

**FENDER**

**Visual Development Guide**

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# Introduction

A strong identity system only works when it is used consistently. This Visual Development Guide outlines the rules for how the visual system should be applied, helping ensure the brand remains clear, recognizable, and true to its intended design.

MISSION STATEMENT

**We empower people everywhere to create, share, and shape culture through sound, because music connects us and inspires us to build a more expressive and participatory world.**



## Three key phrases

The key is to communicate individuality through musical elements without being too literal—something that works across small digital icons, print, and larger visuals.

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### CREATE

#### Sound as identity

This concept reframes Fender's role from simply making instruments to enabling people to express who they are through music, positioning the rebrand around identity, cultural participation, and personal meaning rather than product heritage alone.

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### SHARE

#### Sparks of imagination

The rebrand emphasizes creativity as an active process—encouraging experimentation, learning, and artistic discovery—shifting Fender from a performance-focused brand toward one that supports creation at every stage.

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### SHAPE

#### Circles of synergy

This idea guides the brand toward shared musical experiences, highlighting collaboration, education, and participation as central to Fender's evolution into a platform that connects creators rather than serving individuals in isolation.



## Round One

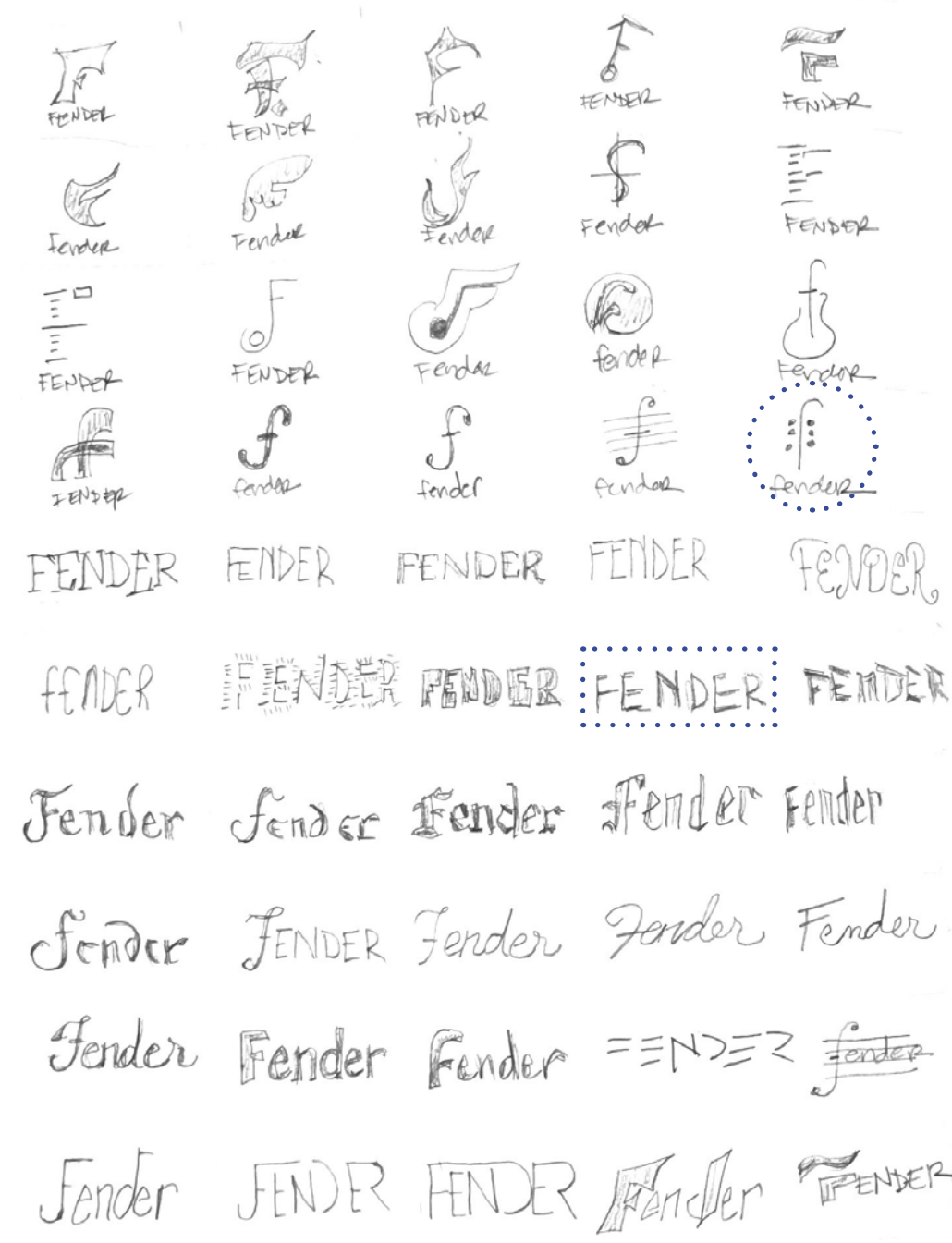
Sketches generated in three divergent directions based on key phrases. Symbolic marks, graphic marks, and wordmarks were roughly sketched out and then selected and refined.

