

Visual Identity System & Guidelines



BRAND POSITION

An Urban Oasis

BRAND ESSENCE

Alive with Possibility

Brand Strategy

BRAND POSITION

The brand position is the single, unchanging idea upon which our brand is built, the DNA of our brand. Expression of the brand position should be an internal guidepost, not an external message.

BRAND ESSENCE

The brand essence is the central characteristic of a brand. It is an intangible attribute, and is both emotional and intuitive. With time, the brand essence will resonate with our audience as the essential feeling evoked when they hear our brand name, combining both the attributes and benefits of our brand.

BRAND PILLARS

New South Urban
Idealized
Cosmopolitan
Magnetic
Brave & Uncommon

Brand Strategy

BRAND PILLARS

These words define the legs of the table our brand stands upon and should guide decisions made in marketing, experiences and other executions as we bring the Fenton brand to life.

In the heart of the Triangle will emerge a new kind of place, one **Alive With Possibility**. A magnetic epicenter that draws both the young and young at heart to work, live, and recharge the soul. Located in Cary, North Carolina, **FENTON** is a 92-acre development that brings the area's rich past and dynamic future together to create a vibrant present: A walkable district with a cosmopolitan mix of shopping, dining and entertainment experiences—seamlessly connected to a community of residences and businesses. A place where the pride of Cary and the innovative energy of the Triangle intersect, mix and mingle to create a can't-be-missed, urban-inspired experience like none other.

Magic Paragraph

FUNCTION

The Magic Paragraph is a comprehensive yet succinct description of the Fenton property and brand. It is boilerplate copy for marketing and PR purposes for all target audiences, from future tenants to lessees to the public in Cary and the larger Research Triangle. It may be used in the eventual breadth of materials, from print to web.

BENEFIT

The focus of the Magic Paragraph is to tell the Fenton story—its vision, purpose and relevance—and to voice the benefits and needs it fulfills for the individuals in our target audience.



FENTON

Logo Primary

NAME

The name Fenton is a nod to Cary's namesake, Congressman and prohibitionist Samuel Fenton Cary. It gives a nod to history without going in a time-worn direction. It feels upscale and easy to connect to quality and high expectations.

SYMBOL

The interlocking Fs are not just a monogram—they are a callback to the Celtic knots of the settlers of this region. The Fenton symbol links to these ancient symbols, which can mean wisdom, love, eternity, or the four elements.

PRIMARY LOCK-UP

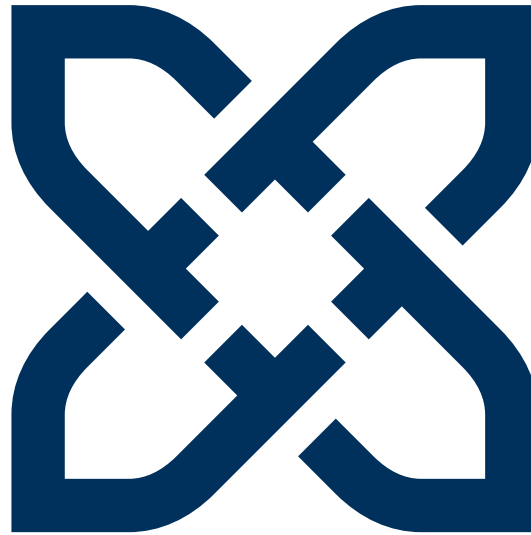
The simple and clean monoweight type matches the linear quality of the symbol. This stacked version is the primary expression of the Fenton logo and brand.



Logo Secondary

FOR HORIZONTAL SPACES

This secondary version of the logo is provided for use in applications which are horizontal in orientation into which the primary stacked version would not be a good fit or would be too small. This version is not the preferred version: if the primary version would work equally well it should be used.



Symbol

CONTEXT IS EVERYTHING

The Fenton symbol should be used in applications in which the primary or secondary logos have already been used at least once. The symbol alone *may* be used on the property as there is an assumption that the full logo would have been seen and the symbol alone would be recognizable.



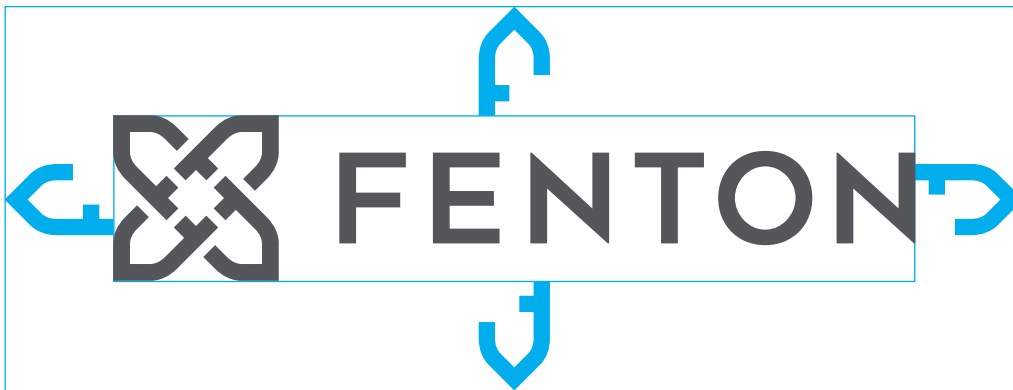
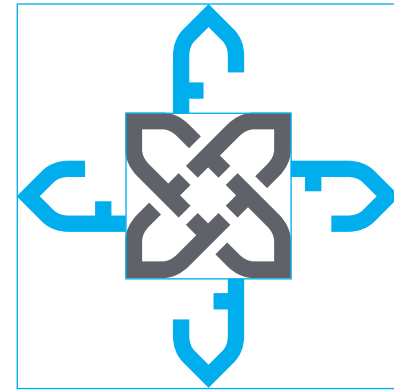
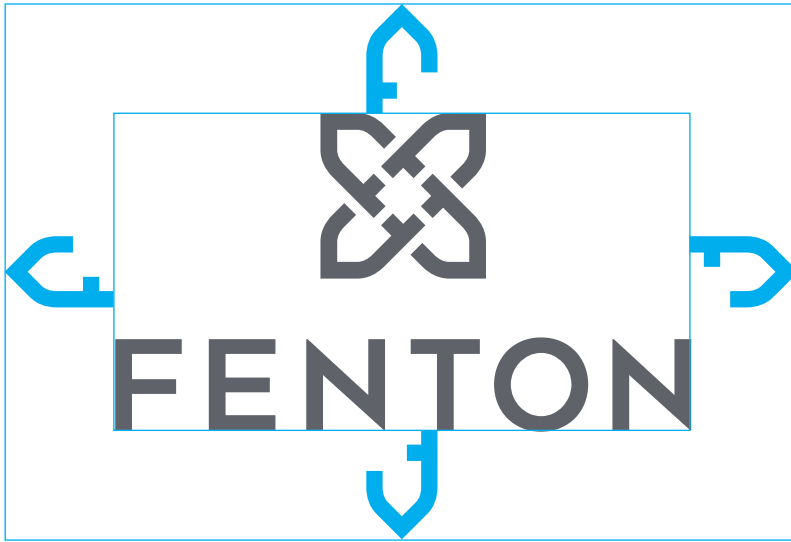
Logo Color

