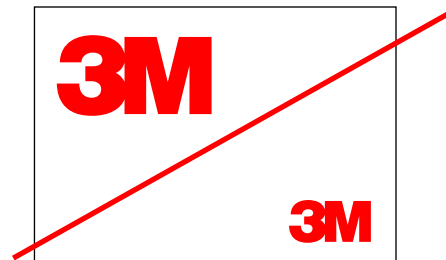
The lockup or logo size is determined by the application. We have designed a full set of grids that encompasses print and digital formats. There is a direct relationship between the size of the logo and the margins for each application grid.



Do not change the logo!



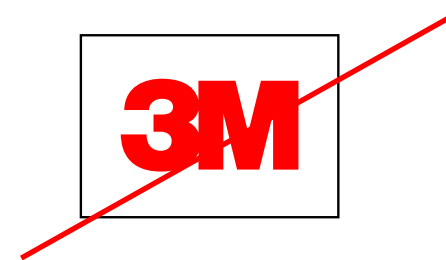
Don't link any text to the left, right or top of the logo.



Don't use more than one logo per visual surface.



Don't use the logo in headlines or sentences.



Don't enclose the logo in a shape.



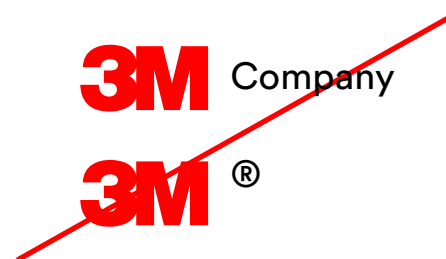
Don't rotate, invert, spin, angle or pivot the logo.



Don't use a drop shadow on the logo.



Don't apply the logo to a low-contrast background.



Don't add the word "Company" or trademark or registration symbols (TM or ®) to the logo.



Don't alter the shape of the logo.



Don't grant permission for other companies to use the 3M logo without approval from 3M Legal.

Do not change the lockup!



Don't place the lockup without the TM symbol.



Don't change the color of the tagline.



Don't change the size relationship or placement of the elements.



Don't use the 3M logo or tagline in a color that is not approved.



Don't skew the lockup or logo.



Don't place the lockup or logo on a background that makes it illegible.



Don't retype the tagline.



Don't use the interim logo and tagline lockup.



Don't apply a gradient to the lockup that is not approved.



Don't add a drop shadow to the lockup or logo.

New colors

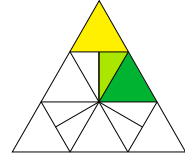


Our new system embraces color. We've engineered an entirely new and expanded color palette to better reflect the wide variety and versatility of 3M.

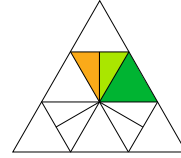
We have selected and tested specific color combinations for use in CMYK and RGB color space. Color sets are composed of three neighboring colors in the equilateral triangle shown here. These sets are designed to be a flexible, easy to use element of our visual identity system.

There are 18 sets total, use only one color set in each application. Keep reading to find out where this color shows up in our visual identity.

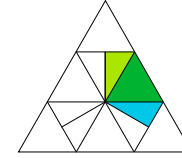
Note: Use of color sets does not apply to lockup and logo usage.



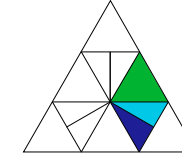
Yellow, Light Green, Green
(Yel_LtGrn_Grn)



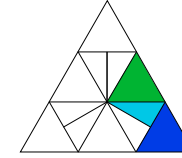
Light Orange, Light Green, Green
(LtOrng_LtGrn_Grn)



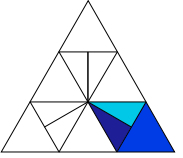
Light Green, Green, Light Blue
(LtGrn_Grn_LtBlue)



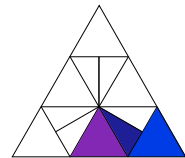
Green, Light Blue, Dark Blue
(Grn_LtBlue_DkBlue)



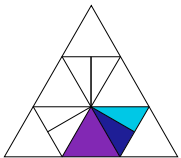
Green, Light Blue, Blue
(Grn_LtBlue_Blue)



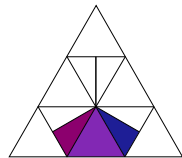
Light Blue, Blue, Dark Blue
(LtBlue_Blue_DkBlue)



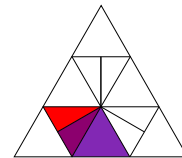
Blue, Dark Blue, Purple
(Blue_DkBlue_Pur)



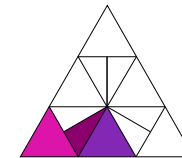
Light Blue, Dark Blue, Purple
(LtBlue_DkBlue_Pur)



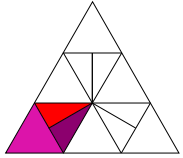
Dark Blue, Purple, Maroon
(DkBlue_Pur_Mar)



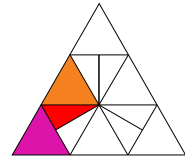
Purple, Maroon, Red
(Pur_Mar_Red)



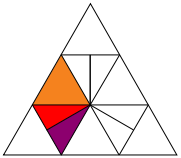
Purple, Maroon, Magenta
(Pur_Mar_Mag)



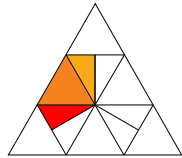
Maroon, Magenta, Red
(Mar_Mag_Red)



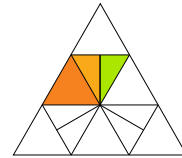
Magenta, Red, Orange
(Mag_Red_Orng)



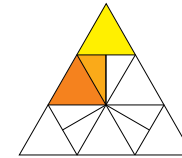
Maroon, Red, Orange
(Mar_Red_Orng)



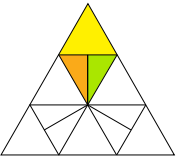
Red, Orange, Light Orange
(Red_Orng_LtOrng)



Orange, Light Orange, Light Green
(Orng_LtOrng_LtGrn)



Orange, Light Orange, Yellow
(Orng_LtOrng_Yel)



Light Orange, Yellow, Light Green
(LtOrng_Yel_LtGrn)

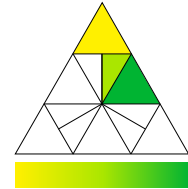
Gradients in three colors



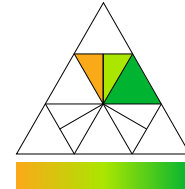
Our new system *really* embraces color. Three color gradients are an integral part of our new identity. The gradients are based on the 18 color sets introduced on page 19.

Three color gradients will be provided as embedded swatches in Illustrator and InDesign source files, in both RGB and CMYK color space.

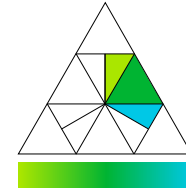
These three color gradients have been tested and are approved for use on screen and in four color process printing.



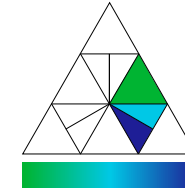
Yellow, Light Green, Green
(Yel_LtGrn_Grn)



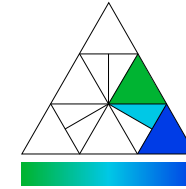
Light Orange, Light Green, Green
(LtOrng_LtGrn_Grn)



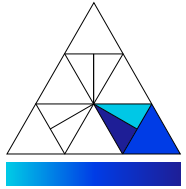
Light Green, Green, Light Blue
(LtGrn_Grn_LtBlue)



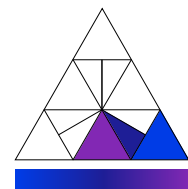
Green, Light Blue, Dark Blue
(Grn_LtBlue_DkBlue)



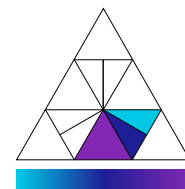
Green, Light Blue, Blue
(Grn_LtBlue_Blue)



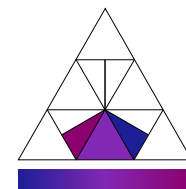
Light Blue, Blue, Dark Blue
(LtBlue_Blue_DkBlue)



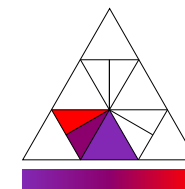
Blue, Dark Blue, Purple
(Blue_DkBlue_Pur)



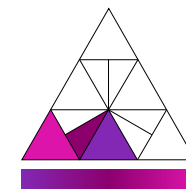
Light Blue, Dark Blue, Purple
(LtBlue_DkBlue_Pur)



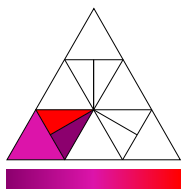
Dark Blue, Purple, Maroon
(DkBlue_Pur_Mar)



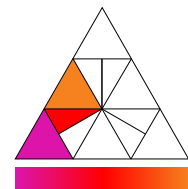
Purple, Maroon, Red
(Pur_Mar_Red)



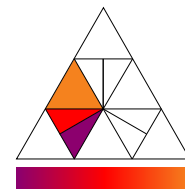
Purple, Maroon, Magenta
(Pur_Mar_Mag)



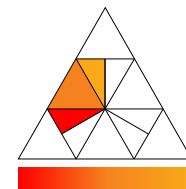
Maroon, Magenta, Red
(Mar_Mag_Red)



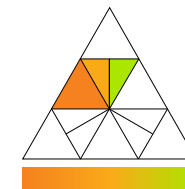
Magenta, Red, Orange
(Mag_Red_Orng)



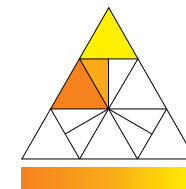
Maroon, Red, Orange
(Mar_Red_Orng)



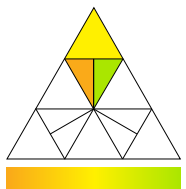
Red, Orange, Light Orange
(Red_Orng_LtOrng)



Orange, Light Orange, Light Green
(Orng_LtOrng_LtGrn)



Orange, Light Orange, Yellow
(Orng_LtOrng_Yel)



Light Orange, Yellow, Light Green
(LtOrng_Yel_LtGrn)

Color as CMYK, RGB HEX and PMS



Please note that each color has been optimized for on screen (RGB and HEX) or print (PMS or CMYK). Use the specific color formulas provided here; specify each color individually. Do not use the automated conversion tools in your software.



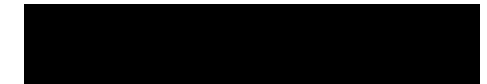
Yellow
c0 m0 y100 k0
r255 g240 b0
HEX #FFFF00
PMS Yellow Process C



Light Orange
c0 m35 y100 k0
r250 g170 b25
HEX #FF9900
PMS 130



Orange
c0 m60 y100 k0
r245 g130 b30
HEX #F4811D
PMS 151



Black
k100
r0 g0 b0
HEX #000000



Red
c0 m100 y90 k0
r255 g0 b0
HEX #FF0000
L*45.74 a*67.74 b*46.80



Magenta
c18 m100 y0 k0
r220 g20 b170
HEX #CC0099
PMS 240



Maroon
c35 m100 y5 k20
r140 g0 b110
HEX #990066
PMS 249



Dark Grey
k80
r89 g89 b89
HEX #595959
PMS 432



Purple
c75 m88 y0 k0
r130 g40 b180
HEX #9933CC
PMS 267



Dark Blue
c100 m100 y0 k15
r30 g30 b150
HEX #1D1D95
PMS 2748



Blue
c100 m50 y0 k0
r0 g60 b230
HEX #0033CC
PMS 2728



Medium Grey
k40
r168 g168 b168
HEX #A8A8A8
PMS 430



Light Blue
c75 m0 y5 k0
r0 g200 b230
HEX #00CCCC
PMS 306



Green
c85 m0 y100 k0
r0 g180 b50
HEX #00CC33
PMS 355



Light Green
c35 m0 y100 k0
r170 g230 b0
HEX #99CC00
PMS 376



Light Grey
k20
r210 g210 b210
HEX #D2D2D2
PMS 428



White
k0
r255 g255 b255
HEX #FFFFFF

The colors shown here have not been evaluated by Pantone, Inc. for accuracy and may not match the PANTONE Color Standards. For accurate color standards, refer to the current edition of the PANTONE Color Formula Guide. PANTONE® is a registered trademark of Pantone, Inc.

**Our new
typeface**

Our new typeface is 3M Circular by Lineto. We will own our own customized version of Circular to use anywhere the 3M Brand is being expressed. 3M Circular is modern, more distinctive, easier to recognize and read.

We use 3M Circular Bold and 3M Circular Book for all our communications. Optimized around ultimate utility, we no longer rely on default fonts for our brand communications.

Prior to spring 2015
The customized version of 3M Circular will be available by January 30, 2015. Until then, you may purchase the following weights on lineto.com: Circular Pro Bold, Circular Pro Bold Italic, Circular Pro Book and Circular Pro Book Italic.

Fonts for web and screen
For web and other screen applications, it may be necessary to use a system font. We recommend Arial and Arial Black.

In regions where Circular is not available, use the font you are currently using.

3M Circular Bold

3M Circular Bold Italic

3M Circular Book

3M Circular Book Italic

Be bold and precise in headlines

Use 3M Circular Bold for headlines.

The relationship between headline type size and leading is always 1 to 1.1

Headlines are always sentence case. Try to be as short and precise as possible in whatever you say. Stacked type rather than forcing it into one line. To increase impact, kern headlines by -5 in InDesign and Illustrator, make sure both programs are set to metric kerning.

Passive callouts are 3M Circular Bold Italic, active callouts are 3M Circular Bold and underlined. Use common design sense, apply call out treatments sparingly to headlines. Avoid underlining text in screen applications unless the text is a hyperlink.

Type and color
Always use only black or white type. Choose black or white based on optimized legibility. Limit use to only black or only white for each viewing page.

Natural chaos. 1

Applied to stopping on a dime. 1.1

Natural *chaos*.
Applied to stopping on a dime.

Passive callout

Natural chaos.
Applied to stopping on a dime.

Active callout

Typesetting short and long copy

For shorter content, up to ten lines of body copy, use 3M Circular Bold. Passive callouts are 3M Circular Bold Italic, active callouts are 3M Circular Bold and underlined. Use common design sense, apply call out treatments sparingly to copy. Underlined text is not recommended in certain screen uses.

Body copy that is longer than 10 lines should be set in 3M Circular Book. Passive callouts are 3M Circular Book Italic, active callouts are 3M Circular Book and underlined. Use common design sense, apply call out treatments sparingly to copy. Underlined text is not recommended in certain screen uses.

Kerning and leading
To optimize legibility use standard kerning of 0 in InDesign and Illustrator. The relationship between body copy type size and leading is always 1 to 1.25.

Type and color
Always use only black or white type. Choose black or white based on optimized legibility. Limit use to only black or only white for each viewing page.

Et quae sequae consequ aepedi berro voluptatur, tempor am rerumque volles est, tenditation repro quibust, voluptum qui dunditi delita reribus eatur sit faceatae porum estis aut eum que volupta tectempost, cus, soluptatiur ore quodion senias aceptat ectate pore natum atur aut fuga. Invenda estrum eum ipit, arunt as experrorupti blabor aces-sitatur si to dolut omnis.

Short body copy in bold
Kerning 0

Et quae pa sequae consequ aepedi berro voluptatur, tempor am rerumque volles est, tenditation repro quibust, voluptum qui dunditi delita cor reribus eatur sit faceatae porum estis aut eum que volupta tectempost, cus, soluptatiur abore quodion senias aceptat ectate pore natum atur aut fuga. Invenda estrum as eum ipit, arunt as experrorupti blabor aces-sitatur si to dolut omnis min re omnimai oraturi onsequo et.

1
1.25

sunt, cuscitist facepud anient ipienda solos tisi ti quam, ut aspitae velenti assinum que vendi dolores nones rero volorum quidera taernatus quos quatibu scipisci blac-cum lanihit officae ssitatur?

Passive callout in italic

Qui ditame sinvel is doluptis dolorem cum latur apis aut volorer spellaut aliquundi omnia nonsero equibus anda ne sincim nonecabo. Et untiunt, officil inum quasperum qui bearibus ad quos molestias mod endande rferum.

Callout underlined

www.mmm.com

Active callout in bold

Do not change our typography style!

~~NATURAL CHAOS.
APPLIED TO STOPPING
ON A DIME.~~

Don't use type in all caps.

~~Natural chaos.
Applied to stopping
on a dime.~~

Don't use type in color.

~~Natural chaos.
Applied to stopping
on a dime.~~

Don't underline headlines.

~~Natural chaos.
Applied to stopping
on a dime.~~

Don't use other typefaces—only use 3M Circular.

~~Natural chaos.
Applied to stopping
on a dime.~~

Don't open up the tracking of type.

~~Natural chaos.
Applied to stopping
on a dime.~~

Don't close the tracking more than -5 for headlines.

~~NATURAL CHAOS.
APPLIED TO STOPPING
ON A DIME.~~

Don't use multiple weights, italics, and underline all in one sentence.

~~NATURAL CHAOS.
APPLIED TO STOPPING
ON A DIME.~~

Don't use non-default/non-standard underline settings.

~~Natural chaos.
Applied to stopping
on a dime.~~

Don't apply a gradient to the type.

~~Natural Chaos.
Applied to Stopping
on a Dime.
Et quae sequae consequi aepedi
berro duptatur, tempor am
rumque volles est.~~

Don't use both white and black type on the same background.

In the industries (customers, consumers and us)

In the world

Photography approach

When using photography we can choose between four different ways to tell our story.

The example on the right shows the different angles for the same story and how they are used to highlight different aspects.

We can talk specifically about our products, about how people interact with them, in which industries they are used or what impact they have in the world.

Product

People

Place

Epic



Zoomed in. Found stills in real work places. Hands interacting with products whenever possible or stills in real environments. Focus on the products that 3M makes, and people use everyday.