# Rough sketches 1/3

CREATE | SOUND AS IDENTITY



Rough sketches brought out organic ideas that resonated with the founder's name, brand origins, and abstract symbols in culture.



# Rough sketches 2/3

SHARE | SPARKS OF IMAGINATION

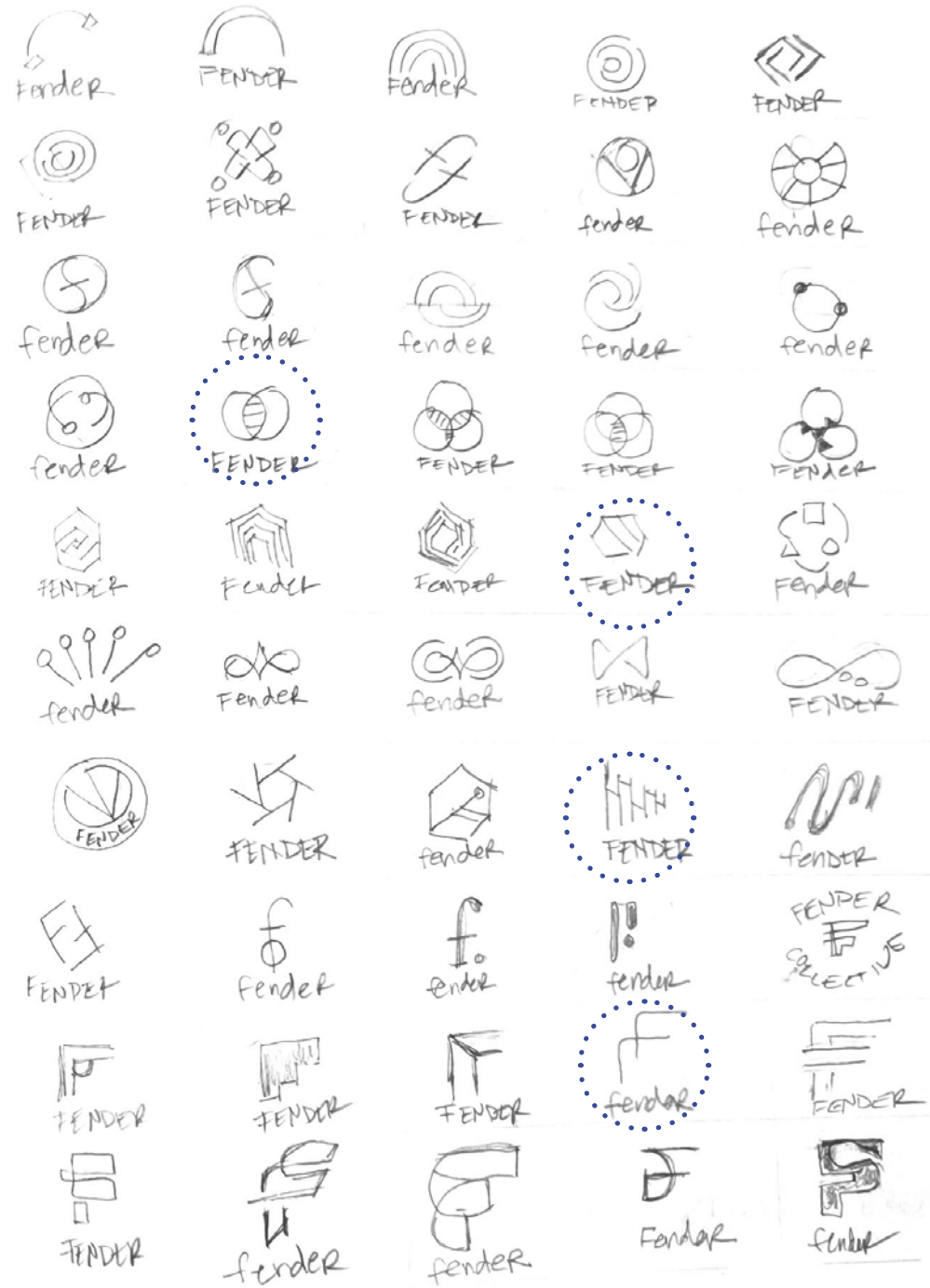


Additional explorations focused on symbols for creativity itself, including stars, light symbols, and typefaces built with geometric shapes.