PRIMARY PALETTE

Fenton logo lock-ups (including the primary, horizontal and symbol) are provided in the four colors of the primary palette: Fenton Blue, Fenton Cream, Fenton Grey and Fenton Gold. The logo in Fenton Cream replaces a knocked-out (white) version for color applications.

BLACK AND WHITE

Black and white versions of the Fenton logos are provided for very limited use: completely black and white applications such as newspaper ads. Do not use the white logo in color applications.



Clear Space

USE THE SYMBOL AS CLEAR SPACE

Clear Space is the space around a logo or symbol into which no other type or any element should infringe. Use the 'F' within the Fenton logo as shown above to delineate the necessary clear space for the primary and horizontal lock-ups and standalone symbol.

PRINT

DIGITAL



Minimum Size

PRINT AND DIGITAL

To maintain legibility and visual impact, the Fenton symbol (within the primary or horizontal lock-ups or standalone symbol) should never be used at a size smaller than .2" high for print applications or 15 pixels high for digital applications.



FENTON BLUE

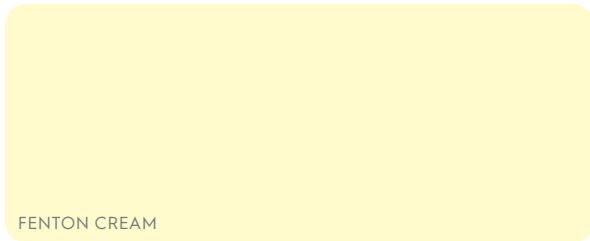
PMS 655 C / PMS 295 U
C100 M59 Y9 K57
R0 G37 B84
#002554

PAPER: Patriot Blue
Neenah Classic Crest
PAINT: SW6510/Loyal Blue
Sherwin Williams



FENTON GOLD

PMS 8381 C (METALLIC)
C30 M30 Y53 K5
R188 G175 B124
#BCAF7C



FENTON CREAM

PMS 9141 C/U
C0 M0 Y25 K0
R242 G236 B192
#F2ECC0

PAPER: Baronial Ivory
Neenah Classic Crest
PAINT: SW6693/Lily
Sherwin Williams



FENTON GREY

PMS COOL GREY 9 C / PMS COOL GREY 10 U
C30 M22 Y17 K57
R117 G120 B123
#75787B

PAINT: SW6257/Gibraltar
Sherwin Williams

Color Palette Primary

TWO AT THE CENTER

Fenton Blue and Fenton Cream are the two main colors within the primary color palette. Color specifications are provided for print and digital, as well as for paper and for paint.

ACCENTS

A gold metallic is provided is provided for high-end applications for which a metallic inks can be used. It may be recreated in CMYK and RGB as a flat color. Fenton Grey is a cool grey that bolsters Fenton Blue and Fenton Cream.