▼ _____ Far

Full or half body shots. People making things with 3M. Photographed in their work environment. Never staged or portraits.

▼ _____ Far

Zoomed out. Focus on the places where people work, can also include people to make places feel more alive. Hinting clearly at industries relevant to 3M.

▼ _____ Far

Epic shots. Aerial or ground perspective. Found situations out in the world. Not product specific. Showing the broad impact 3M products have on our world.

▼ _____ Far

Photography style

**Natural light.
Authentic.
Graphic composition.
Clear focus.
Precise.**

3M is collecting a selection of images to be available on Brand Central (brand.3m.com) in March 2015.

Product



People



Place



Epic



Photography style

Zoomed in. Found stills in real work places. Hands interacting with products whenever possible or stills in real environments. Focus on the products that 3M makes, and people use everyday.

3M is collecting a selection of images to be available on Brand Central (brand.3m.com) in March 2015.

**These images maintain our photography principles:
Natural light.
Authentic.
Graphic composition.
Clear focus.
Precise.**

Product



Photography style

Full or half body shots.
People making things with 3M.
Photographed in their work environment. Never staged or portraits.

3M is collecting a selection of images to be available on Brand Central (brand.3m.com) in March 2015.

These images maintain our photography principles:
Natural light.
Authentic.
Graphic composition.
Clear focus.
Precise.

People



Photography style

Zoomed out. Focus on the places where people work, can also include people to make places feel more alive. Hinting clearly at industries relevant to 3M.

3M is collecting a selection of images to be available on Brand Central (brand.3m.com) in March 2015.

These images maintain our photography principles:
Natural light.
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Graphic composition.
Clear focus.
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Place



Photography style

Epic

Epic shots. Aerial or ground perspective. Found situations out in the world. Not product specific. Showing the broad impact 3M products have on our world.

3M is collecting a selection of images to be available on Brand Central (brand.3m.com) in March 2015.

These images maintain our photography principles:
Natural light.
Authentic.
Graphic composition.
Clear focus.
Precise.



Photography style

All product shots should be shot in a studio environment against white background.

They need to be evenly lit, completely in focus and display the product as straight forward as possible.

All products are silhouetted. They don't cast a drop-shadow or a reflection.

Whenever product photographs are used in digital galleries or have to serve navigational or utilitarian purposes they are always placed on white.

For limited use, in high profile communication materials products can be placed on the mesh or on top of a triangle.

Products on white



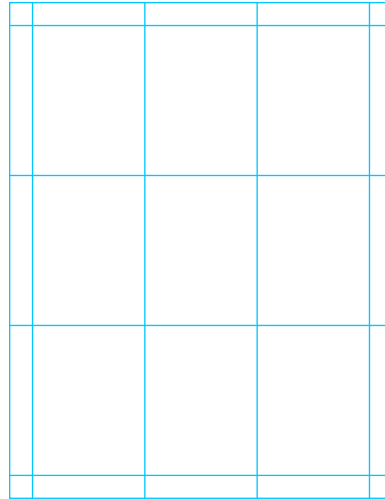
One grid across all

The same, but different, and optimized for each format. Every grid is based on 3 columns and 3 rows (3×3). All primary information should be placed using this grid.

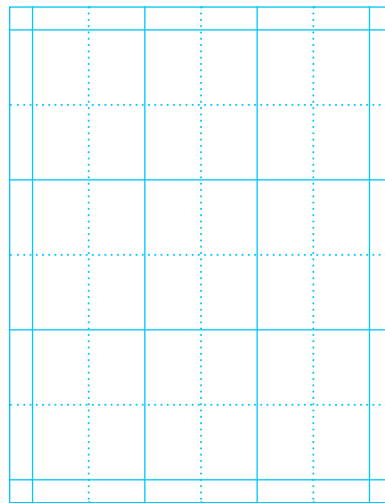
Decide if a 3×3 grid is flexible enough for your content. For applications requiring more typographical detail or complex orientations of the triangle, an extended grid (6×6), made up of the dotted lines, can be applied. These lines should be used for secondary information.

For extreme formats or content rich applications the grid can be subdivided into multiples of 3 as needed (9×9, 12×12, etc). In most cases the extended grid (6×6) will be sufficient.

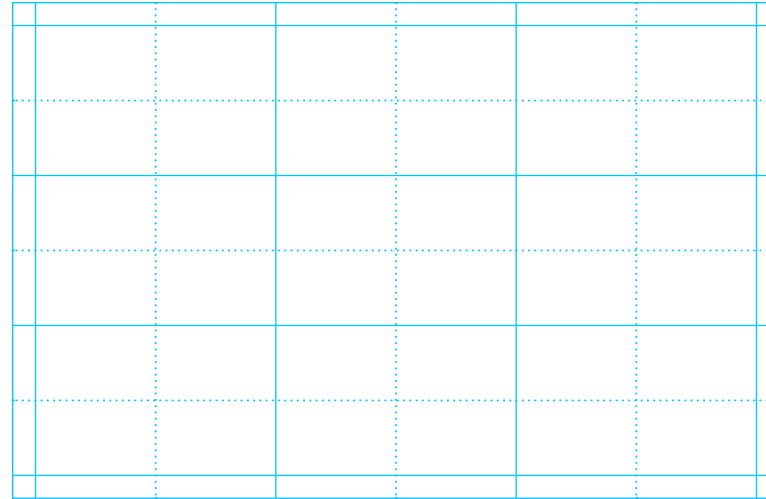
Please see pages 40–46 for further details on using the grids.



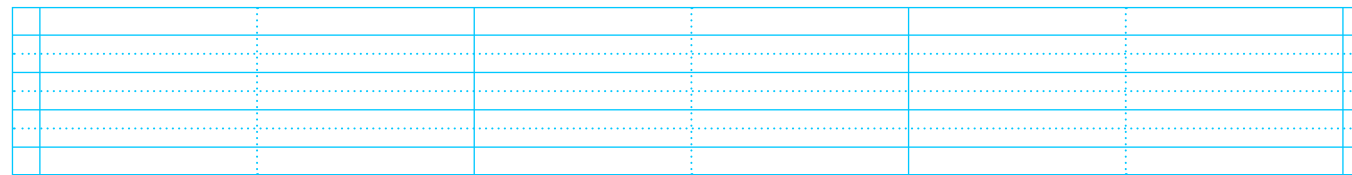
Letter
3×3 grid



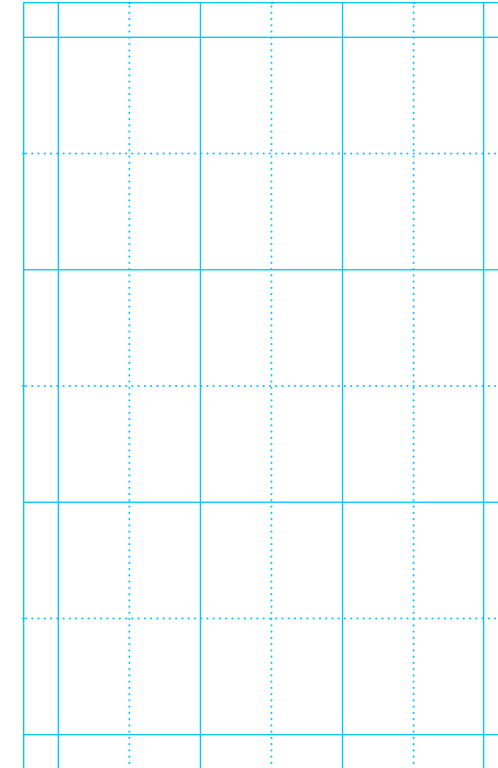
Letter portrait, up to 11×11 in
Extended 3×3 grid



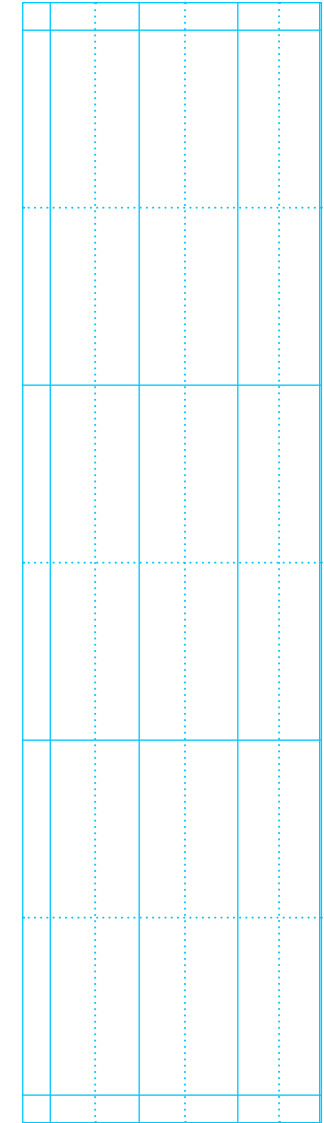
Tabloid landscape, 16:9 on screen
Extended 3×3 grid



728×90 px banner
Extended 3×3 grid



Tabloid portrait
Extended 3×3 grid



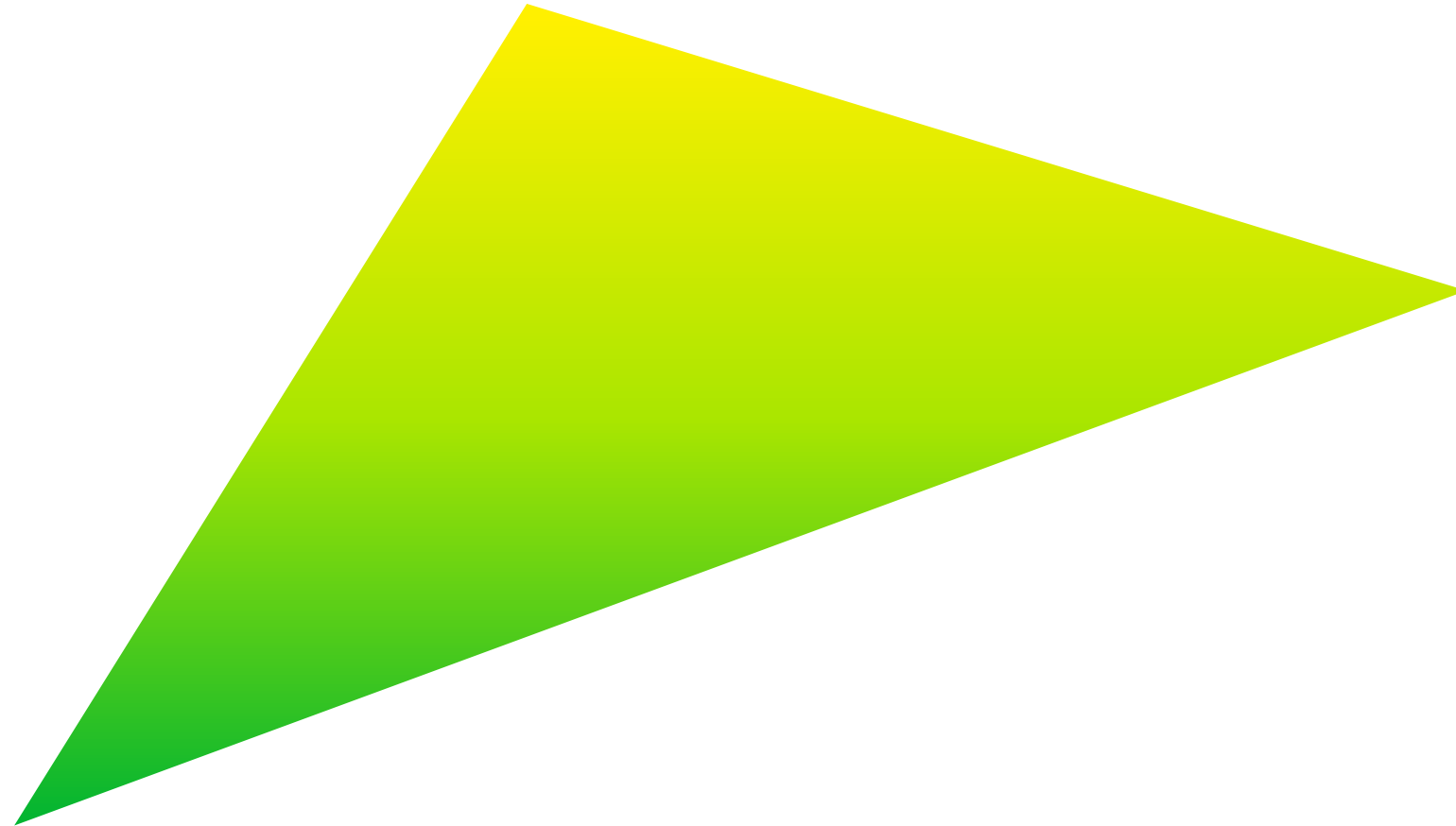
160×600 px banner
Extended 3×3 grid

Shape

One of the strongest visual elements in the system is the triangle. Why the triangle? It can always point in the right direction and provide a layered dimension to applications. In the square-based world we live in today, it's an elegant and refreshing departure as well as a differentiating, ownable, form.

There are 3 ways to use a triangle:

1. The single triangle is the most simple and bold. Use the single triangle with or without an image in the background whenever possible.
2. The three triangle approach can be useful when no photography is available or to create a safe area to place type on.
3. The triangle as a mesh pattern. Mesh artwork should be used on a secondary level, like a pattern and can also be used instead of a photograph. In some instances, it can have a photo next to it e.g., on a double-page brochure spread or be used on a cover.



Mesh

The 3M mesh is a fluid network of triangles referencing the underlying science of our work at 3M. The mesh, used as texture, is versatile and can be used in everyday communications / applications.

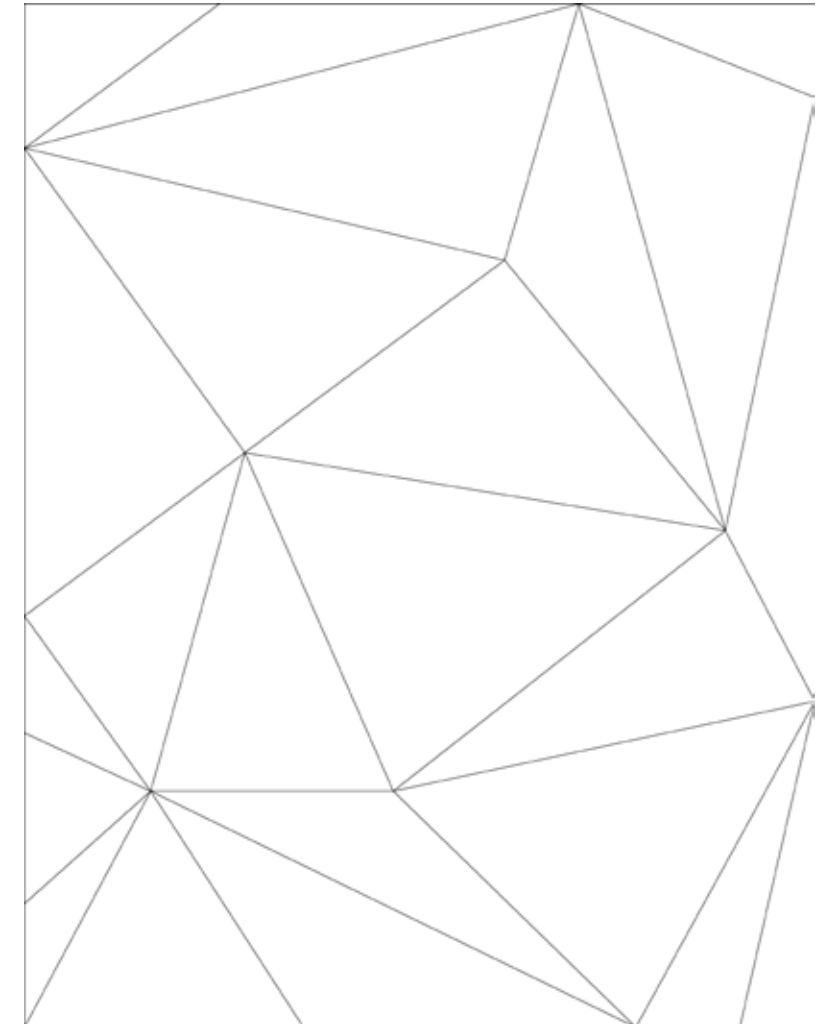
Use mesh in applications when you do not have photography. Also use the mesh for divider pages, or to create rich backgrounds in layouts. The mesh can also inspire digital user experience or live in the three dimensional space.

Gradient mesh files are created with two colors from each color set.

Outline mesh files are to be used as black and white or grey and white artwork only.



Gradient mesh



Outline mesh

Icons



We are working on an icon library that will be available on Brand Central.

For now, here is a selection of icons that are inspired by our new visual identity and drawn with basic geometric shapes.

If you plan to develop new icons, please contact the Brand Design team for guidance and assistance.



Putting It All Together

The following pages are a deeper dive into how to “put it all together”. Using our visual identity consistently and clearly in all of our communications will help us stay true to the 3M brand and the products we make.

A simple system with a few options

Use this guidance when creating high level communications such as brochure covers, ads, home screens, banners, etc.

Whenever designing multi-page documents limit use of these elements to covers or select pages.

1. Apply the grid
2. Use the 3M Circular typeface
3. Choose one of the following options, as shown on the right:
 - Shape, single triangle
 - Shape, three triangles
 - Mesh

When making this choice think about photography requirements and how they might affect your layout.