# Rough sketches 3/3

## SHAPE | CIRCLES OF SYNERGY



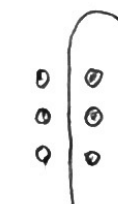
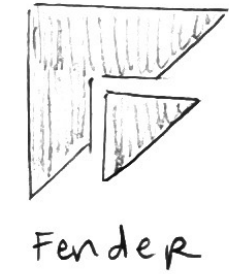
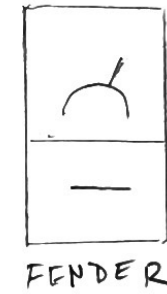
This set of explorations uncovered ideas around community connection, music harmonization, and continued focus on easy brand recognition.



## Refined sketches 1/3

CREATE | SOUND AS IDENTITY

These refined choices focused on sketches that would easily connect the brand with ideas around dynamic sound, digital instruments, and the founder's name.

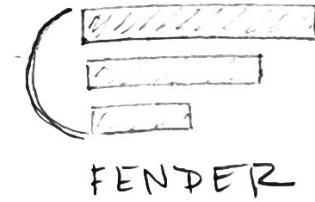
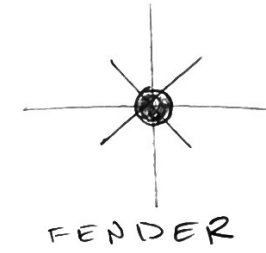
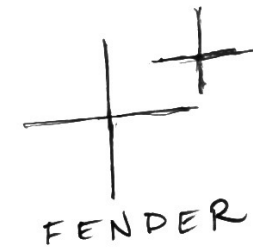


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## Refined sketches 2/3

SHARE | SPARKS OF IMAGINATION

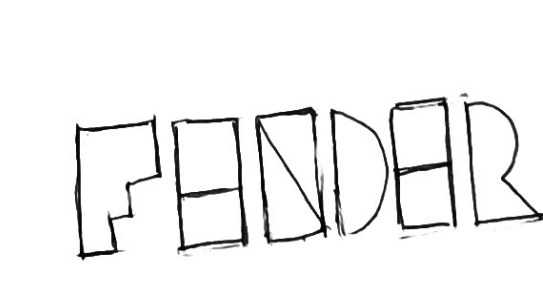
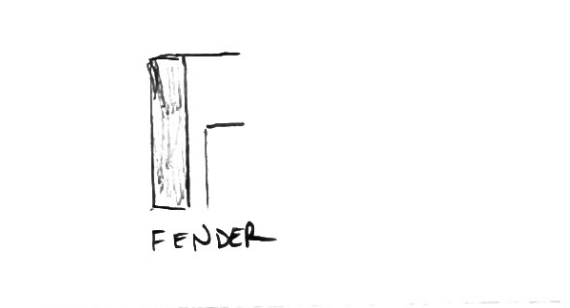
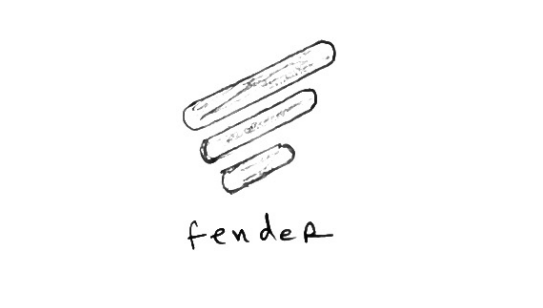
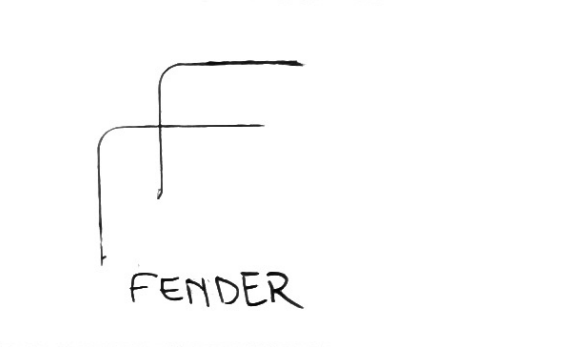
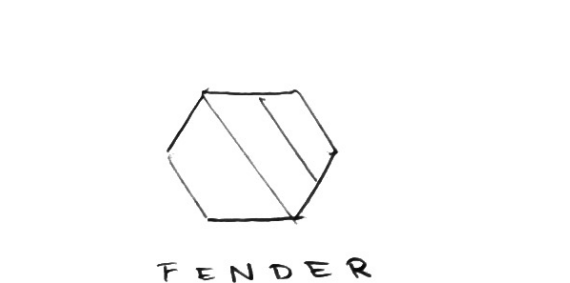
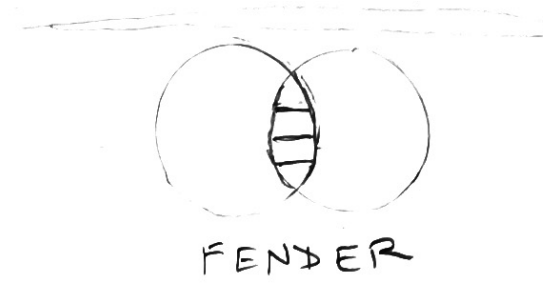
These refined choices focused on sketches that would easily connect the brand with ideas around spark symbols, the night sky, and intelligent idea generation.