RICH
JEWEL TONES



AMETHYST

PMS VIOLET C/U
C90 M99 Y0 K0
R68 G0 B153
#440099



FIRE OPAL

PMS 172 C/U
C0 M73 Y87 K0
R250 G70 B22
#FA4616



SAPPHIRE

PMS 2145 C/U
C100 M80 Y12 K3
R0 G78 B168
#004EA8



EMERALD

PMS 2418 C/U
C98 M27 Y79 K13
R0 G135 B62
#00873E



RUBY

PMS RUBINE RED C/U
C12 M100 Y46 K1
R206 G0 B88
#CE0058



TEAL TOPAZ

PMS 7467 C/U
C100 M7 Y36 K0
R0 G163 B173
#00A3AD

MUTED
JEWEL TONES



TOURMALINE

PMS 2645 C/U
C40 M44 Y0 K0
R173 G150 B220
#AD96DC



CITRINE

PMS 7409 C/U
C0 M31 Y100 K0
R240 G179 B35
#F0B323



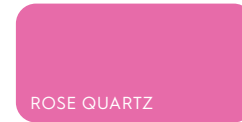
AQUAMARINE

PMS 283 C/U
C42 M9 Y0 K0
R146 G193 B233
#92C1E9



JADE

PMS 2255 C/U
C43 M0 Y49 K0
R134 G210 B149
#86D295



ROSE QUARTZ

PMS 218 C/U
C0 M63 Y0 K0
R229 G109 B177
#E56DB1



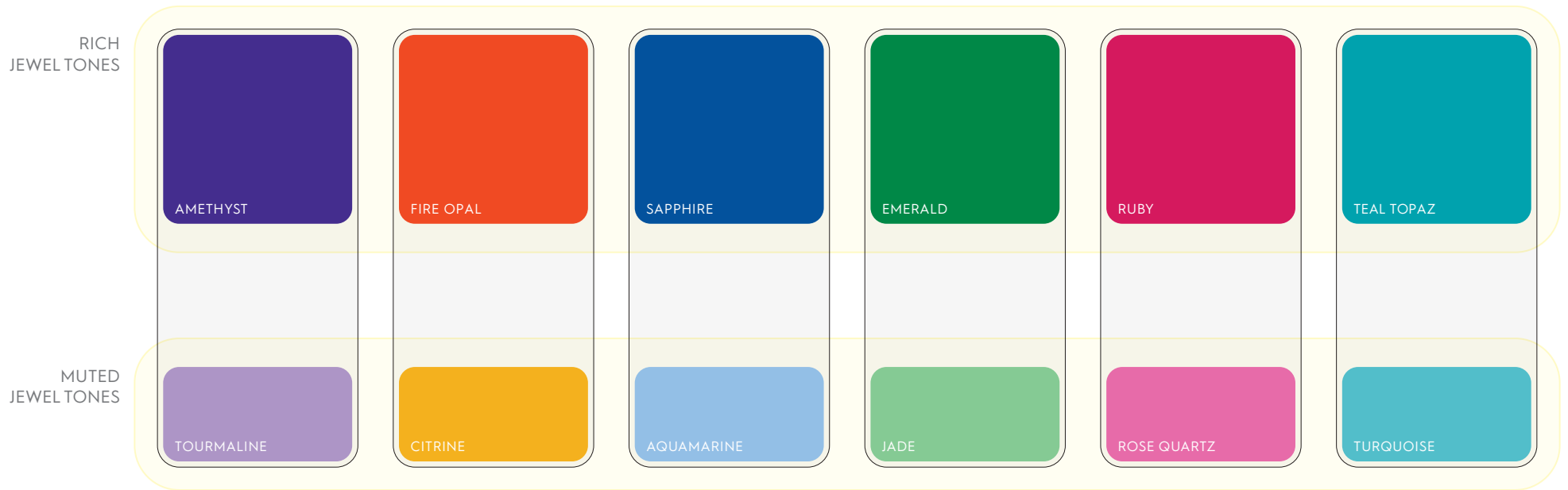
TURQUOISE

PMS 2227 C/U
C60 M0 Y25 K0
R89 G190 B201
#59BEC9

Color Palette Secondary

JEWEL TONES

Jewel tones; *noun*: any of various colors (such as amethyst, emerald, and ruby) that resemble those of gemstones. These colors are rich, vibrant and saturated, and are generally thought of as “universally flattering.” These secondary colors complement the primary palette and add a sense of luxury to the brand’s look and feel.



Color Palette Pairings

PAIRINGS

Each rich jewel tone pairs with its associated muted jewel tone creating a jewel pair: Amethyst with Tourmaline, Fire Opal with Citrine, and so on. The use of these pairs will primarily come into play when patterns are created or employed.

COLOR

Choose combinations carefully. Rich jewel tones should be used on other rich jewel tones, with use of the muted colors limited to its paired rich jewel tone color (i.e. Jade may be used with Emerald but would be jarring and discordant on Sapphire). More about patterns and color will be provided in the full guidelines.

HURME GEOMETRIC SANS 1
THIN (PREFERRED) OR LIGHT (LIMITED USE)

Headlines and large text
Headlines and large text

HURME GEOMETRIC SANS 1—ALL CAPS
REGULAR, BOLD OR BLACK

SUBHEADS AND CAPTIONS
SUBHEADS AND CAPTIONS
SUBHEADS AND CAPTIONS

HURME GEOMETRIC SANS 1
REGULAR/OBLIQUE (BOLD/BOLD OBLIQUE FOR EMPHASIS)

Body copy **and** smaller text such as callouts, etc.

Typography Primary

HURME GEOMETRIC

Hurme Geometric is a very clean and geometric yet friendly typeface. Various weights have been chosen for different uses as shown above. Following these guides will help to create a proprietary and recognizable type treatment very simply and with only one typeface purchase.

USE OF HURME GEOMETRIC LIGHT INSTEAD OF THIN

The Thin weight is preferred for headlines. Light is an option when production needs call for a more substantial weight.

FOR PURCHASE

Hurme Geometric Sans may be purchased for use for desktop and/or for web at www.myfonts.com.

DIGITAL

For digital applications such as PowerPoint where a default typeface must be chosen, use Arial. For all print or web applications where Hurme Geometric Sans *can* be used it *should* be used.

ON LIGHT OR WHITE BACKGROUNDS

Type on light or white backgrounds should be Fenton Blue or Fenton Grey—never black (except in the very rare black and white application).

When type size *on print applications* is 12 points or smaller, switch to 65% black instead of the CMYK build to avoid printing problems.



Headlines and large text
Headlines and large text

SUBHEADS AND CAPTIONS
SUBHEADS AND CAPTIONS
SUBHEADS AND CAPTIONS

Body copy and smaller text such as callouts, etc.

ON DARK BACKGROUNDS

Typography should be Fenton Cream instead of white on backgrounds of Fenton Blue or when used on photographs with sufficient contrast. White type should only be used in black and white applications.



Headlines and large text
Headlines and large text

SUBHEADS AND CAPTIONS
SUBHEADS AND CAPTIONS
SUBHEADS AND CAPTIONS

Body copy and smaller text such as callouts, etc.

Typography
Color



Imagery Style

JEWEL TONES

An image library will eventually be created for the Fenton brand. Its images will be saturated with rich jewel tones, but its subjects will be of everyday life. This image style supports the Brand Position and the Brand Pillars, focusing on the exaggerated and uncommon beauty of an idealized life.

NOTE

The lifestyle photography in these guidelines have not been purchased for use: they are for internal use as look-and-feel examples only.



Patterns

RICH AND DECORATIVE

imagery and color are important tools in the brand toolkit. To tie together these elements six primary patterns based on the symbol have been created. These overlay flat color and photography to create a distinct and wholly-ownable look and feel. More rules for their use will be provided in the full expression of these guidelines.

TWO TYPES

Patterns are provided in two variations: filigree and solid. Three filigree patterns and three solid patterns are provided for use. For less visibility through the pattern or for more coverage over a solid color, choose a solid pattern. Similarly, filigree patterns let the viewer see more of the image and cover less of the background.