4. Always choose one color set or greyscale for your document.

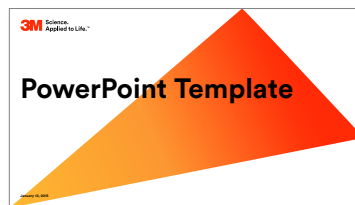
Shape, single triangle



Using the grid, 3M Circular, photography, and shape (single triangle)



Using the grid, 3M Circular, photography, shape (single triangle) and color



Using the grid, 3M Circular, shape (single triangle) and color

Shape, three triangles

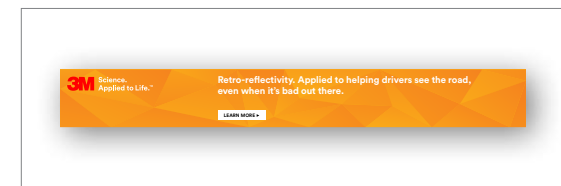


Using the grid, 3M Circular, photography, shape (three triangles) and color



Using the grid, 3M Circular, shape (three triangles) and color

Mesh



Using the grid, 3M Circular, mesh and color



Using the grid, 3M Circular, and mesh

Base it on the grid

Our brand will shine when we stick to the grid. Our foundation is an infinitely scalable 3-column grid that can be applied to almost any application. Using this as a base, all communications and executions can be created, and be created with consistency. The grid helps us to apply structure to information and help guide the way people read our communication material.



Logo size and margins —Print

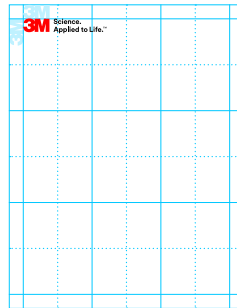
Lockup size is determined by the application. There is a direct relationship between the size of the logo and the margins for each application's grid. The logo height is equal to the margin.

For formats that are similar but not the same as those listed on this page, please choose margin and logo height from the example that is closest.

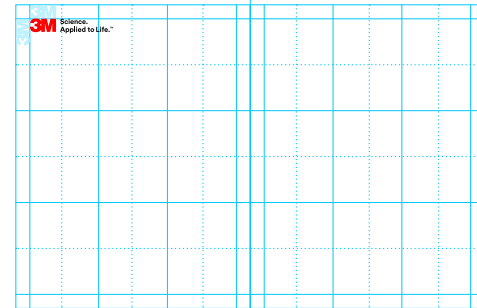
When designing for a format with a similar ratio but much larger or smaller dimensions please use one of the following factors to scale up or down margins and logo height by 1.25, 1.5, 1.75 or 2. Please contact id@mmm.com for approval.

Note: The size of the margins is based on the logo size, (the height of the 3M, not the tagline height).

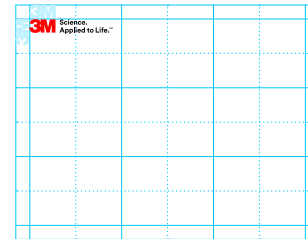
Letter and A4



Portrait
0.5" margins
0.5" logo height

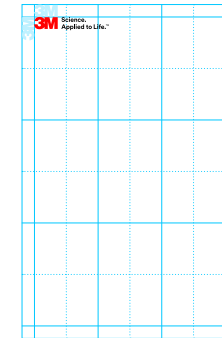


Double page spread (2x portrait)
0.5" margins, 1 in margin to binding
0.5" logo height

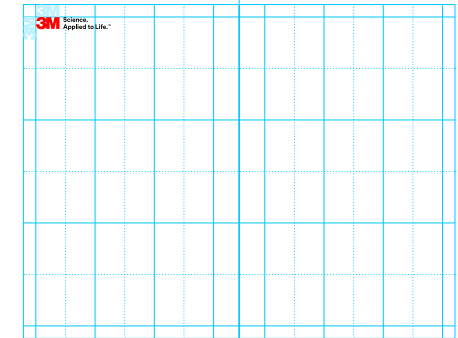


Landscape
0.5" margins
0.5" logo height

Tabloid and A3

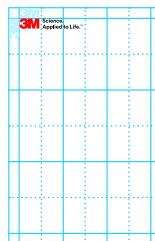


Portrait
0.625 in margins
0.625 in logo height

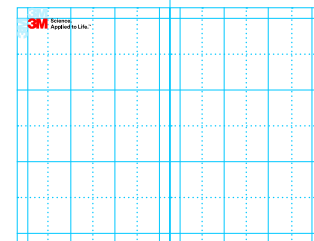


Double page spread (2x portrait)
0.625 in margins
1.25 in margin to binding
0.625 in logo height

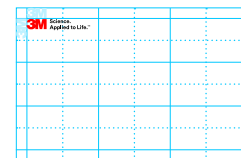
Half format and A5



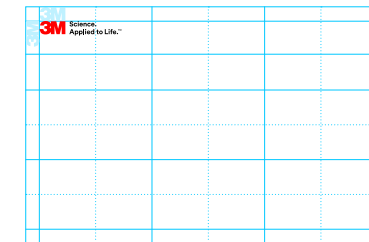
Portrait
0.375" margins
0.375" logo height



Double page spread (2x half portrait)
0.375" margins,
0.75 in margin to binding
0.375" logo height



Landscape
0.375" margins
0.375" logo height



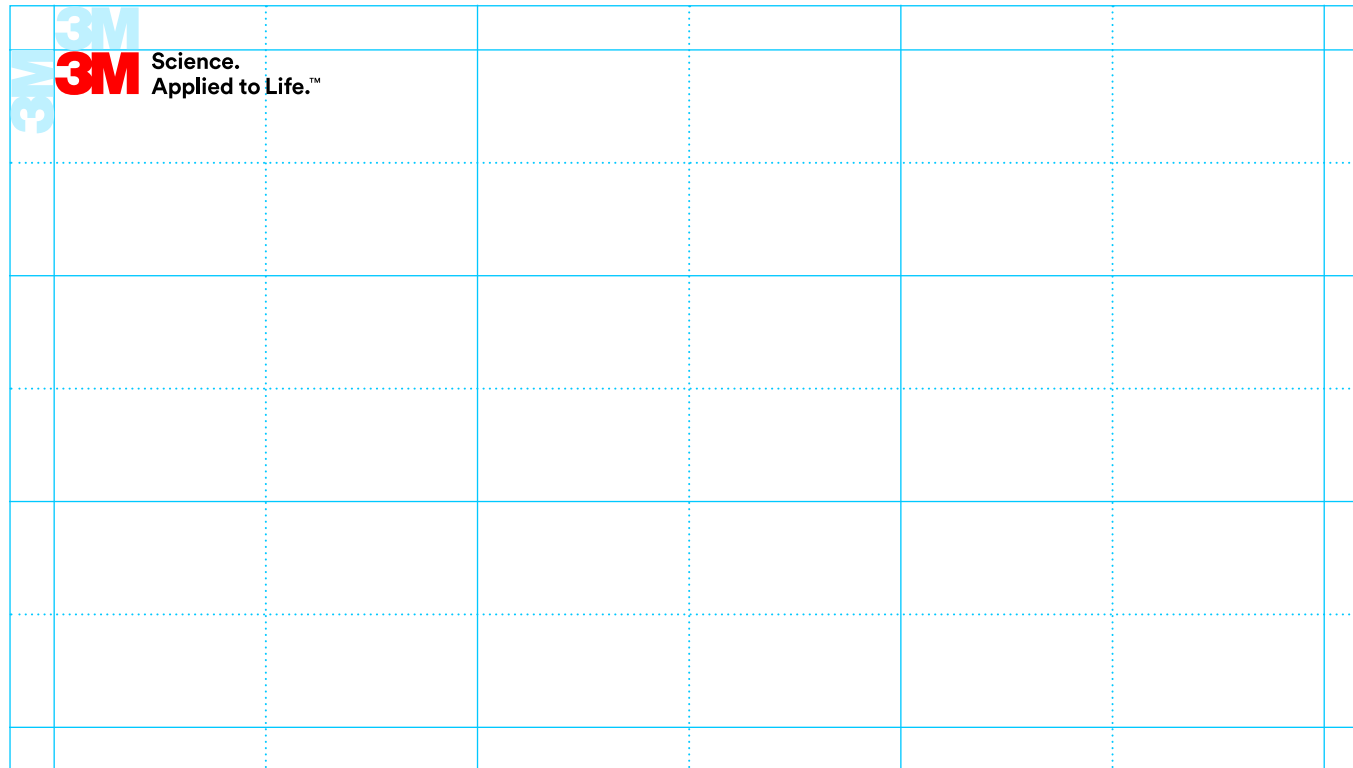
Landscape
0.625 in margins
0.625 in logo height

Logo size and margins — Digital

Lockup size is determined by the application. There is a direct relationship between the size of the logo and the margins for each application's grid. The logo height is equal to the margin.

For formats that are similar but not the same as those listed on this page, please choose margin and logo height from the example that is closest.

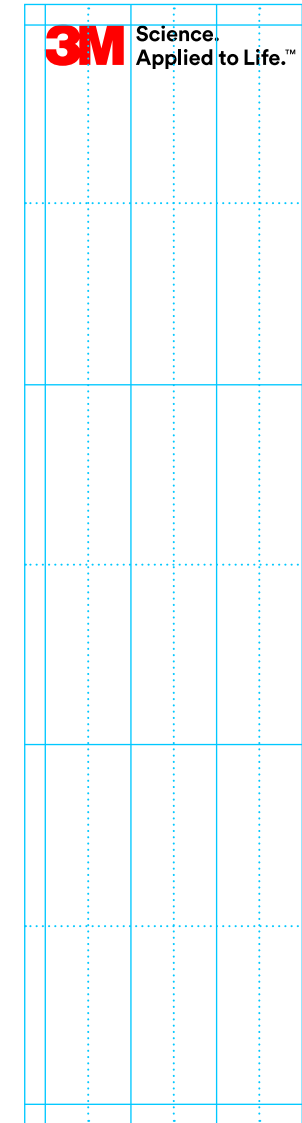
For extreme vertical or horizontal formats for small scale applications (e.g web banners) the margin equal to logo height rule can not be applied. For these applications determine a clear relationship between margins and logo height based on one of the following factors: 1.25, 1.5 or 1.75 or 2. Use the examples shown on this page as guidance. Please contact id@mmm.com for approval.



PPT, 16x9 in
0.5 in margins
0.5 in logo height



728 x 90 px banner
11 px margins
22 px logo height (factor 2)



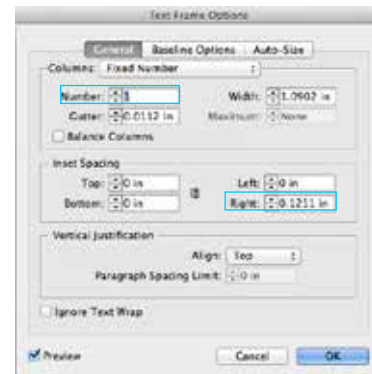
160 x 600 px banner
11 px margins
22 px logo height (factor 2)

Use grids to place typography

Embrace the grid. The grid can be subdivided, and used for hanging typography or for aligning baselines.

Limit typography to three sizes per application whenever possible. Follow the grid consistently throughout your application.

To create gutters for text columns:
 1. Build individual text boxes
 2. Adjust inset spacing on the right side only (see image below) to match the margin (x), margin (x/2) or margin (x/4).

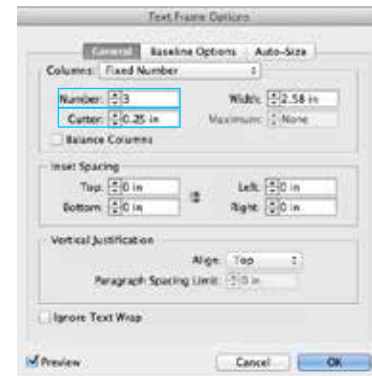


Align typography to column grids

Embrace the grid. The grid can be subdivided, Use a column grid for multi page documents.

Limit typography to three sizes per application / page whenever possible. Follow the column grid consistently throughout your application.

To adjust gutters and text columns:
 1. Build text boxes
 2. Adjust column number and gutter width to match the margin (x), margin (x/2) or margin (x/4).



X

30pt headline.
This is the second.
Here's the third line.

<p>At eveni sum lifati cum fuga. Ventibus. Sae commis dolent volupta tectemo lererit aturem restiaspiet volendis es eaquaspeles dit euosae prepernam, tet quam voluptatur re lamus audispapero doluptae. Quatatempos sapitisserio ma ipit aborum eum aut ma volo molor autem nost, nes a ditatiis simodisquam quistrum facerro consentio mosam quaeseq uoditatio.</p> <p>Uptatiam late rent aut aribusci ullori vernatur molupta consedion et pra nullaccabore sumquam laborro rehendi cum volupta ssnis aut accus sim solendiae magnim verovit voluptatur aspicio in culla qui omnis dipsandi ommo dus, quis quam harum estrum cone et es ima volut litate laborec options eratetus molor repudi simusam quassimod ut qui doloribus, omnisit earbearum et plabor assenim qui omniminusam ium et dollabo rerschitasi te voluptat res quo qui temqui ipsam exces nullut quo de alitiusdae sectota solo earum fugia im quassuscit, atiae perae sequia aut explic tempus iunt quam litae dolenim laut voluptas dolorest aciaestios et lam et dolendi auta verrum dunt que doluptur sinciata et doluptatur? Sanditame nullici tatium simporeperum labo.</p>	<p style="text-align: center;">x/2</p> <p>Itasit moloris deribeatur mo qui aliciliquid ex et, sitiis ent quatur adis sandiatatur rem et occabo. Nam experis audit as as maximus, sequo quatures rerum debist, sam nus exeroribus, quo cuscipienti totatiis eat iducipienist fugita porepratis nem.</p> <p>Harum nonest, occupaquos exces alibus sediam, et et que sit quunt. Ori occus quidi sedist, cori to tem et aut etur? Ximin reresit enimaximpore volumquis dus moloriae nis exere porro exceariam quam rem sunt. Aborrovit, ut quid mint idus etur moluptatet eicietur, seneces sitaspi enimusapiet volo volorenimus quos sequiatur am.</p> <p>comnis dessus aut quunt hil magnis et in cor rehendi odit parciat et que experro et valor asi reius et et liquame natus eos eiumend aectiam quid eument, te ne as peribus estion res ma que res volupictiis doluptae perrum vita volest ea consequi reptae solo et inumque repratq uatusda.</p> <p>Uptatiam late rent aut aribusci ullori vernatur molupta consedion et pra nullaccabore sumquam laborro rehendi cum volupta ssnis aut accus sim solendiae magnim verovit voluptatur aspicio in culla qui omnis dipsandi ommo dus, quis quam harum estrum cone et</p>	<p style="text-align: center;">x/2</p> <p>es ima volut litate laborec options eratetus molor repudi simusam quassimod ut qui doloribus, omnisit earbearum et plabor assenim qui omniminusam ium et dollabo rerschitasi te voluptat res quo qui temqui ipsam exces nullut quo de alitiusdae sectota solo earum fugia im quassuscit, atiae perae sequia aut explic tempus iunt quam litae dolenim laut voluptas dolorest aciaestios et lam et dolendi auta verrum dunt que doluptur sinciata et doluptatur? Sanditame nullici tatium simporeperum labo.</p> <p>Itasit moloris deribeatur mo qui aliciliquid ex et, sitiis ent quatur adis sandiatatur rem et occabo.</p> <p>Nam experis audit as as maximus, sequo quatures rerum debist, sam nus exeroribus, quo cuscipienti totatiis eat iducipienist fugita porepratis nem.</p> <p>Harum nonest, occupaquos exces alibus sediam, et et que sit quunt. Ori occus quidi sedist, cori to tem et aut etur? Ximin reresit enimaximpore volumquis dus moloriae nis exere porro exceariam quam rem sunt. Aborrovit, ut quid</p>
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X

Lorem Ipsum.
Est dolor est.