## Refined sketches 3/3

SHAPE | CIRCLES OF SYNERGY

These refined choices focused on sketches that would easily connect the brand with ideas around connectivity, harmonization, and synchronized activity.

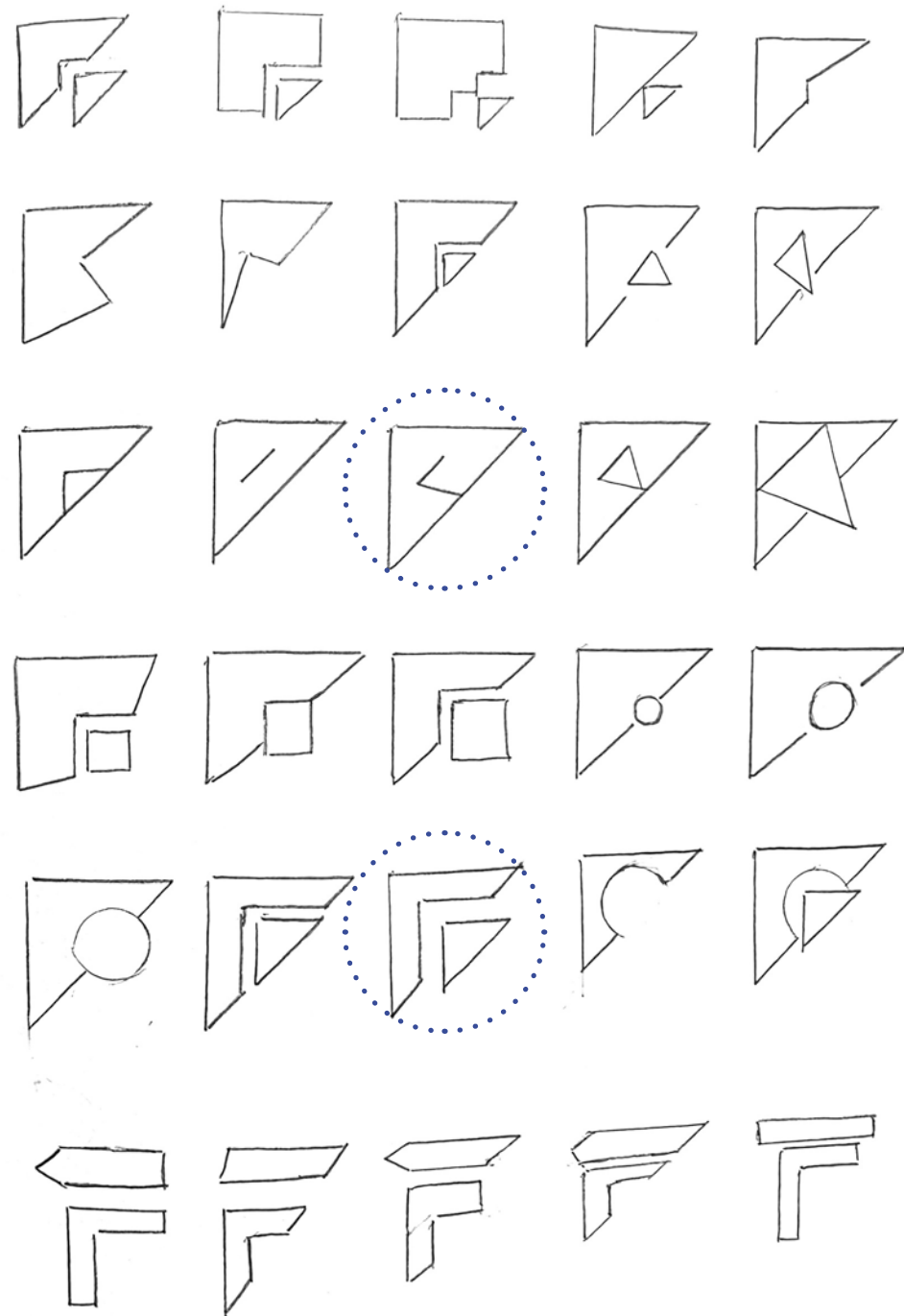