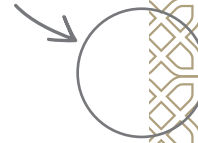
OK:
Pattern bleeds off edge



OK:
Edge of pattern
is visible



NO:
Edge of pattern
is masked and
incomplete

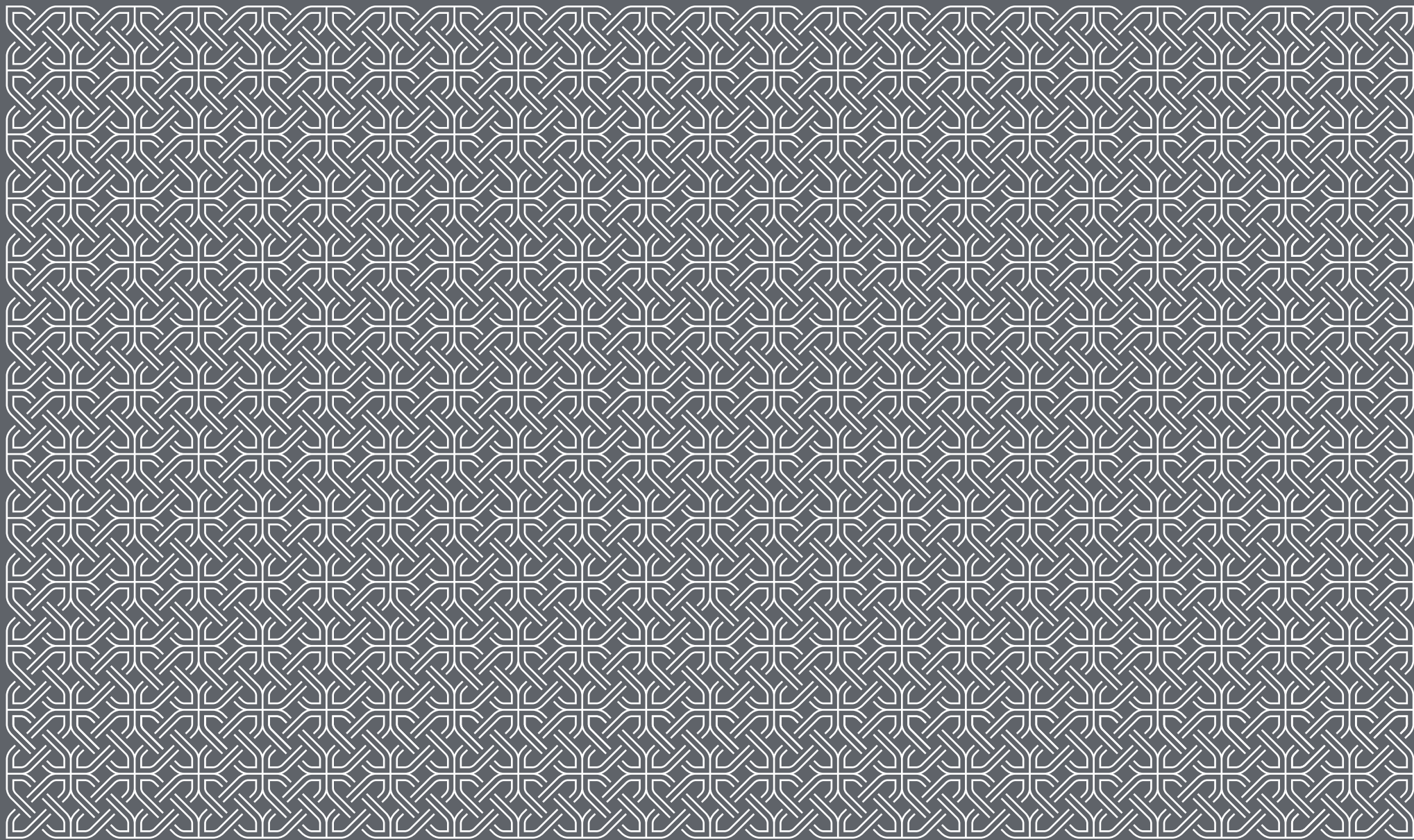


Pattern Use

Edges

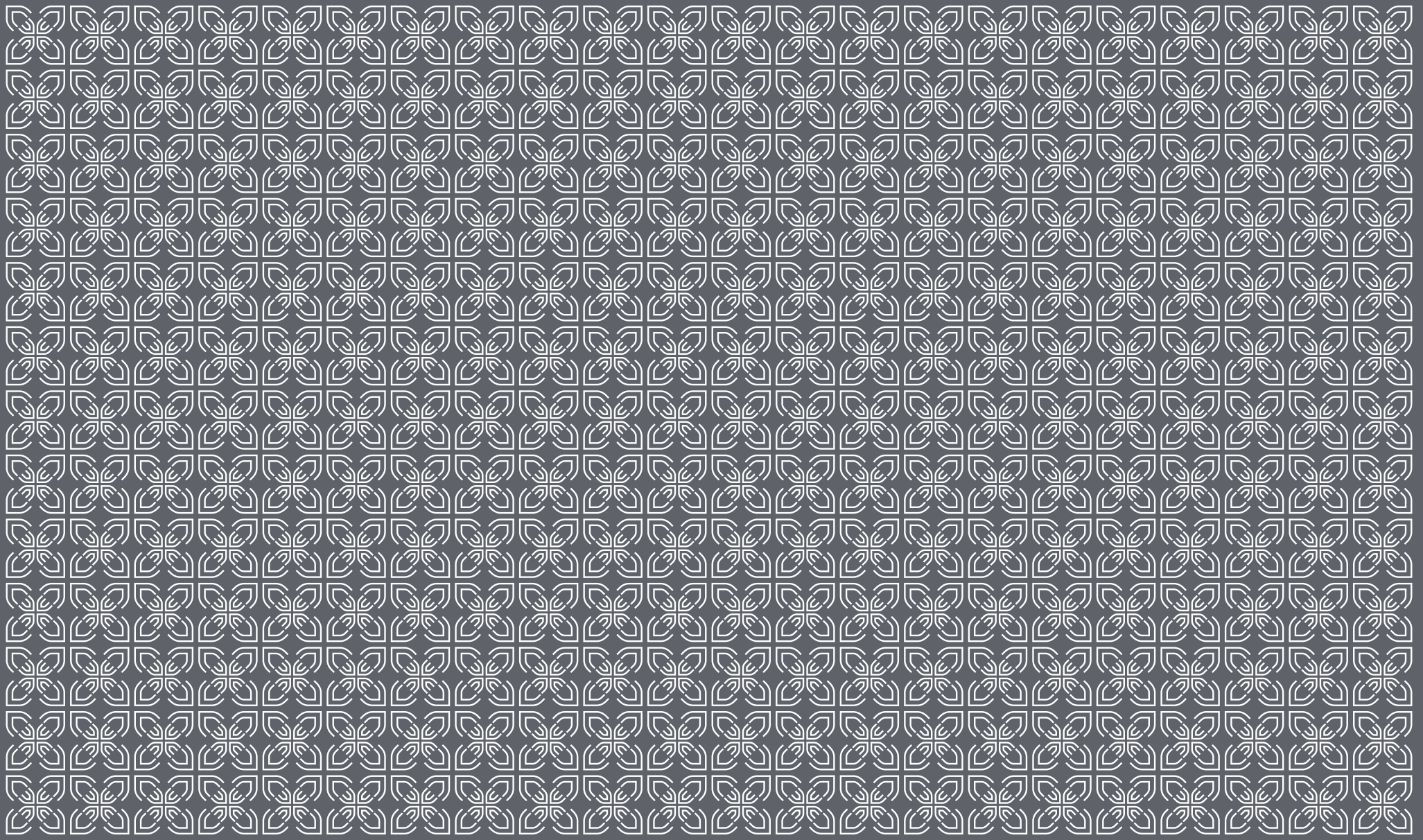
USE OF PATTERNS

Patterns should not be masked out: the edges of the patterns should be visible unless they bleed off the page. When the edges are not complete the patterns look incomplete and unfinished. The edges of the patterns are themselves a subtle design element.