<p>Exerum</p>	<p style="text-align: center;">x/2</p> <p>Quaepeped</p>	<p style="text-align: center;">x/2</p> <p>Il incto dolorupta sitaspe matem fugite venimil.</p>
<p>Dolorupta</p>	<p>Quaepeped quas es sum sit magnis ea sum consequatem ulpa as excestias quam es auditas dolorum eicacum sit audandi psapell antiore niam secus sum, con exerum doleceptas dero officim.</p>	<p>Evenim is esequaes si ra con re es maioresequam alique explit ut minumenim fugiam aliquas as estiam sequissim se velenis dolupta volo volupta.</p>
<p>Estiam sequissim</p>	<p>Re volut ducis mi, quost lam, aut lani volupta tiament quuntio ea dolupic.</p>	<p>Re volut ducis mi, quost lam, aut lani volupta tiament quuntio ea dolupic tissit dia simi dolorestum.</p>
<p>Maioresequam</p>	<p>Rero volupta tectia dolorrovides sequassum as arciasperepe prest, ium quas enestrum.</p>	<p>Evenim is esequaes si ra con re es maioresequam alique explit ut minumenim fugiam aliquas as estiam sequissim se velenis dolupta volo volupta.</p>
<p>Labora dolest</p>	<p>Estiam sequissim</p>	<p>Esequaes si ra con re es maioresequam alique explit ut minumenim</p>
<p>Ehendebition</p>	<p>Dolorupta</p>	<p>Corro dolorestum dolorio nserit ipicium hitio. Nam re volut ducis mi quost lam, aut lani volupta tiament quuntio ea dolupic tissit dia simi dolorestum.</p>
<p>Doleceptas</p>	<p>Il incto dolorupta sitaspe matem fugite venimil.</p>	<p>Evenim is esequaes si ra con re es maioresequam alique explit ut minumenim fugiam aliquas as estiam sequissim se velenis dolupta volo volupta.</p>
<p>Sitataque eaque</p>	<p>Rero volupta tectia dolorrovides sequassum as arciasperepe prest, ium quas enestrum.</p>	<p>Quaepeped quas es sum sit magnis ea sum consequatem ulpa as excestias quam es auditas dolorum eicacum sit audandi psapell antiore niam secus sum, con exerum doleceptas dero officim. Evenim is esequaes si ra con re es maioresequam alique explit ut minumenim fugiam aliquas as estiam sequissim se velenis dolupta volo volupta.</p>
<p>Oreprat</p>	<p>Evenim is esequaes si ra con re es maioresequam alique explit ut minumenim fugiam aliquas as estiam sequissim se velenis dolupta volo volupta.</p>	<p>Evenim is esequaes si ra con re es maioresequam alique explit ut minumenim fugiam aliquas as estiam sequissim se velenis dolupta volo volupta.</p>
<p>Officim perrum</p>	<p>Rero volupta tectia dolorrovides sequassum as arciasperepe prest, ium quas enestrum.</p>	<p>Evenim is esequaes si ra con re es maioresequam alique explit ut minumenim fugiam aliquas as estiam sequissim se velenis dolupta volo volupta.</p>
<p>Doleceptas</p>	<p>Evenim is esequaes si ra con re es maioresequam alique explit ut minumenim fugiam aliquas as estiam sequissim se velenis dolupta volo volupta.</p>	<p>Corro dolorestum dolorio nserit ipicium hitio. Nam re volut ducis mi quost lam, aut lani volupta tiament quuntio ea dolupic tissit dia simi dolorestum.</p>

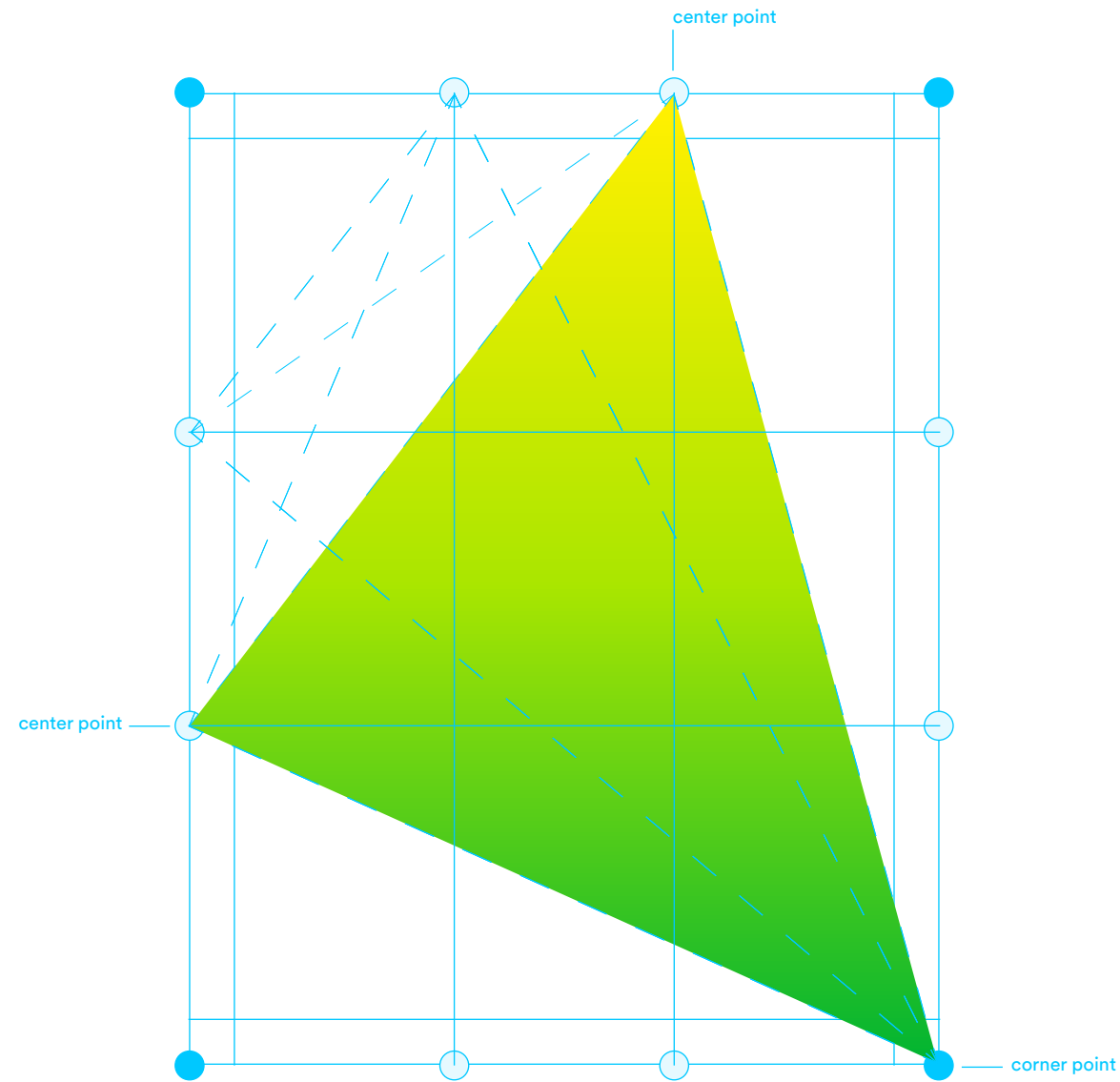
Use grids to build and place single triangles

The points where our grid lines hit the edge of the format are used to lock-in triangles.

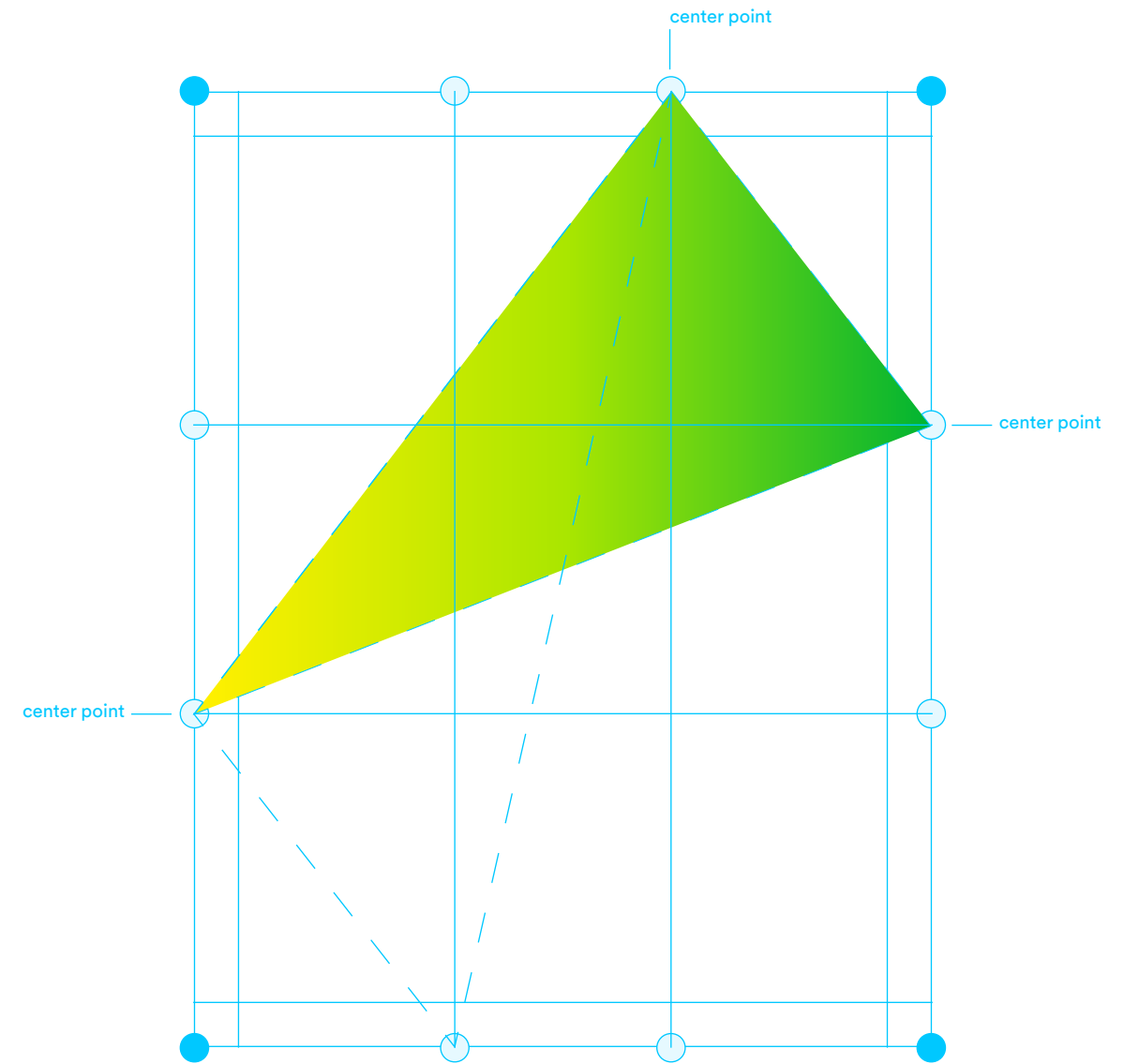
We recommend to use one corner point and two center points from the two opposite sides to create a single triangle in the center of the page.

The edges of the triangle in the center should not align with the edge of the page. If necessary, limit it to one side only of a double page spread.

If the recommended approach for building a triangle is too restrictive, i.e., obscures too much of a photograph, it is possible to use three center points to build the triangle. The triangle should span either from top to bottom of the page, or left to right. The edges of a single triangle should not be parallel or align with the edge of the page.



Use one corner point and two center points to lock-in the triangle. Multiple variations possible. Based on 3X3 grid aligned to margins.



Use three center points to lock-in the triangle. Multiple variations possible. Based on 3X3 grid aligned to margins.

Use grids to build and place three triangles

The points where our grid lines hit the edge of the format are used to lock-in triangles.

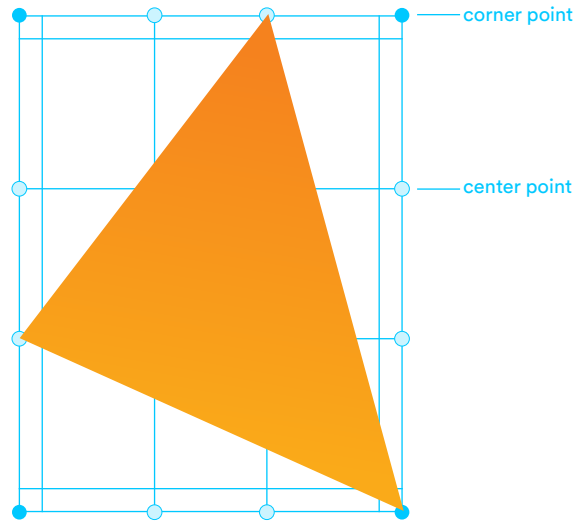
To build a three triangle layout, start with a single, center triangle.

We recommend to use one corner point and two center points from the two opposite sides to create a single triangle in the center of the page. The edges of the triangle in the center should not align with the edge of the page.

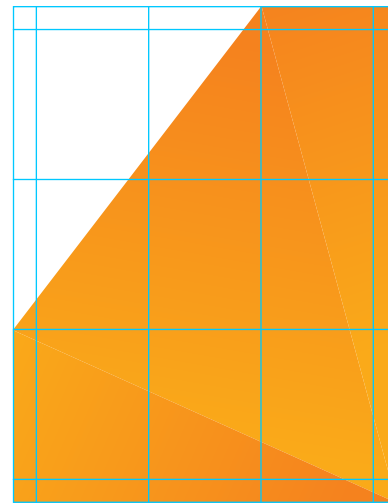
Next, choose which two out of three corners to fill with the other triangles.

Do not fill the page with more than three triangles. If you would like to create a layout with only triangles, please use a mesh asset.

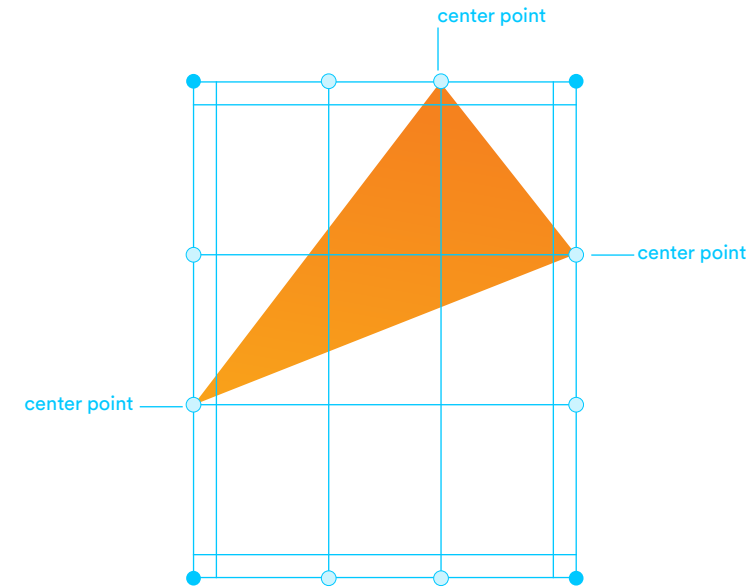
Note: for more guidance on building the center triangle, please see page 44.



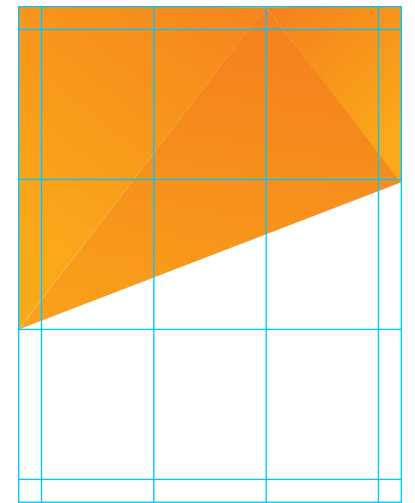
Use one corner point and two center points to lock-in the triangle. Multiple variations possible. Based on 3X3 grid aligned to margins.



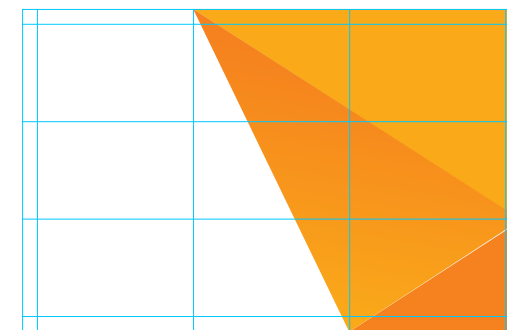
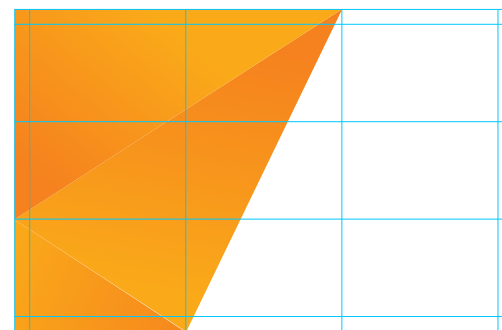
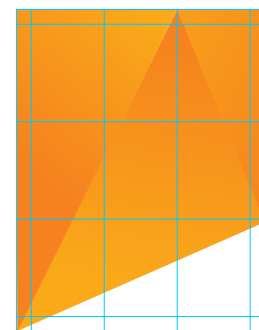
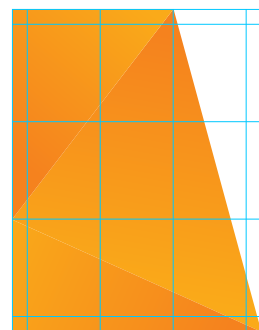
Add two triangles, filling two of three corners, multiple variations possible



Use three center points to lock-in the triangle. Multiple variations possible. Based on 3X3 grid aligned to margins.



Add two triangles, filling two of three corners, multiple variations possible

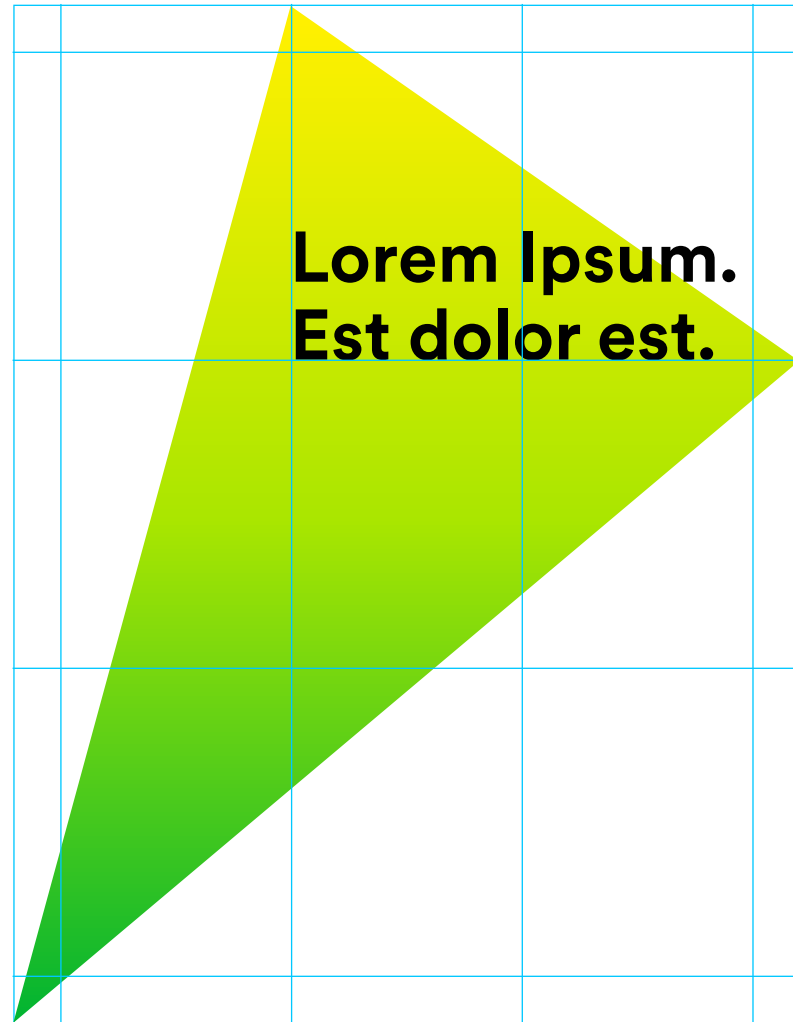


A few variations

Type and triangles

Following the grid when placing type and triangles together helps guide the way people read our communication material.