## Round Two

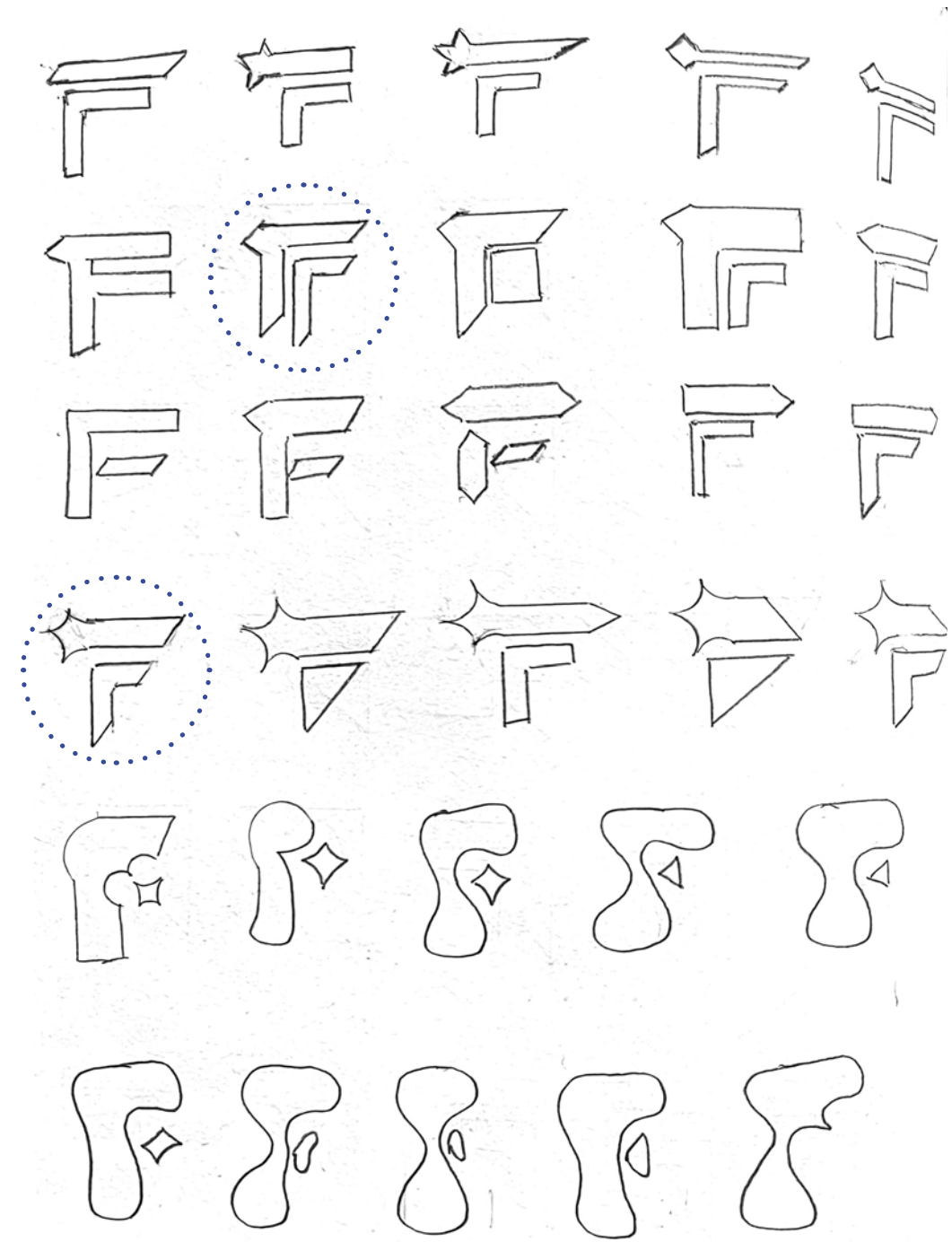
Using minimalist/organic shapes, ten solid, refined sketch/computer-hybrid generated comps distribute a mix of symbolic, graphic, and wordmark solutions.