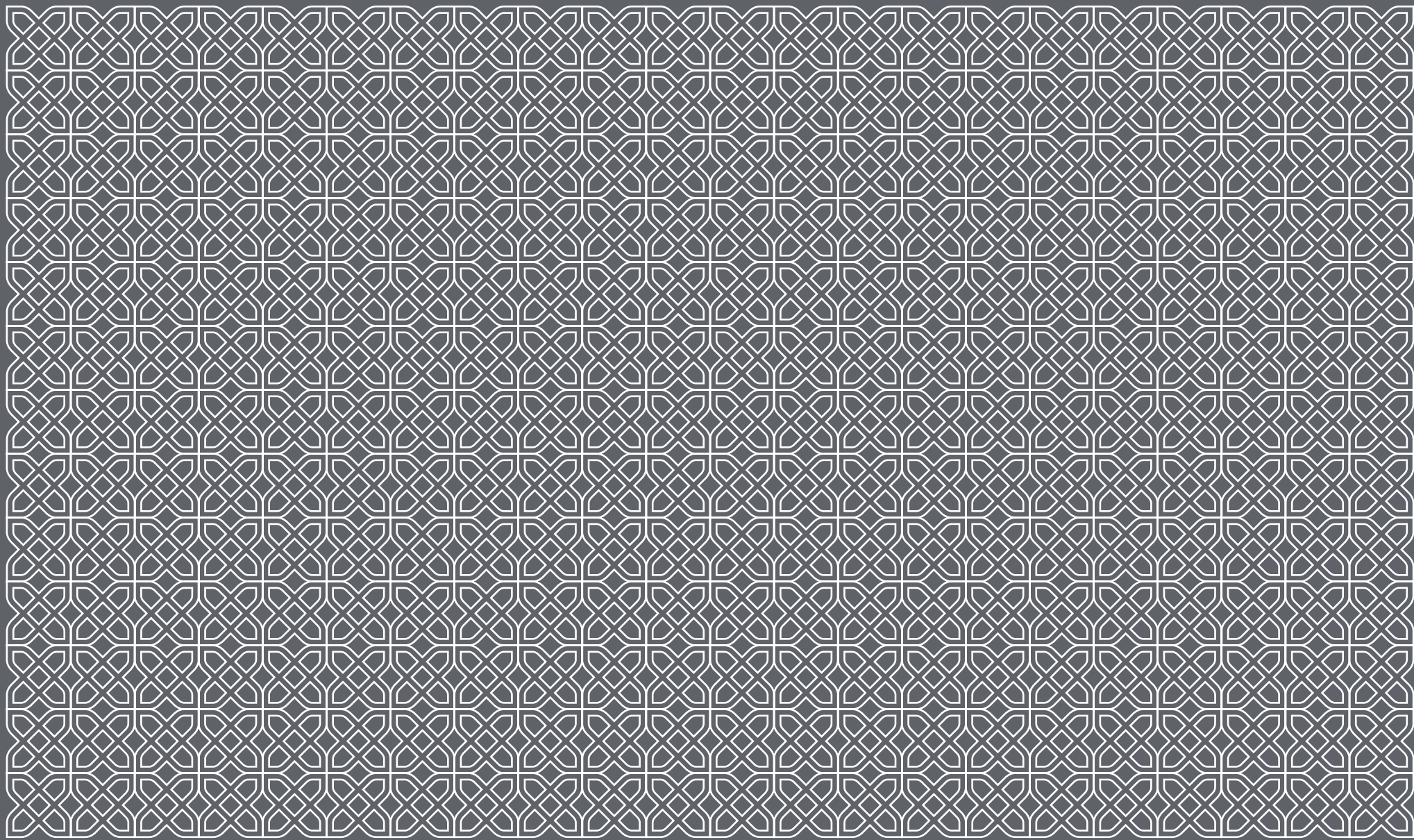


Pattern

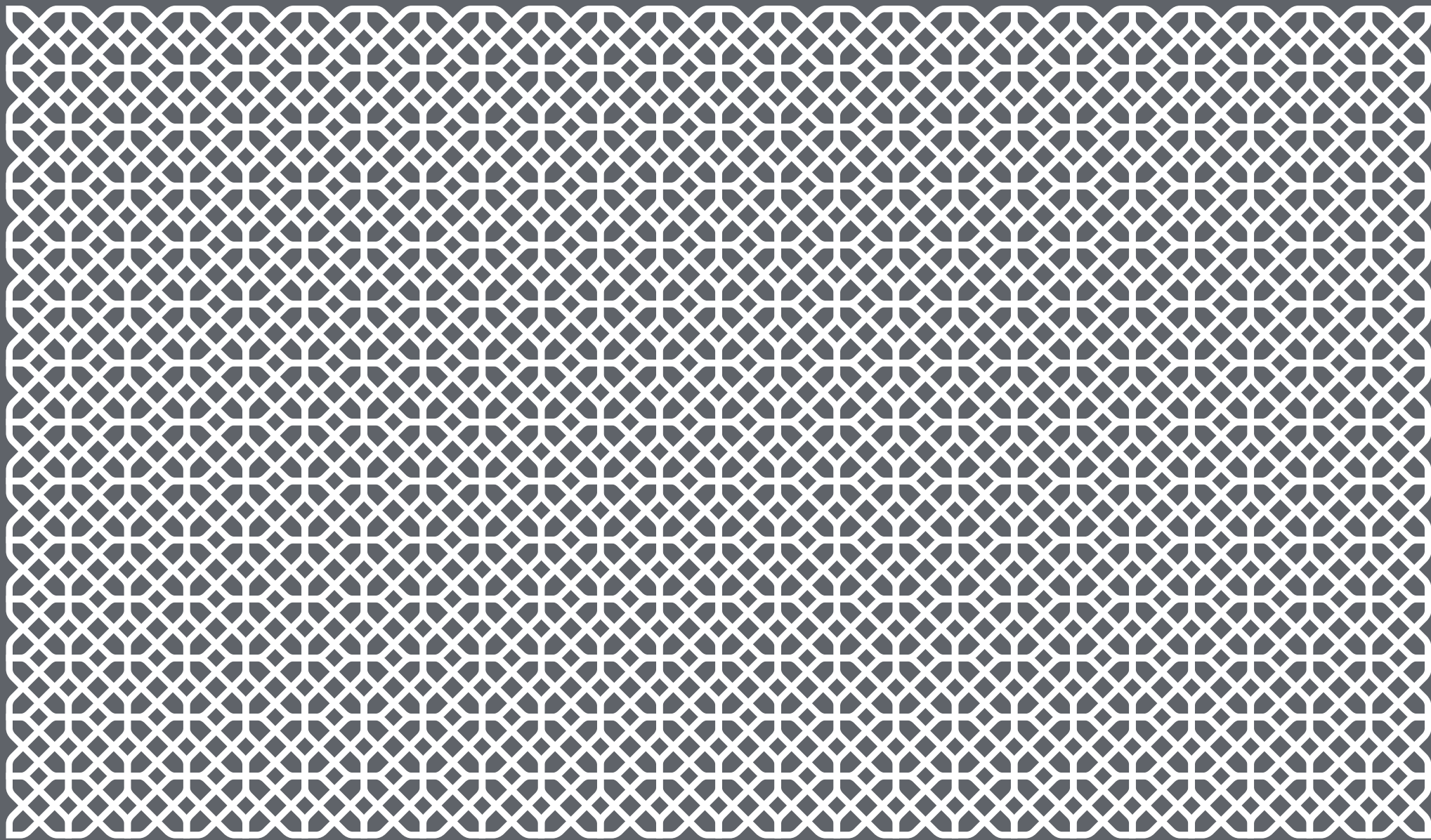
Filigree 1



Pattern
Filigree 2

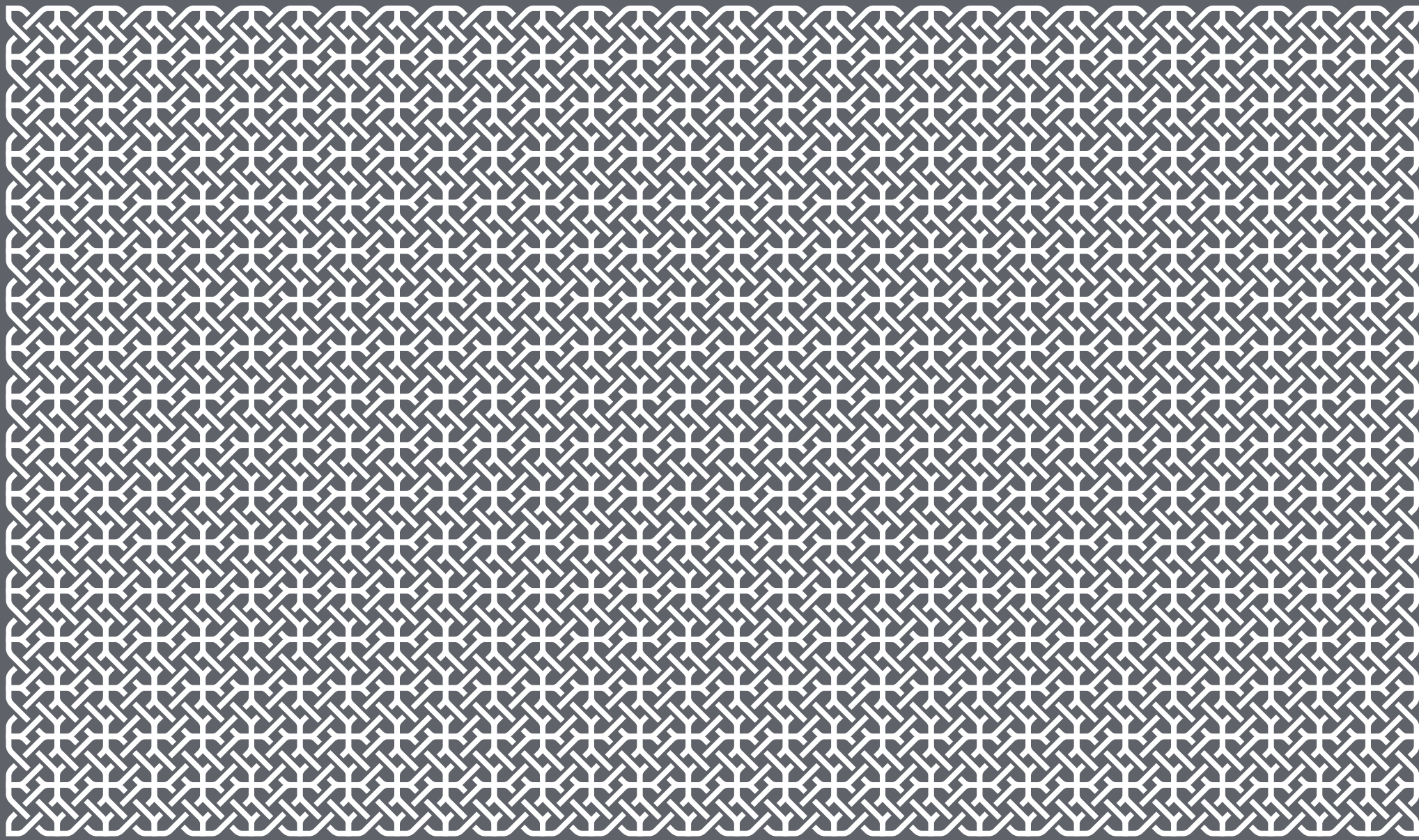


Pattern
Filigree 3



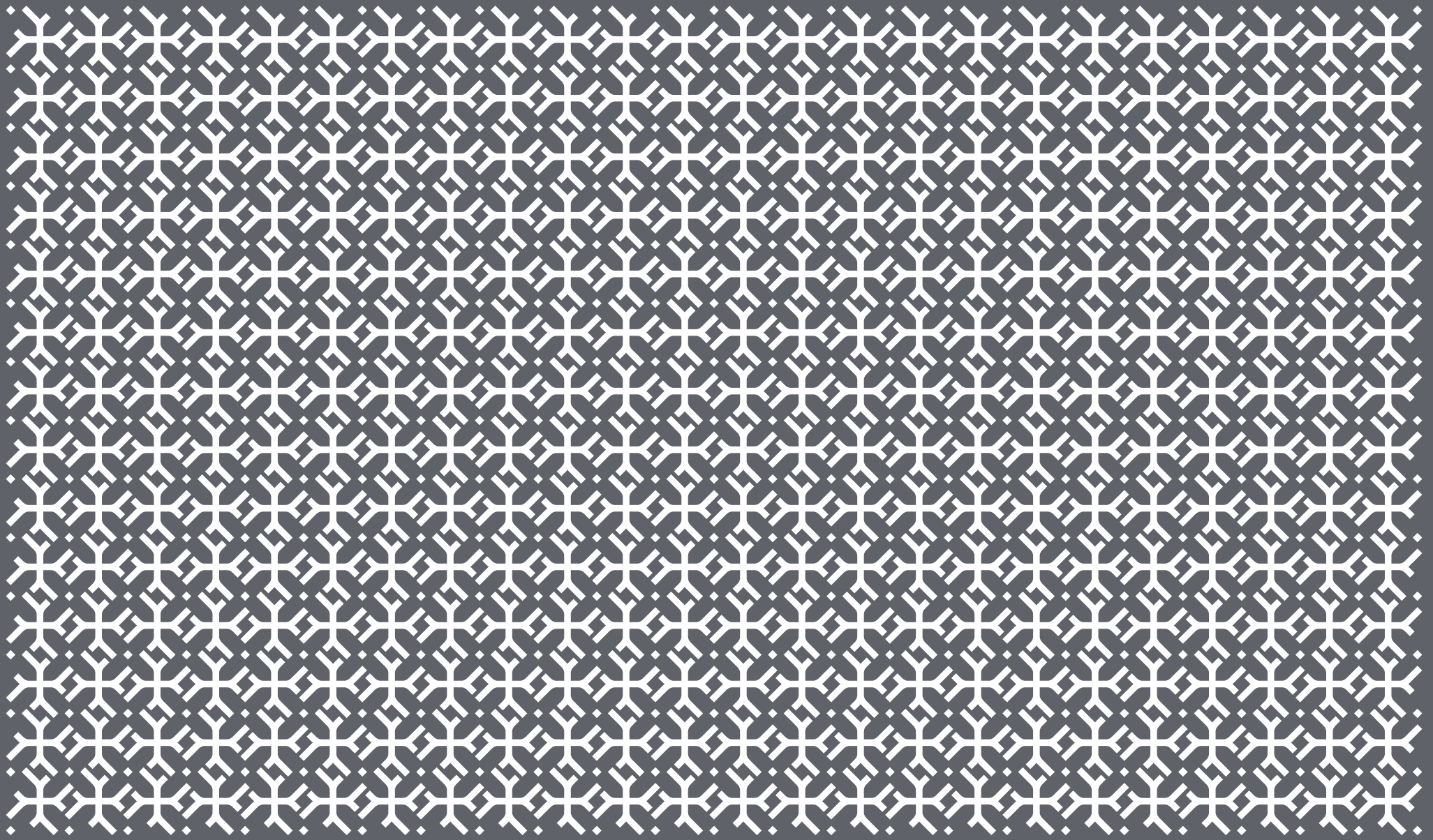
Pattern

Solid 1



Pattern

Solid 2



Pattern

Solid 3



Bee Element

ANOTHER ELEMENT

The Fenton bee will be both a mascot and a symbol of connection to the community and to environmental conservation. This symbol will be used both in application and onsite as an extra element and fun touchstone. The bee element visually ties to the Fenton symbol.

Honeybees, like humans, are social creatures; little buzzy colonizers working together to construct and sustain a dynamic community—a whole lot like what we’re creating here at Fenton. That’s why we’re looking to the bees, not only as a model for the humming, hustling, connective place we’re building, but also as a symbol for our commitment to environmental conservation within it. The wildflowers and natural surroundings here in our corner of North Carolina rely on pollination to thrive, and we’re designing a landscape that’s an oasis for all of us—bees included.