Type does not need to be contained by the triangle. Running type over the triangle edges creates dimensionality within the layout. Try to have one typographical element (headline or body copy) bleed over the edge of the triangle.



How to apply gradients to triangles

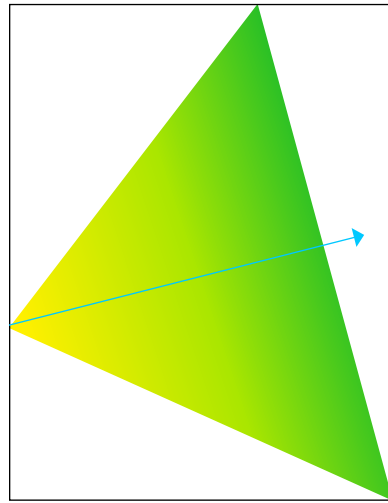
Whenever we use a single triangle on a format we make use of a three color gradient. The gradient always starts at one corner and hits the center point of the opposite side.

The gradient can be inverted and its spread slightly tweaked to optimize for placement on image or for better legibility.

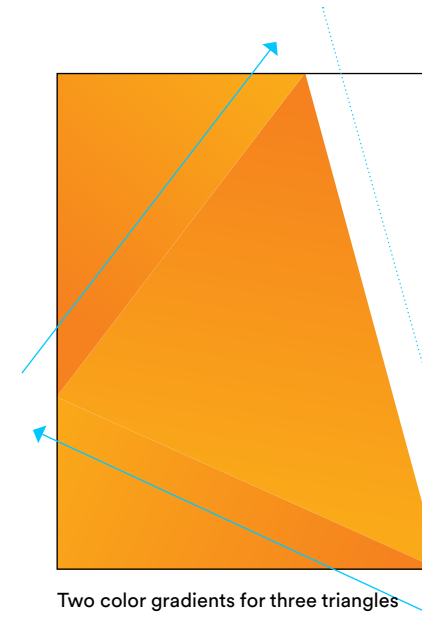
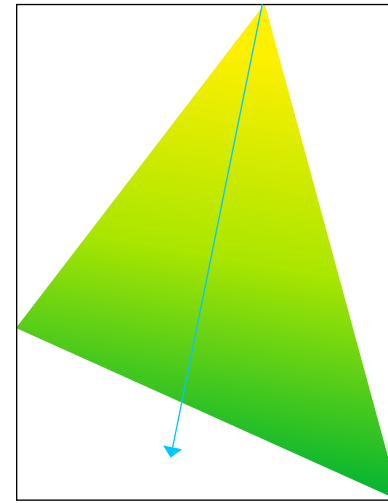
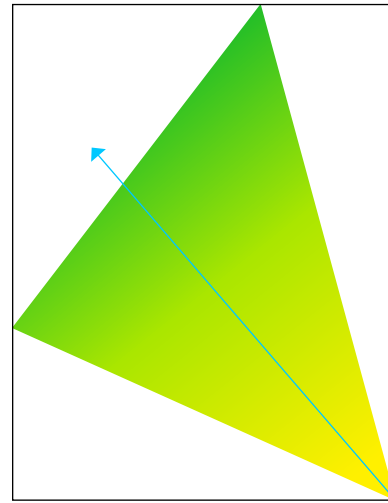
For applications that use three triangles we apply two color gradients.

The gradient of the center triangle always starts at one corner and hits the center point of the opposite side. For the corner triangles, the gradient flows parallel to the central triangle's sides either clockwise or counter clockwise.

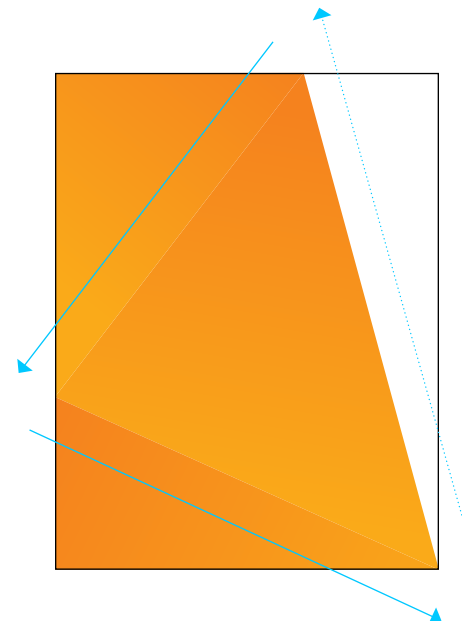
Note: All gradients are based on the color sets. Please refer to the Color Appendix for information on each color set.



Three color gradients for single triangles



Two color gradients for three triangles

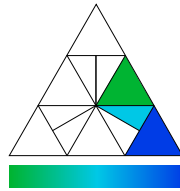


How to adjust the gradients

Color gradients will be provided as embedded swatches in Illustrator and InDesign source files, in both RGB and CMYK color space.

Color gradients can be applied to triangle elements of your application layout. Only use one color set per application.

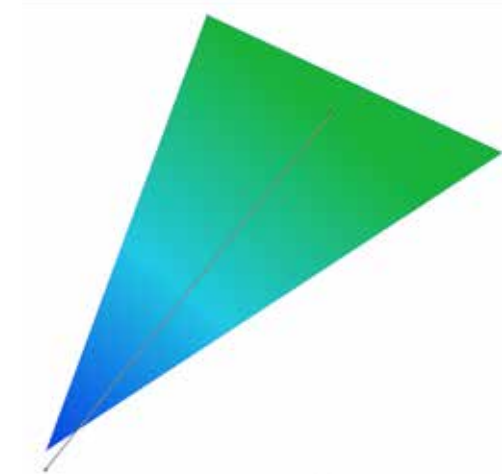
You may change the angle of the gradient based on your layout, photography, or even what kind of triangle you use.



Adjust the angle of the gradient

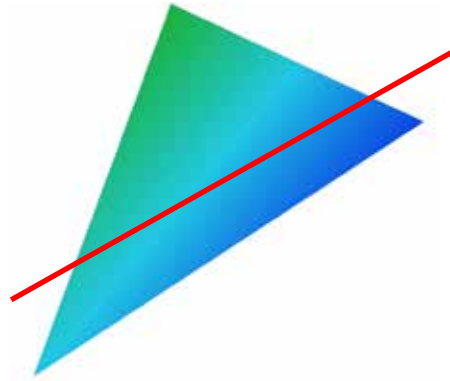


With your triangle selected, and the gradient applied, you can change the angle of the gradient in the Illustrator/InDesign gradient palettes.

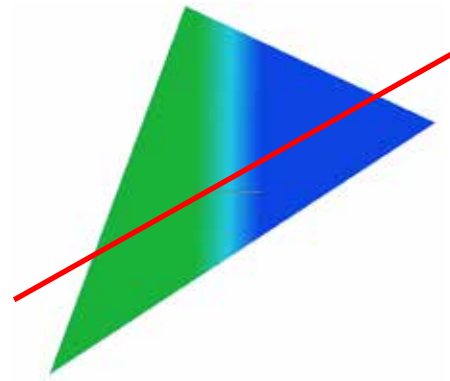


With your triangle selected, using the gradient tool, you can change the angle of the gradient by clicking and dragging across your triangle to shift the gradient.

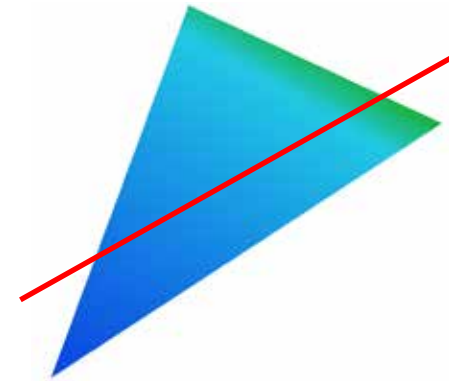
Don't change the gradient!



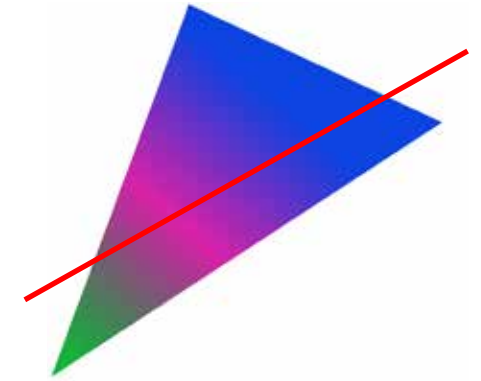
Avoid gradient angles that make the triangle appear conical.



Avoid gradients with end points that are too close and that make heavy solids in the triangle.



Avoid shifting the three color tabs so that one end of the gradient becomes flat.



Do not change the color of the gradient! Use only the gradient combinations provided as source files in InDesign or Illustrator.

Variations of photography and single triangle usage

There are multiple ways of using a single triangle, as well as multiple ways to use photography.

These examples show different ways to put the two elements together. What to hide, what to focus on and how to use the triangle beyond gradients.

If using a gradient triangle, choose a color set that compliments the photography

The triangle shape can focus the viewer on elements of the photography, including product use.

The triangle should not obscure product or faces within photography.



Three color gradient triangle on image



Solid white triangle on image



Subtle application of the triangle, using a white outline only



Triangle as image container



Three color gradient triangle on image



Solid white triangle on image



Subtle application of the triangle, using a white outline only



Triangle as image container

Variations of photography and three triangle usage

These examples show different ways to use three triangles with photography.

Three triangles can be used with photography to create a safe area to place type. Three triangles focus the viewer on product or the broad impact 3M products have on our world.

Choose a color set that compliments the photography

The triangles should not obscure product or faces within photography.

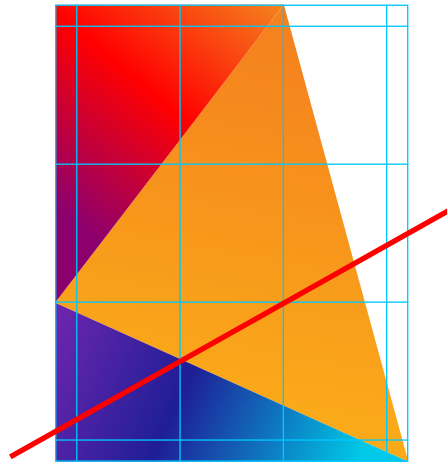


Three triangles with a hint of photography, highlighting the broad impact 3M products have on our world.

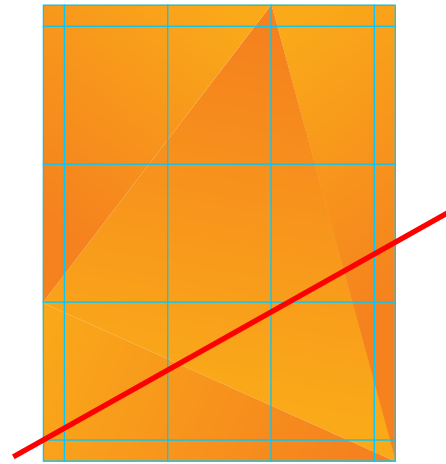


Three triangles with photography as the focus, highlighting the product.

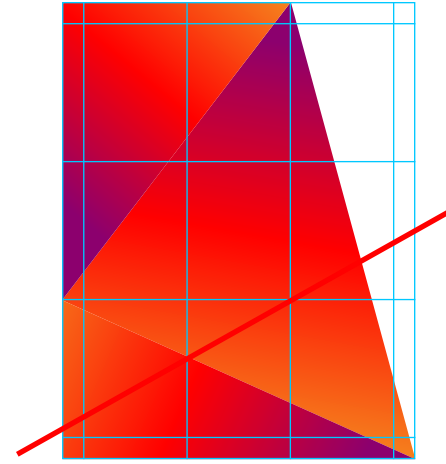
Do not create new variations!



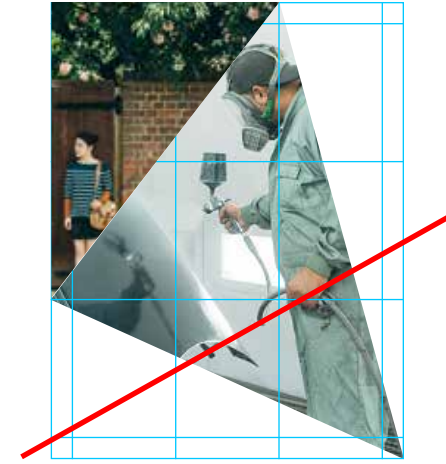
Don't use different color sets for three triangle gradients



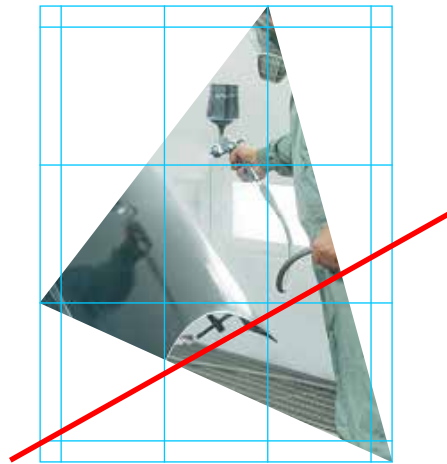
Don't fill the whole page with multiple triangles.



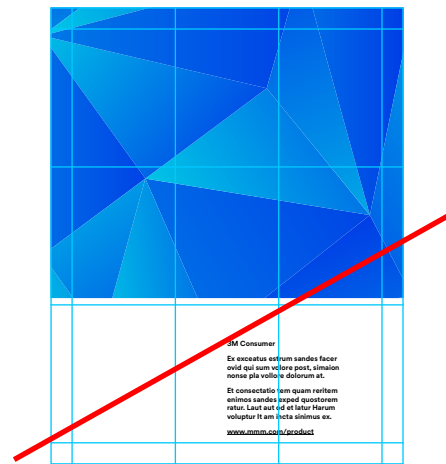
Don't use three-color gradients in three triangle layouts.



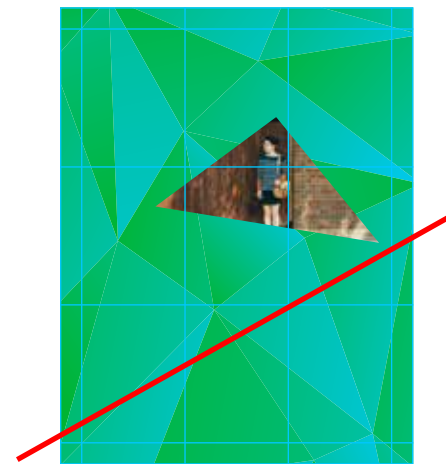
Don't use multiple triangles as outlines or as image containers.



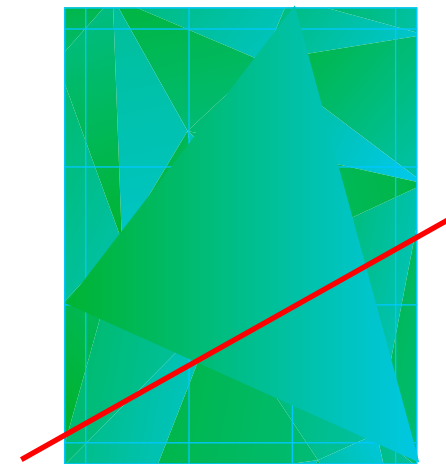
Don't obscure a person's head or face with the triangle.



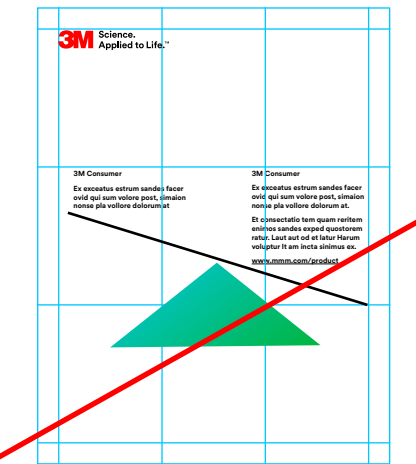
Don't use the mesh to design an ad.



Don't put photographs on the mesh.



Don't place single triangles on mesh.



Don't use single triangles illustratively.

Mesh formats

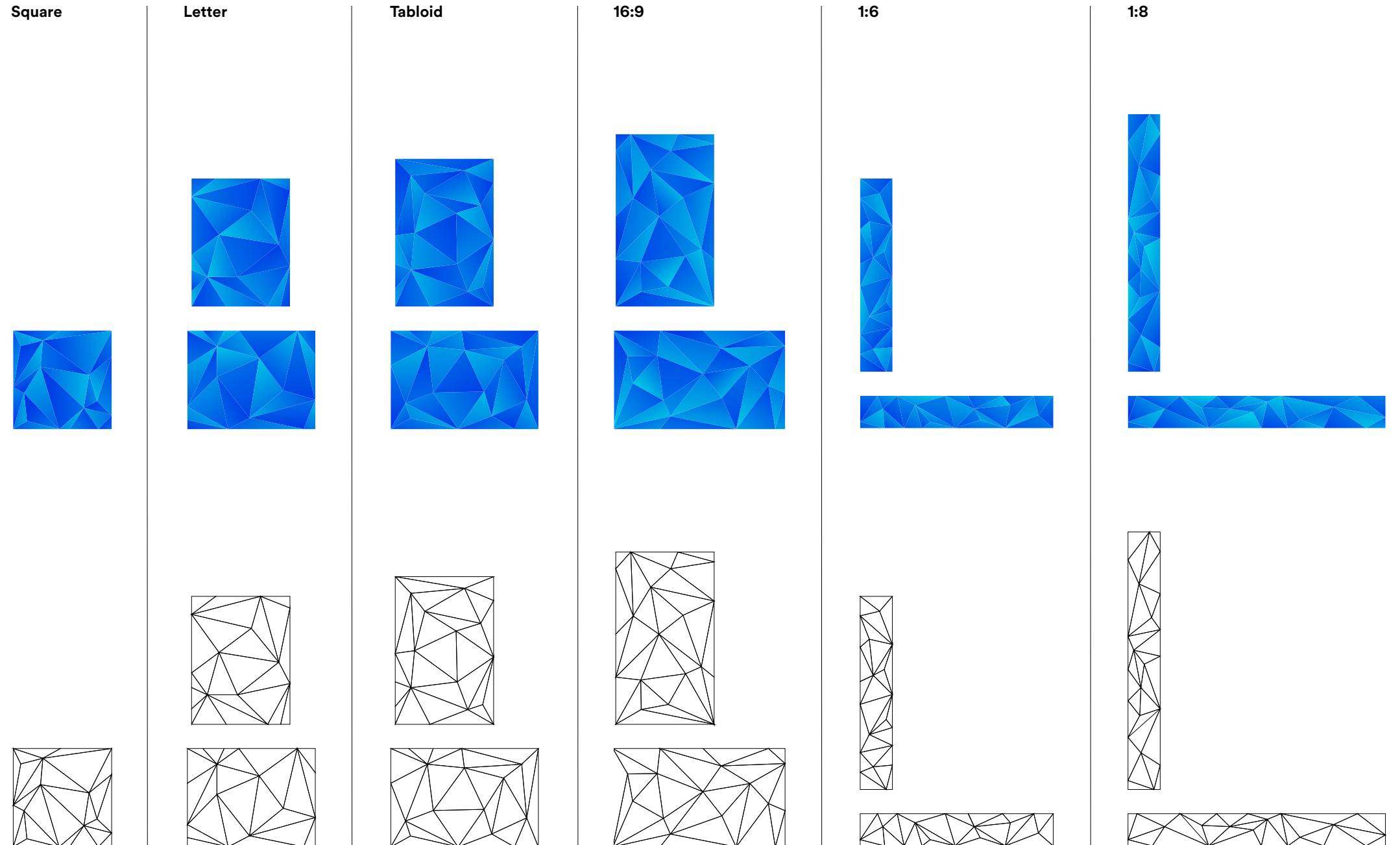
There are a selection of six mesh formats to choose from, letter, tabloid (poster), 16:9 digital, square, 1:6 banner and 1:8 banner. Mesh assets have been created as .ai vector artwork and .pdf files.

When placing a mesh file in your layout, place/import the image as artwork. The mesh can be rotated and/or mirrored/flipped as desired.

To incorporate bleed into your artwork, the mesh can be slightly enlarged (5–10% max).

If you require an exaggerated format for a specific application, please contact id@mmm.com.

The mesh artwork should be used on a secondary level, like a pattern and instead of a photograph. In some instances, it can have a photo next to it e.g., on a double-page brochure spread or be used on a cover.



Mesh colors

Mesh assets have been created for approved color combinations in CMYK and RGB color space, as .ai vector artwork and .pdf files.



Blue, Dark Blue
(Blue_DkBlue)



Light Blue, Blue
(LtBlue_Blue)



Light Blue, Dark Blue
(LtBlue_DkBlue)



Light Blue, Green
(LtBlue_Grn)



Light Blue, Green
(LtBlue_Grn)



Greyscale Light
(Greyscale_Light)



Light Green, Light Orange
(LtGrn_LtOrng)



Light Orange, Orange
(LtOrng_Orng)



Magenta, Maroon
(Mag_Mar)



Magenta, Red
(Mag_Red)



Orange, Red
(Orng_Red)



Greyscale Medium
(Greyscale_Medium)

Not for use on print-based applications

Not for use on screen-based applications



Purple, Dark Blue
(Pur_DkBlue)



Purple, Maroon
(Pur_Mar)



Red, Maroon
(Red_Mar)



Yellow, Light Green
(Ylw_LtGrn)



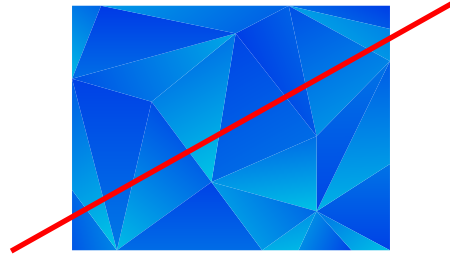
Yellow, Light Orange
(Ylw_LtOrng)



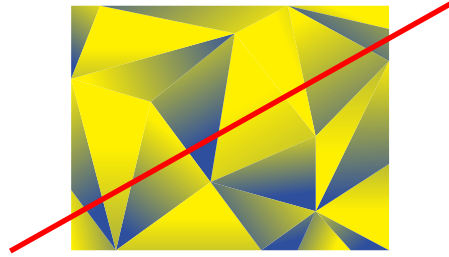
Greyscale Dark
(Greyscale_Dark)

Not for use on screen-based applications

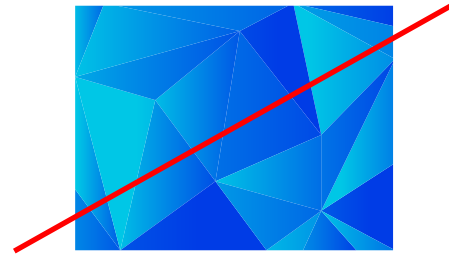
Do not change the mesh!



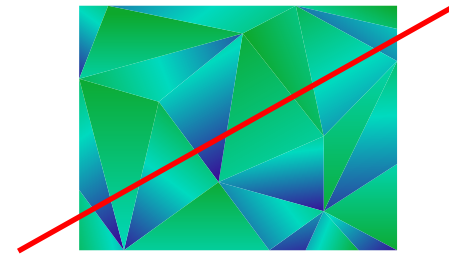
Don't apply a mesh that is too small, too large, or at a different ratio on an application.



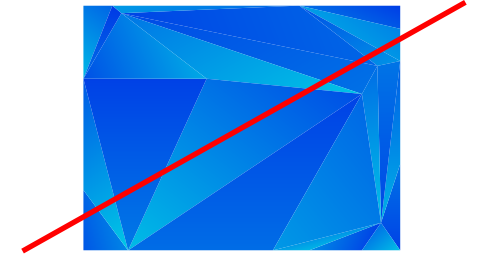
Don't use non-adjacent colors to the mesh.



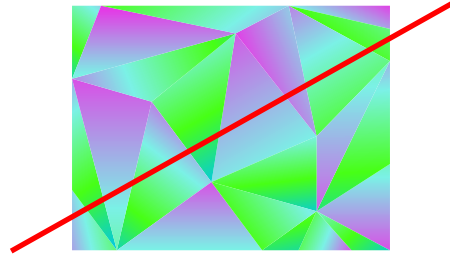
Don't change the angle or position of the individual gradients.



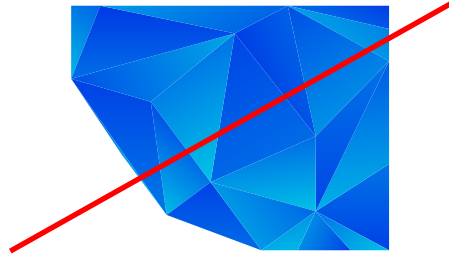
Don't apply more than two adjacent colors to the mesh.



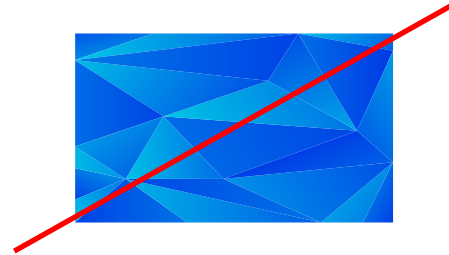
Don't build a customized mesh.



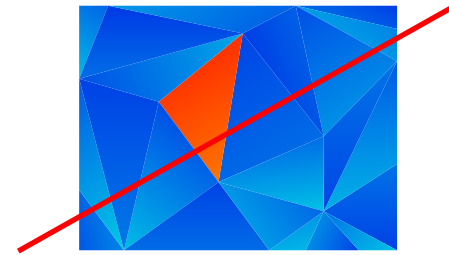
Don't apply colors outside of those defined in the system.



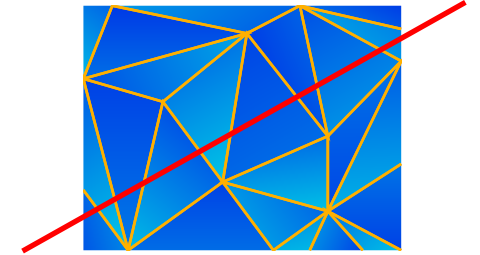
Don't distort or remove sections of the mesh.



Don't stretch or compress the mesh.



Don't use multiple gradient combinations within one mesh.



Don't apply a stroke to the mesh.



Using a single triangle with a three color gradient



Using three triangles with a two color gradient, following the grid



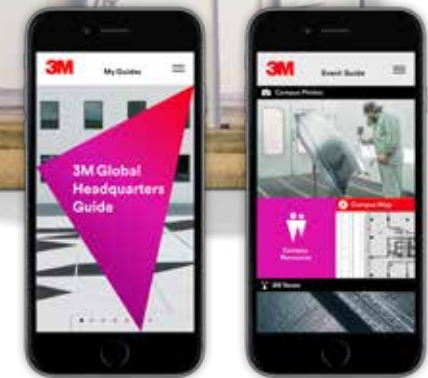
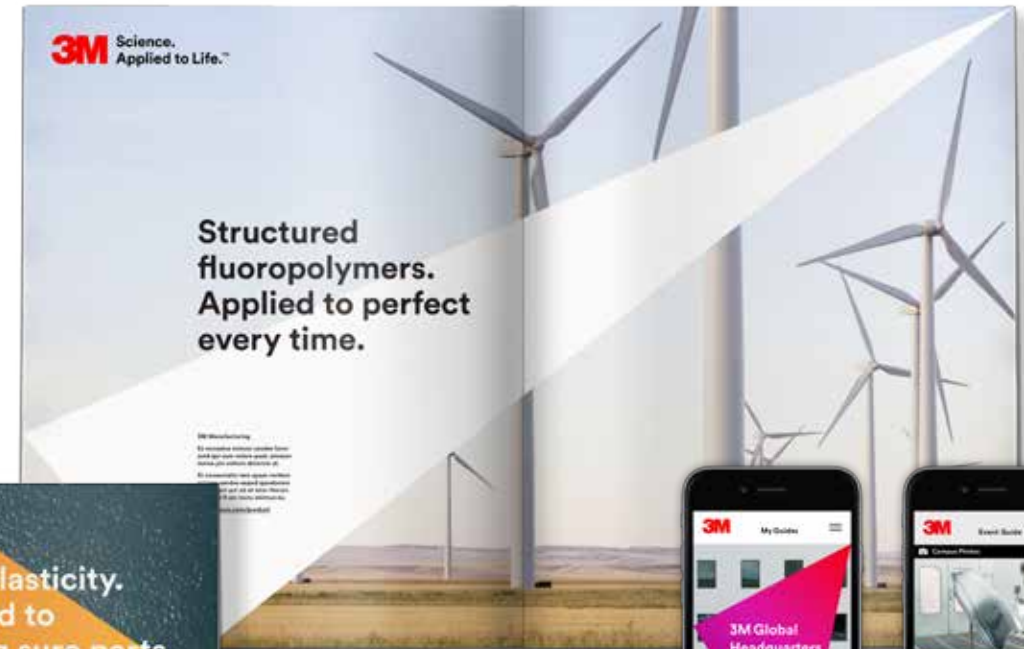
Using a single triangle with a three color gradient



Using the mesh in digital user experience



Two color printing example



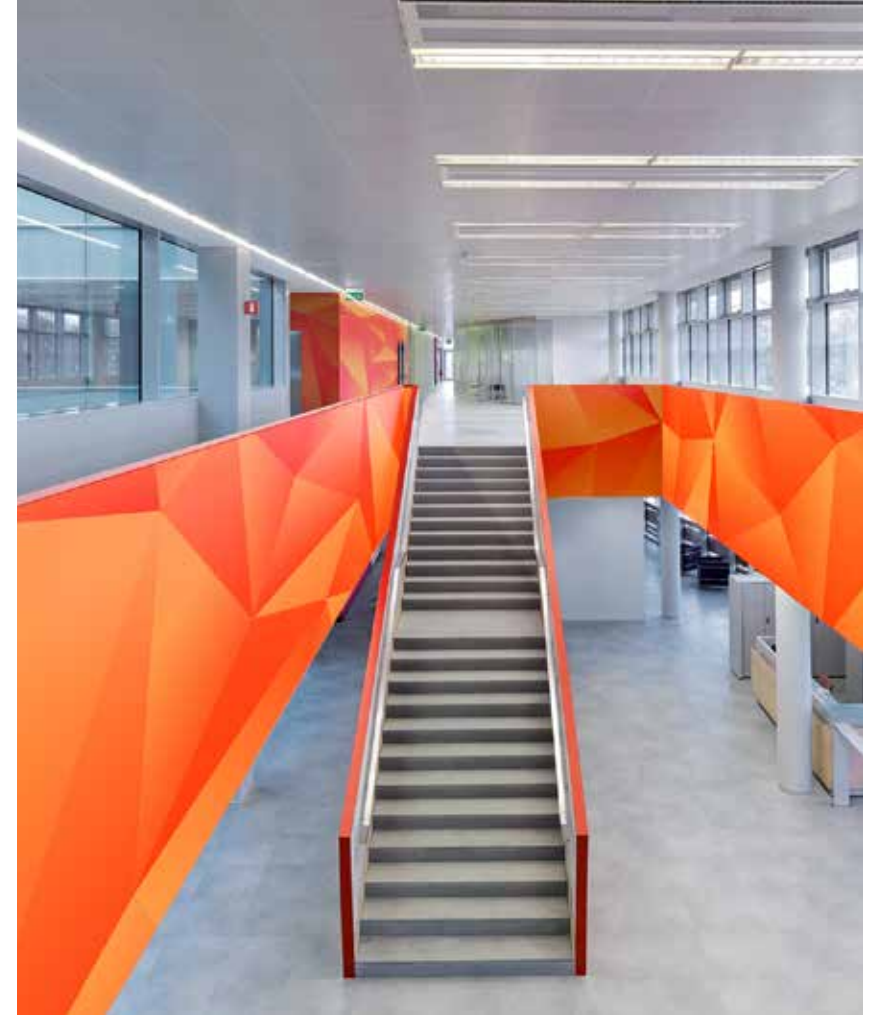
The applications display a single triangle with a three color gradient and a triangle in white in print and screen layouts.



Campus signage, outdoor

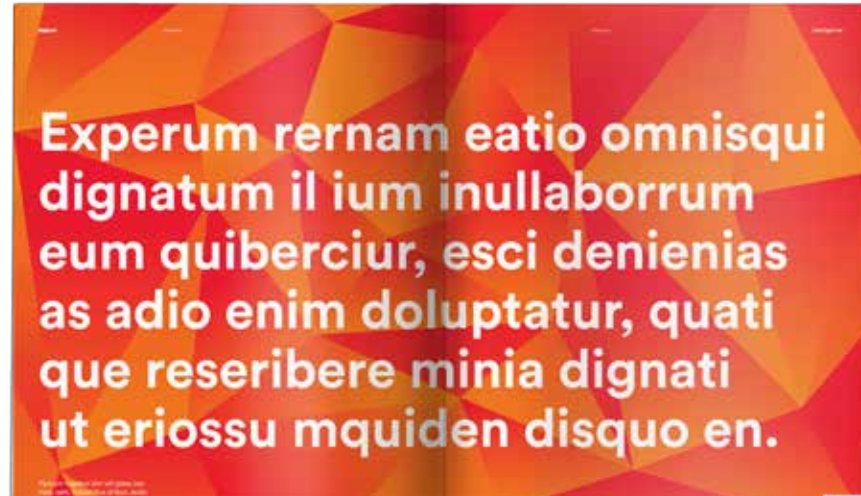


Campus signage, interior, using the mesh



For corporate brochure covers, we can either use photographs or embrace the graphic language of the design system.

This can be achieved by using one or multiple triangles, the mesh or illustrations that are based on our new design language.



The brochure spreads showcase the many different ways we can use our system without getting repetitive.



The brochure spreads utilize background patterns, system-inspired infographics, utilitarian elements or images cropped into the triangle shape.

Finding the right files for the right job

Logo, lockup and mesh assets have been specially created for use. Follow this naming guide to find the files you need.

File naming for logos and lockup assets:

3M_Lockup_CMYK_Pos.eps

Our brand name	Asset type	Logo color	Tagline color	File type
3M	Lockup LockupLg lockups 2" high and larger Logo	CMYK 3M red RGB 3M red K black	Pos black Rev white	.eps scaleable vector artwork .ai editable vector artwork .png for digital desktop use

File naming for mesh assets:

3M_Mesh_Ltr_LtOrng_Orng_RGB.ai

Our brand name	Asset type	Format	Mesh color combinations	Color space	File type
3M	Mesh	1x6 1x8 16x9 Bnr banner Ltr letter Sq square Tab tabloid	Blue_DkBlue blue and dark blue Greyscale_Dark dark grey and black Greyscale_Light light grey and white Greyscale_Medium light grey and dark grey LtBlue_Blue light blue and blue LtBlue_DkBlue light blue and dark blue LtBlue_Grn light blue and green LtGrn_Grn light green and green LtGrn_LtOrng light green and light orange LtOrng_Orng light orange and orange Mag_Mar magenta and maroon Mag_Red magenta and red Orng_Red orange and red Pur_DkBlue purple and dark blue Pur_Mar purple and maroon Red_Mar red and maroon Ylw_LtGrn yellow and light green Ylw_LtOrng yellow and light orange Outline_50K outline only 50% K (black) Outline_K outline only 100% K (black)	CMYK RGB	.ai scaleable vector artwork .png for digital desktop use .pdf for digital or print use

Source files for colors and gradients

We have created Adobe Swatch Exchange (ASE) files to be imported into InDesign, Illustrator, or Photoshop with CMYK, RGB or PMS swatches. We have also created gradient source files for InDesign and Illustrator.