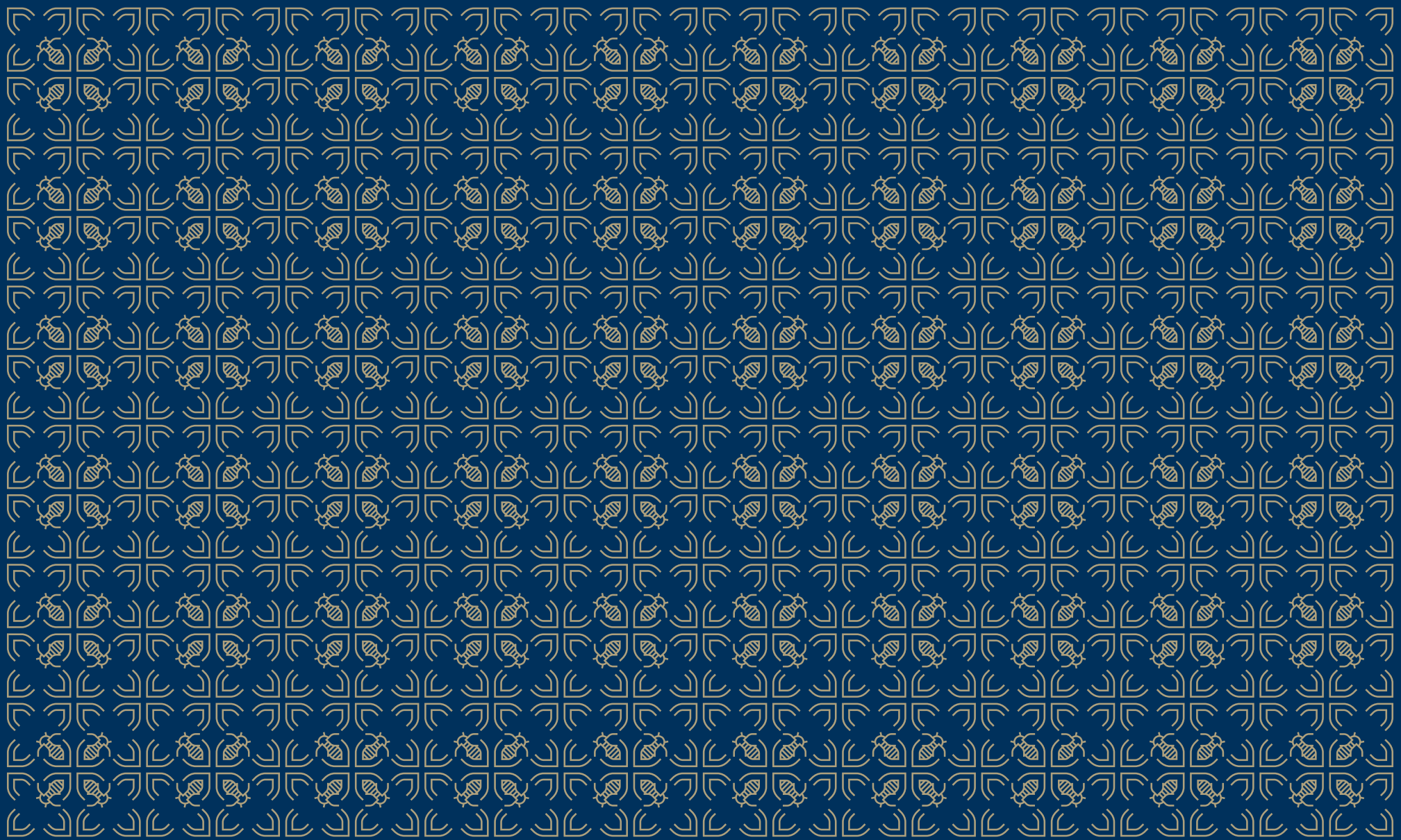
Bees Magic Paragraph

WHY BEES?

This magic paragraph explains the bee concept and how it relates to the Fenton brand. It will help explain the concept to various target audiences and guide development of the bee concept.

NOTE

Tone of voice and messaging styles will be further developed in the full expression of the guidelines; however, in the interim, please use this magic paragraph to guide tone of voice. Avoid using any bee clichés or puns in writing, such as “Bee happy at Fenton!”



Bee Pattern

CONNECTION TO THE BRAND

The bee element is woven into the brand with its own pattern, visually linking the two symbols and creating an ownable pattern.

SINGLE AND MULTICOLOR

Unlike the other patterns, the bee pattern is provided in both single colors and in some two-color variations. These are not provided in every color combination—do not create additional variations.

Sample Applications
Shopping Bag



Sample Applications
Windows



coming soon


FENTON

Sample Applications
Swag—Mugs



Sample Applications
Swag—Scarves



Sample Applications
Signage



Sample Applications
Architectural Elements

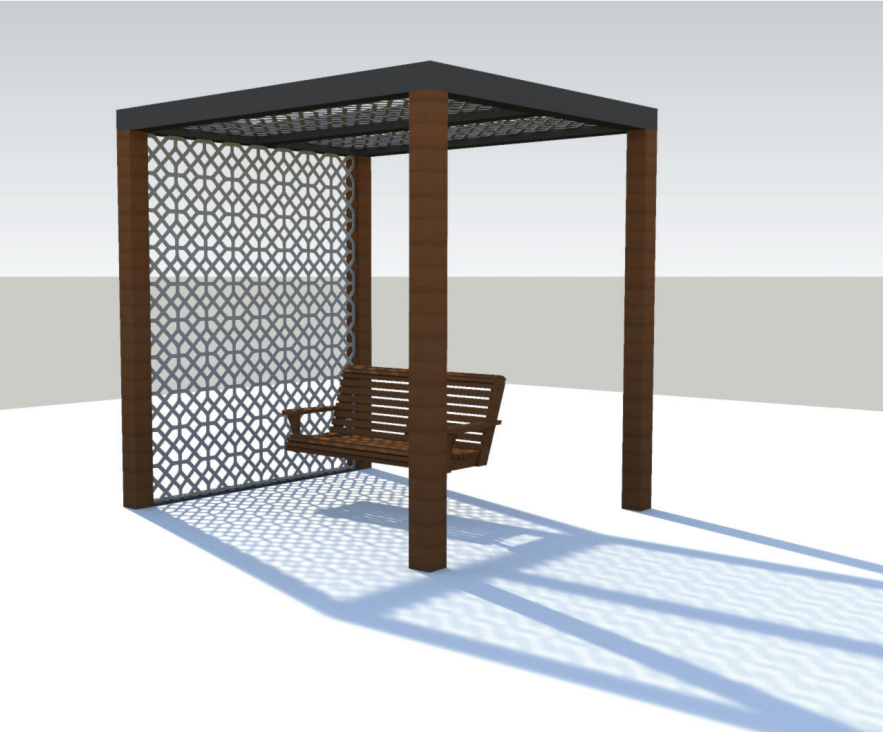


IMAGE FILE FORMATS

RASTER IMAGES

Pixel-based images that are resolution dependent (must be used at sizes with adequate pixel size), primarily photography and digital art. File formats that are raster images: JPG, GIF, PNG, TIFF, and PSD.

Files for Fenton have been provided in JPG and PNG format. PNG files have transparency and are for digital uses only. JPG files are provided in CMYK (for printing) and in RGB (for digital).

VECTOR IMAGES

Curve/algorithm-based images that are resolution independent (can be endlessly scaled). Logo, typography and icons are vector images. Types of vector files: AI, EPS, and PDF.

Files for Fenton have been provided in all three of these formats. Third-party vendors such as designers and printers will prefer one format over another, so all three are provided. AI files are provided in both CMYK and RGB.

IMAGE COLOR FORMATS

CMYK

CMYK is for printing. The acronym stands for Cyan, Magenta, Yellow and Key (Black) which are the four colors used in combination to create colors. CMYK process is pigment based.

PANTONE (PMS) PROCESS

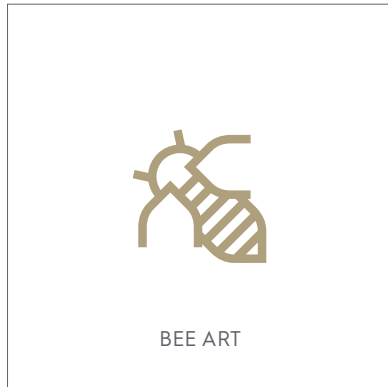
Pantone printing takes precise mixes of ink to create an exact color. Metallic colors cannot be created using CMYK so are provided as PMS colors.

RGB

Digital assets are provided in RGB. Red, Green and Blue are the three colors of light combined to make all colors. RGB process is light based.

File Formats

Here's a primer for the acronyms in the Fenton file nomenclature. These will help with choosing the appropriate file to use.



File Library

Click the links above to access the final art files for logo art and brand elements.



Contact

Columbia Development
Walker Sojourner
walker@columbiadevelopment.com

IMBIBE, a brand design firm
guidelines@imbibe.info
imbibe.info