File naming for ASE files:

3M_CMYK.ase

Our brand name

3M

Color space

CMYK
RGB
PMS

File type

.ase Adobe Swatch Exchange

File naming for gradient source files:

3M_CMYK_Gradient_Src.indd

Our brand name

3M

Color space

CMYK
RGB

Gradient

Source

File type

.ai Illustrator
.indd InDesign

**For any additional
questions and approvals:**

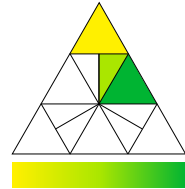
brandcentral@mmm.com

**We are constantly improving
our guidance documentation
and need your feedback...**

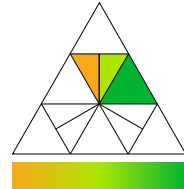
Color Appendix

Color sets and greyscale options

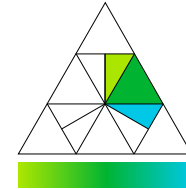
The following pages break out the color sets to show gradient usage options, and available mesh assets for each set. Use only one color set at a time. We have also created a greyscale color set with light, medium and dark grey mesh files.



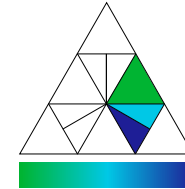
Yellow, Light Green, Green
(Yel_LtGrn_Grn)



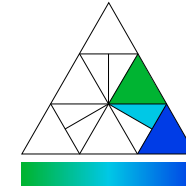
Light Orange, Light Green, Green
(LtOrng_LtGrn_Grn)



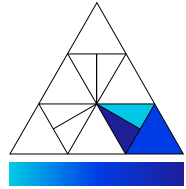
Light Green, Green, Light Blue
(LtGrn_Grn_LtBlue)



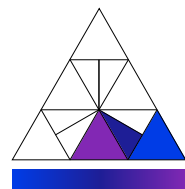
Green, Light Blue, Dark Blue
(Grn_LtBlue_DkBlue)



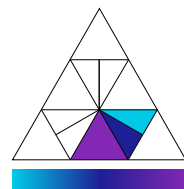
Green, Light Blue, Blue
(Grn_LtBlue_Blue)



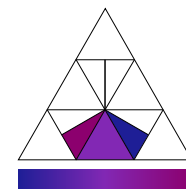
Light Blue, Blue, Dark Blue
(LtBlue_Blue_DkBlue)



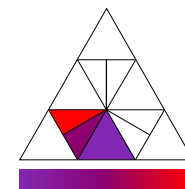
Blue, Dark Blue, Purple
(Blue_DkBlue_Pur)



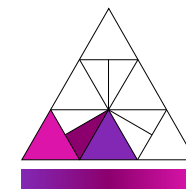
Light Blue, Dark Blue, Purple
(LtBlue_DkBlue_Pur)



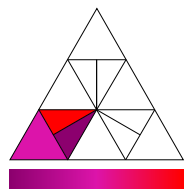
Dark Blue, Purple, Maroon
(DkBlue_Pur_Mar)



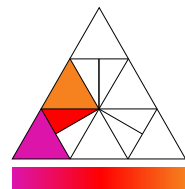
Purple, Maroon, Red
(Pur_Mar_Red)



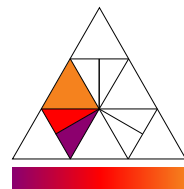
Purple, Maroon, Magenta
(Pur_Mar_Mag)



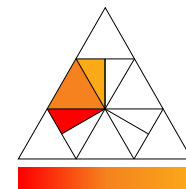
Maroon, Magenta, Red
(Mar_Mag_Red)



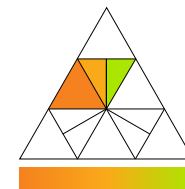
Magenta, Red, Orange
(Mag_Red_Orng)



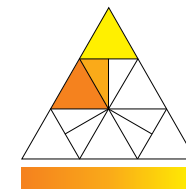
Maroon, Red, Orange
(Mar_Red_Orng)



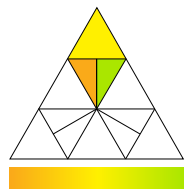
Red, Orange, Light Orange
(Red_Orng_LtOrng)



Orange, Light Orange, Light Green
(Orng_LtOrng_LtGrn)



Orange, Light Orange, Yellow
(Orng_LtOrng_Yel)



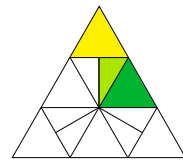
Light Orange, Yellow, Light Green
(LtOrng_Yel_LtGrn)

Yellow, light green and green color set

You have chosen the yellow, light green and green color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Yellow
c0 m0 y100 k0
r255 g240 b0
HEX #FFFF00
PMS Yellow Process C



Light Green
c35 m0 y100 k0
r170 g230 b0
HEX #99CC00
PMS 376



Green
c85 m0 y100 k0
r0 g180 b50
HEX #00CC33
PMS 355

Three color gradient:
Yellow, light green and green



Available for print and screen use
Print in four-color process

Two color gradient:
Yellow and light green



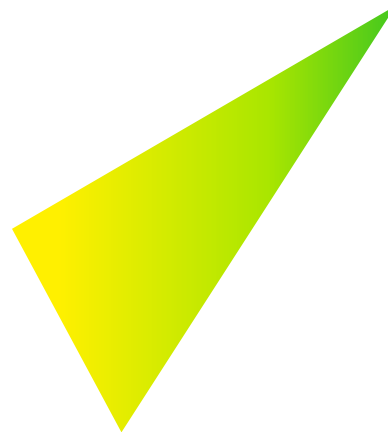
Available for print and screen use
Print in four-color process.

Two color gradient:
Light green and green



Available for print and screen use
Print in four-color process

Yellow, light green and green
gradient applied to a triangle



Available for print and screen use
Print in four-color process

Yellow and light green gradient mesh



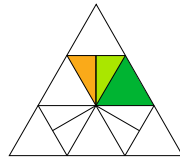
Available for print and screen use
Print in four-color process

Light green and green gradient mesh



Available for print and screen use
Print in four-color process

Light orange, light green and green color set



You have chosen the light orange, light green and green color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Light Orange
c0 m35 y100 k0
r250 g170 b25
HEX #FF9900
PMS 130



Light Green
c35 m0 y100 k0
r170 g230 b0
HEX #99CC00
PMS 376



Green
c85 m0 y100 k0
r0 g180 b50
HEX #00CC33
PMS 355

Three color gradient:
Light orange, light green and green



Available for print and screen use
Print in four-color process

Two color gradient:
Light orange and light green



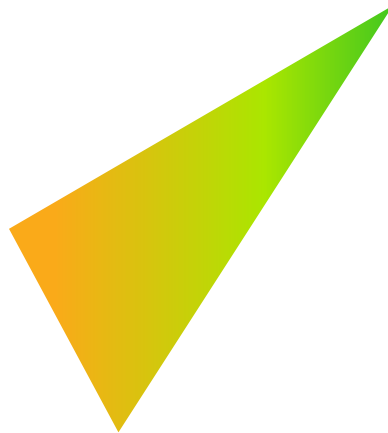
Available for screen use only

Two color gradient:
Light green and green



Available for print and screen use
Print in four-color process.

Light orange, light green and green
gradient applied to a triangle



Available for print and screen use
Print in four-color process

Light orange and light green
gradient mesh



Available for screen use only

Light green and green
gradient mesh



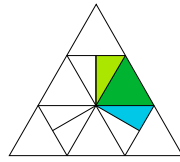
Available for print and screen use
Print in four-color process

Light green, green and light blue color set

You have chosen the light green, green and light blue color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Light Green
c35 m0 y100 k0
r170 g230 b0
HEX #99CC00
PMS 376



Green
c85 m0 y100 k0
r0 g180 b50
HEX #00CC33
PMS 355



Light Blue
c75 m0 y5 k0
r0 g200 b230
HEX #00CCCC
PMS 306

Three color gradient:
Light green, green and light blue



Available for print and screen use
Print in four-color process

Two color gradient:
Light green and green



Available for print and screen use
Print in four-color process.

Two color gradient:
Green and light blue



Available for print and screen use
Print in four-color process

Light green, green and light blue gradient applied to a triangle



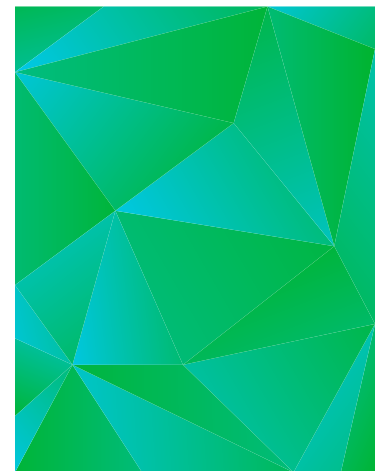
Available for print and screen use
Print in four-color process

Light green and green gradient mesh



Available for print and screen use
Print in four-color process

Green and light blue gradient mesh



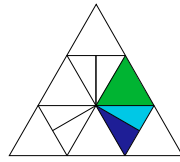
Available for print and screen use
Print in four-color process

Green, light blue and dark blue color set

You have chosen the green, light blue and dark blue color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Green
c85 m0 y100 k0
r0 g180 b50
HEX #00CC33
PMS 355



Light Blue
c75 m0 y5 k0
r0 g200 b230
HEX #00CCCC
PMS 306



Dark Blue
c100 m100 y0 k15
r30 g30 b150
HEX #1D1D95
PMS 2748

Three color gradient:
Green, light blue and dark blue



Available for print and screen use
Print in four-color process

Two color gradient:
Green and light blue



Available for print and screen use
Print in four-color process

Two color gradient:
Light blue and dark blue



Available for print and screen use
Print in four-color process.

Green, light blue and dark blue gradient applied to a triangle



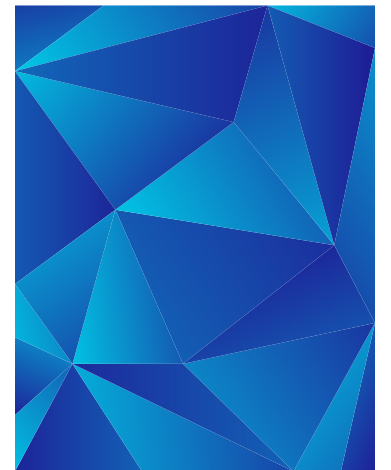
Available for print and screen use
Print in four-color process

Green and light blue gradient mesh



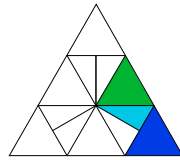
Available for print and screen use
Print in four-color process

Light blue and dark blue gradient mesh



Available for print and screen use
Print in four-color process

Green, light blue and blue color set



You have chosen the green, light blue and blue color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Green
c85 m0 y100 k0
r0 g180 b50
HEX #00CC33
PMS 355



Light Blue
c75 m0 y5 k0
r0 g200 b230
HEX #00CCCC
PMS 306



Blue
c100 m50 y0 k0
r0 g60 b230
HEX #0033CC
PMS 2728

Three color gradient:
Green, light blue and blue



Available for print and screen use
Print in four-color process

Two color gradient:
Green and light blue



Available for print and screen use
Print in four-color process

Two color gradient:
Light blue and blue



Available for print and screen use
Print in four-color process.

Green, light blue and blue
gradient applied to a triangle



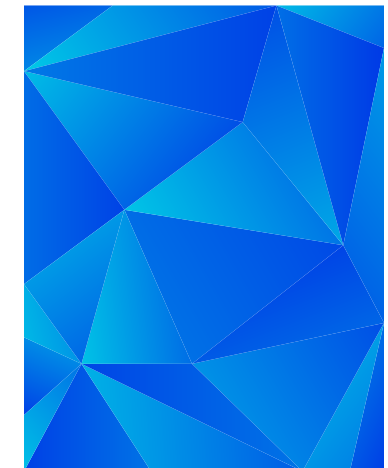
Available for print and screen use
Print in four-color process

Green and light blue
gradient mesh



Available for print and screen use
Print in four-color process

Light blue and blue
gradient mesh



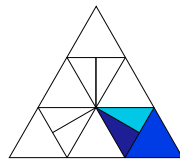
Available for print and screen use
Print in four-color process

Light blue, blue and dark blue color set

You have chosen the light blue, blue and dark blue color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Light Blue
c75 m0 y5 k0
r0 g200 b230
HEX #00CCCC
PMS 306



Blue
c100 m50 y0 k0
r0 g60 b230
HEX #0033CC
PMS 2728



Dark Blue
c100 m100 y0 k15
r30 g30 b150
HEX #1D1D95
PMS 2748

Three color gradient:
Light blue, blue and dark blue



Available for print and screen use
Print in four-color process

Two color gradient:
Light blue and blue



Available for print and screen use
Print in four-color process.

Two color gradient:
Blue and dark blue



Available for print and screen use
Print in four-color process

Two color gradient:
Dark blue and light blue



Available for print and screen use
Print in four-color process

Light blue, blue and dark blue gradient applied to a triangle



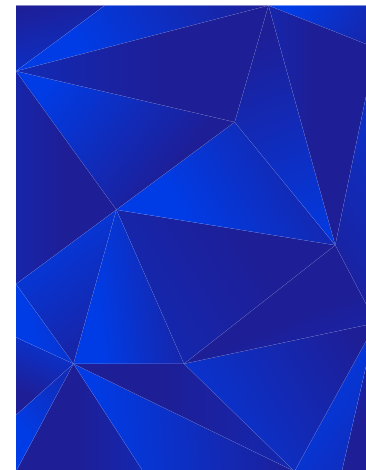
Available for print and screen use
Print in four-color process

Light blue and blue gradient mesh



Available for print and screen use
Print in four-color process

Blue and dark blue gradient mesh



Available for print and screen use
Print in four-color process

Dark blue and light blue gradient mesh



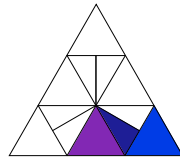
Available for print and screen use
Print in four-color process

Blue, dark blue and purple color set

You have chosen the blue, dark blue and purple color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Blue
c100 m50 y0 k0
r0 g60 b230
HEX #0033CC
PMS 2728



Dark Blue
c100 m100 y0 k15
r30 g30 b150
HEX #1D1D95
PMS 2748



Purple
c75 m88 y0 k0
r130 g40 b180
HEX #9933CC
PMS 267

Three color gradient:
Blue, dark blue and purple



Available for print and screen use
Print in four-color process

Two color gradient:
Blue and dark blue



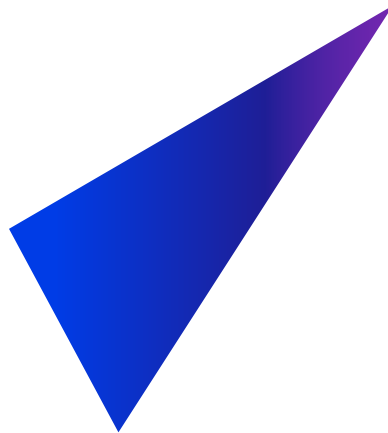
Available for print and screen use
Print in four-color process.

Two color gradient:
Dark blue and purple



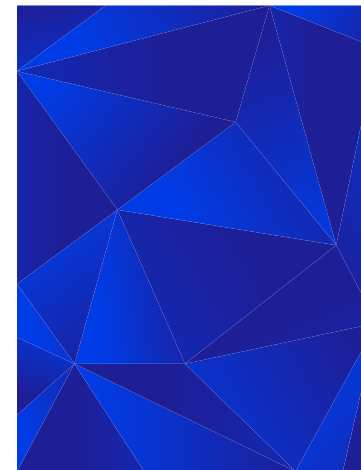
Available for print and screen use
Print in four-color process

Blue, dark blue and purple
gradient applied to a triangle



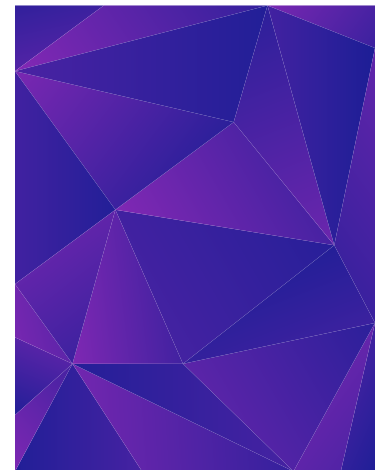
Available for print and screen use
Print in four-color process

Blue and dark blue
gradient mesh



Available for print and screen use
Print in four-color process

Dark blue and purple
gradient mesh



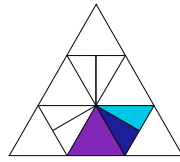
Available for print and screen use
Print in four-color process

Light blue, dark blue and purple color set

You have chosen the light blue, dark blue and purple color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Light Blue
c75 m0 y5 k0
r0 g200 b230
HEX #00CCCC
PMS 306



Dark Blue
c100 m100 y0 k15
r30 g30 b150
HEX #1D1D95
PMS 2748



Purple
c75 m88 y0 k0
r130 g40 b180
HEX #9933CC
PMS 267

Three color gradient:
Light blue, dark blue and purple



Available for print and screen use
Print in four-color process

Light blue, dark blue and purple gradient applied to a triangle



Available for print and screen use
Print in four-color process

Two color gradient:
Light blue and dark blue



Available for print and screen use
Print in four-color process.

Light blue and dark blue gradient mesh



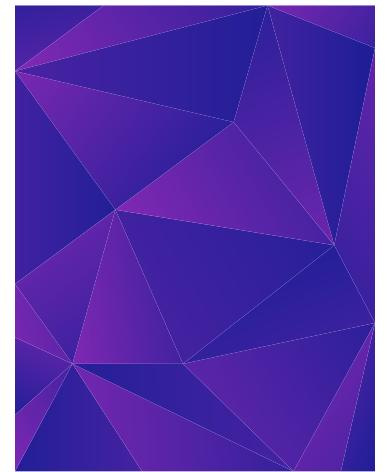
Available for print and screen use
Print in four-color process

Two color gradient:
Dark blue and purple



Available for print and screen use
Print in four-color process

Dark blue and purple gradient mesh



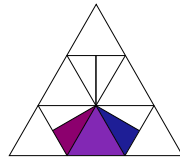
Available for print and screen use
Print in four-color process

Dark blue, purple and maroon color set

You have chosen the dark blue, purple and maroon color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Dark Blue
c100 m100 y0 k15
r30 g30 b150
HEX #1D1D95
PMS 2748



Purple
c75 m88 y0 k0
r130 g40 b180
HEX #9933CC
PMS 267



Maroon
c35 m100 y5 k20
r140 g0 b110
HEX #990066
PMS 249

Three color gradient:
Dark blue, purple and maroon



Available for print use only
Print in four-color process

Two color gradient:
Dark blue and purple



Available for print and screen use
Print in four-color process

Two color gradient:
Purple and maroon



Available for print use only
Print in four-color process.

Dark blue, purple and maroon gradient applied to a triangle



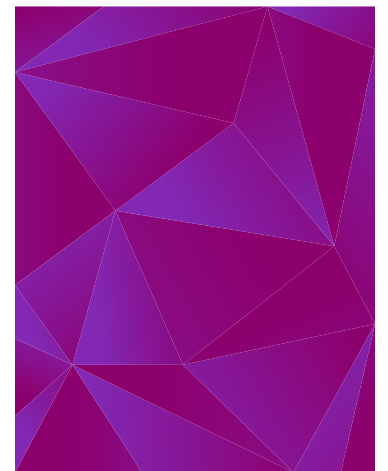
Available for print and screen use
Print in four-color process

Dark blue and purple gradient mesh



Available for print and screen use
Print in four-color process

Purple and maroon gradient mesh



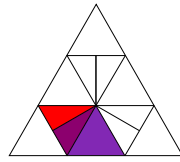
Available for print use only
Print in four-color process

Purple, maroon and red color set

You have chosen the purple, maroon and red color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Purple
c75 m88 y0 k0
r130 g40 b180
HEX #9933CC
PMS 267



Maroon
c35 m100 y5 k20
r140 g0 b110
HEX #990066
PMS 249



Red
c0 m100 y90 k0
r255 g0 b0
HEX #FF0000
3M Red

**Three color gradient:
Purple, maroon and red**



Available for print and screen use
Print in four-color process

**Two color gradient:
Purple and maroon**



Available for print use only
Print in four-color process.

**Two color gradient:
Maroon and red**



Available for print and screen use
Print in four-color process

**Purple, maroon and red
gradient applied to a triangle**



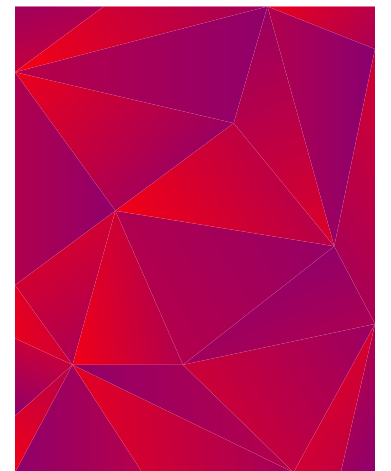
Available for print and screen use
Print in four-color process

**Purple and maroon
gradient mesh**



Available for print use only
Print in four-color process

**Maroon and red
gradient mesh**



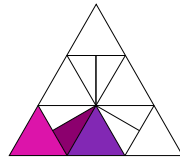
Available for print and screen use
Print in four-color process

Purple, maroon and magenta color set

You have chosen the purple, maroon and magenta color set for your application.

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Purple
c75 m88 y0 k0
r130 g40 b180
HEX #9933CC
PMS 267



Maroon
c35 m100 y5 k20
r140 g0 b110
HEX #990066
PMS 249



Magenta
c18 m100 y0 k0
r220 g20 b170
HEX #CC0099
PMS 240

Three color gradient:
Purple, maroon and magenta



Available for print and screen use
Print in four-color process

Two color gradient:
Purple and maroon



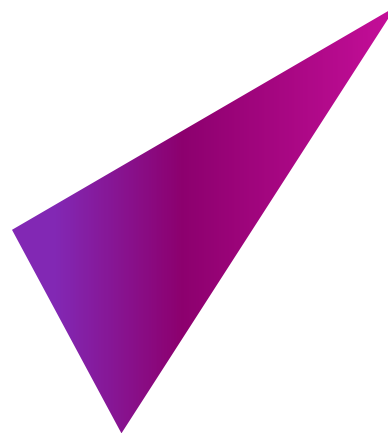
Available for print use only
Print in four-color process.

Two color gradient:
Maroon and magenta



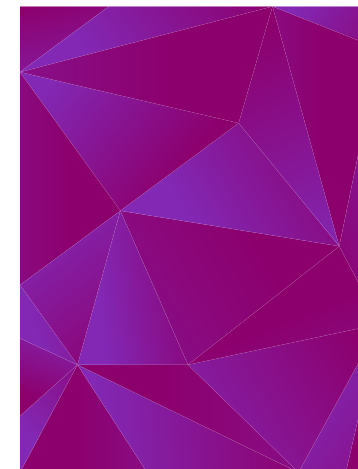
Available for print and screen use
Print in four-color process

Purple, maroon and magenta
gradient applied to a triangle



Available for print and screen use
Print in four-color process

Purple and maroon
gradient mesh



Available for print use only
Print in four-color process

Maroon and magenta
gradient mesh



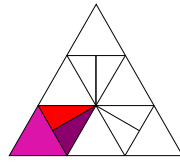
Available for print and screen use
Print in four-color process

Maroon, magenta and red color set

You have chosen the maroon, magenta and red color set for your application.

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Gradient source files have been specifically created for InDesign and Illustrator.



Maroon
c35 m100 y5 k20
r140 g0 b110
HEX #990066
PMS 249



Magenta
c18 m100 y0 k0
r220 g20 b170
HEX #CC0099
PMS 240



Red
c0 m100 y90 k0
r255 g0 b0
HEX #FF0000
3M Red

Three color gradient: Maroon, magenta and red



Available for print use only
Print in four-color process

Two color gradient: Maroon and magenta



Available for print and screen use
Print in four-color process

Two color gradient: Magenta and red



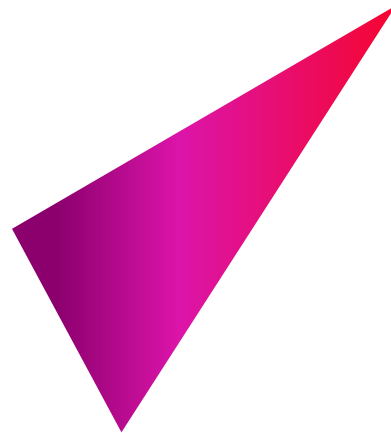
Available for print use only
Print in four-color process

Two color gradient: Red and maroon



Available for print and screen use
Print in four-color process.

Maroon, magenta and red gradient applied to a triangle



Available for print and screen use
Print in four-color process

Maroon and magenta gradient mesh



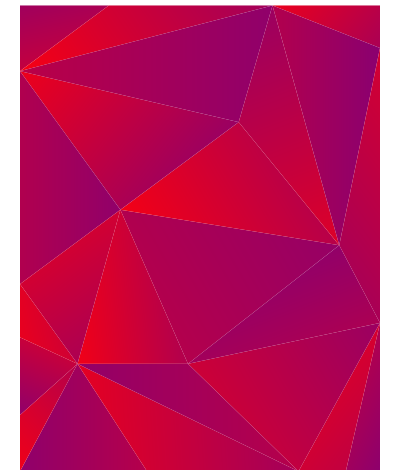
Available for print and screen use
Print in four-color process

Magenta and red gradient mesh



Available for print use only
Print in four-color process

Red and maroon gradient mesh



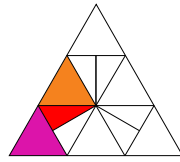
Available for print and screen use
Print in four-color process

Magenta, red and orange color set

You have chosen the magenta, red and orange color set for your application.

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Gradient source files have been specifically created for InDesign and Illustrator.



Magenta
c18 m100 y0 k0
r220 g20 b170
HEX #CC0099
PMS 240



Red
c0 m100 y90 k0
r255 g0 b0
HEX #FF0000
3M Red



Orange
c0 m60 y100 k0
r245 g130 b30
HEX #F4811D
PMS 151

Three color gradient:
Magenta, red and orange



Available for print and screen use
Print in four-color process

Two color gradient:
Magenta and red



Available for print use only
Print in four-color process.

Two color gradient:
Red and orange



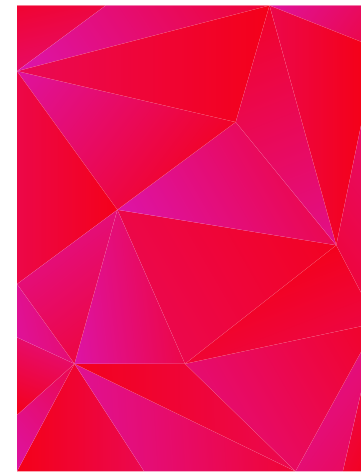
Available for print and screen use
Print in four-color process

Magenta, red and orange
gradient applied to a triangle



Available for print and screen use
Print in four-color process

Magenta and red
gradient mesh



Available for print use only
Print in four-color process

Red and orange
gradient mesh



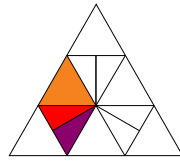
Available for print and screen use
Print in four-color process

Maroon, red and orange color set

You have chosen the maroon, red and orange color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Maroon
c35 m100 y5 k20
r140 g0 b110
HEX #990066
PMS 249



Red
c0 m100 y90 k0
r255 g0 b0
HEX #FF0000
3M Red



Orange
c0 m60 y100 k0
r245 g130 b30
HEX #F4811D
PMS 151

**Three color gradient:
Maroon, red and orange**



Available for print and screen use
Print in four-color process

**Two color gradient:
Maroon and red**



Available for print and screen use
Print in four-color process.

**Two color gradient:
Red and orange**



Available for print and screen use
Print in four-color process

**Maroon, red and orange
gradient applied to a triangle**



Available for print and screen use
Print in four-color process

**Maroon and red
gradient mesh**



Available for print and screen use
Print in four-color process

**Red and orange
gradient mesh**



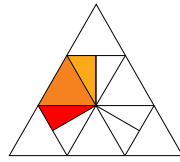
Available for print and screen use
Print in four-color process

Red, orange and light orange color set

You have chosen the red, orange and light orange color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Red
c0 m100 y90 k0
r255 g0 b0
HEX #FF0000
3M Red



Orange
c0 m60 y100 k0
r245 g130 b30
HEX #F4811D
PMS 151



Light Orange
c0 m35 y100 k0
r250 g170 b25
HEX #FF9900
PMS 130

Three color gradient:
Red, orange and light orange



Available for print and screen use
Print in four-color process

Two color gradient:
Red and orange



Available for print and screen use
Print in four-color process

Two color gradient:
Orange and light orange



Available for print and screen use
Print in four-color process.

Red, orange and light orange gradient applied to a triangle



Available for print and screen use
Print in four-color process

Red and orange gradient mesh



Available for print and screen use
Print in four-color process

Orange and light orange gradient mesh



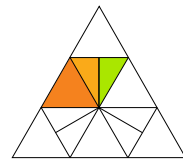
Available for print and screen use
Print in four-color process

Orange, light orange and light green color set

You have chosen the orange, light orange and light green color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Orange
c0 m60 y100 k0
r245 g130 b30
HEX #F4811D
PMS 151



Light Orange
c0 m35 y100 k0
r250 g170 b25
HEX #FF9900
PMS 130



Light Green
c35 m0 y100 k0
r170 g230 b0
HEX #99CC00
PMS 376

Three color gradient:
Orange, light orange and light green



Available for print and screen use
Print in four-color process

Orange, light orange and light green gradient applied to a triangle



Available for print and screen use
Print in four-color process

Two color gradient:
Orange and light orange



Available for print and screen use
Print in four-color process.

Orange and light orange gradient mesh



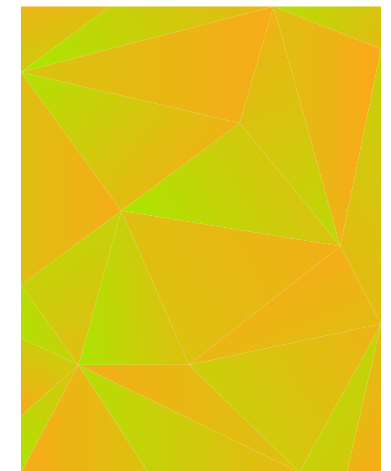
Available for print and screen use
Print in four-color process

Two color gradient:
Light orange and light green



Available for screen use only

Light orange and light green gradient mesh



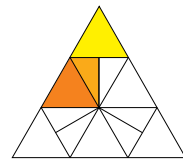
Available for screen use only

Orange, light orange and yellow color set

You have chosen the orange, light orange and yellow color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Orange
c0 m60 y100 k0
r245 g130 b30
HEX #F4811D
PMS 151



Light Orange
c0 m35 y100 k0
r250 g170 b25
HEX #FF9900
PMS 130



Yellow
c0 m0 y100 k0
r255 g240 b0
HEX #FFFF00
PMS Yellow Process C

Three color gradient:
Orange, light orange and yellow



Available for print and screen use
Print in four-color process

Orange, light orange and yellow gradient applied to a triangle



Available for print and screen use
Print in four-color process

Two color gradient:
Orange and light orange



Available for print and screen use
Print in four-color process.

Orange and light orange gradient mesh



Available for print and screen use
Print in four-color process

Two color gradient:
Light orange and yellow



Available for print and screen use
Print in four-color process

Light orange and yellow gradient mesh



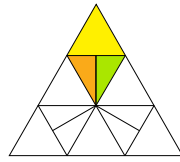
Available for print and screen use
Print in four-color process

Light orange, yellow and light green color set

You have chosen the light orange, yellow and light green color set for your application.

Mesh assets have been specially created for download and use. They are based on adjacent colors and are demonstrated on this page. Do not alter or try to recreate the files.

Gradient source files have been specifically created for InDesign and Illustrator.



Light Orange
c0 m35 y100 k0
r250 g170 b25
HEX #FF9900
PMS 130



Yellow
c0 m0 y100 k0
r255 g240 b0
HEX #FFFF00
PMS Yellow Process C



Light Green
c35 m0 y100 k0
r170 g230 b0
HEX #99CC00
PMS 376

Three color gradient:
Light orange, yellow and light green



Available for print and screen use
Print in four-color process

Two color gradient:
Light orange and yellow



Available for print and screen use
Print in four-color process

Two color gradient:
Yellow and light green



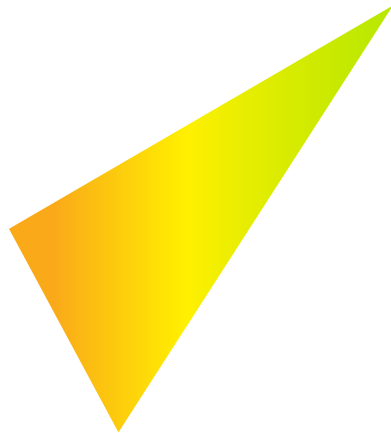
Available for print and screen use
Print in four-color process

Two color gradient:
Light green and light orange



Available for screen use only

Light orange, yellow and light green gradient applied to a triangle



Available for print and screen use
Print in four-color process

Light orange and yellow gradient mesh



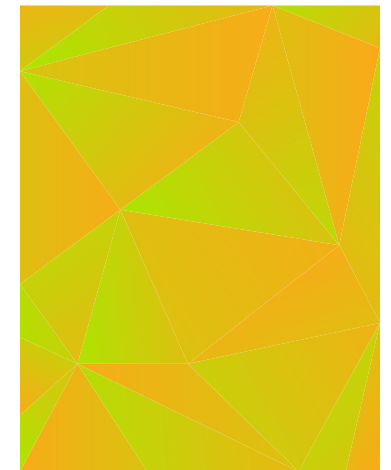
Available for print and screen use
Print in four-color process

Yellow and light green gradient mesh



Available for print and screen use
Print in four-color process

Light green and light orange gradient mesh



Available for screen use only

Greyscale color set

You have chosen the greyscale color set for your application.

Mesh assets have been specially created for download and use. They are based on approved greyscale gradients and are demonstrated on this page. Do not alter or try to recreate the files.



Black
k100
r0 g0 b0
HEX #000000



Dark Grey
k80
r89 g89 b89
HEX #595959
PMS 432



Medium Grey
k40
r168 g168 b168
HEX #A8A8A8
PMS 430



Light Grey
k20
r210 g210 b210
HEX #D2D2D2
PMS 428



White
k0
r255 g255 b255
HEX #FFFFFF

**Two color gradient:
Light grey**



Available for print and screen use
Print in four-color process

**Two color gradient:
Medium grey**



Available for print and screen use
Print in four-color process

**Two color gradient:
Dark grey**



Available for print and screen use
Print in four-color process

**Greyscale light
gradient mesh**



Available for print and screen use
Print in four-color process

**Greyscale medium
gradient mesh**



Available for print and screen use
Print in four-color process

**Greyscale dark
gradient mesh**



Available for print and screen use
Print in four-color process