# Rough sketches 1/2

CREATE | SPARKS OF IMAGINATION

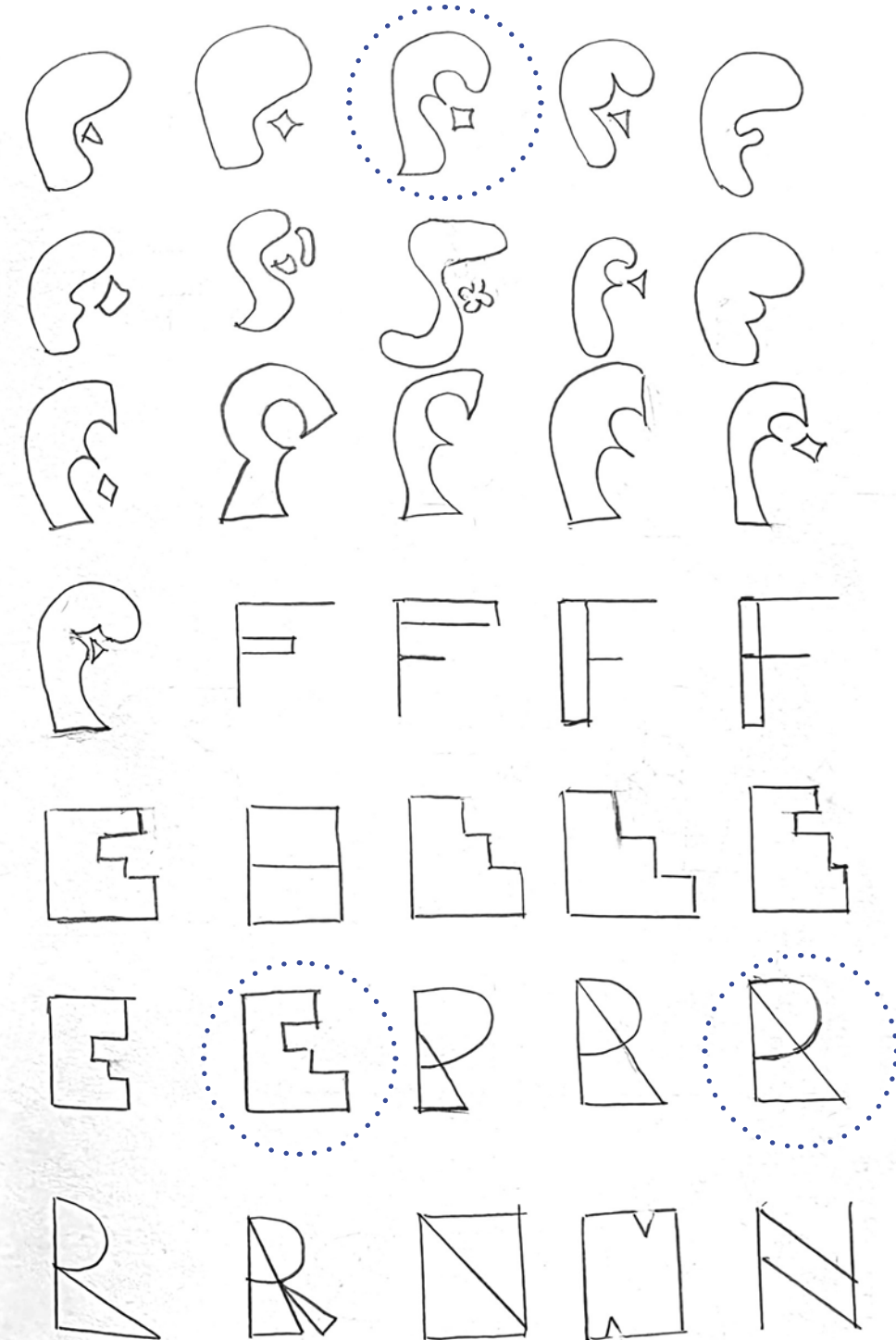


This set of explorations uncovered ideas around creative dynamism, abstract inter connectivity, and geometric minimalism.

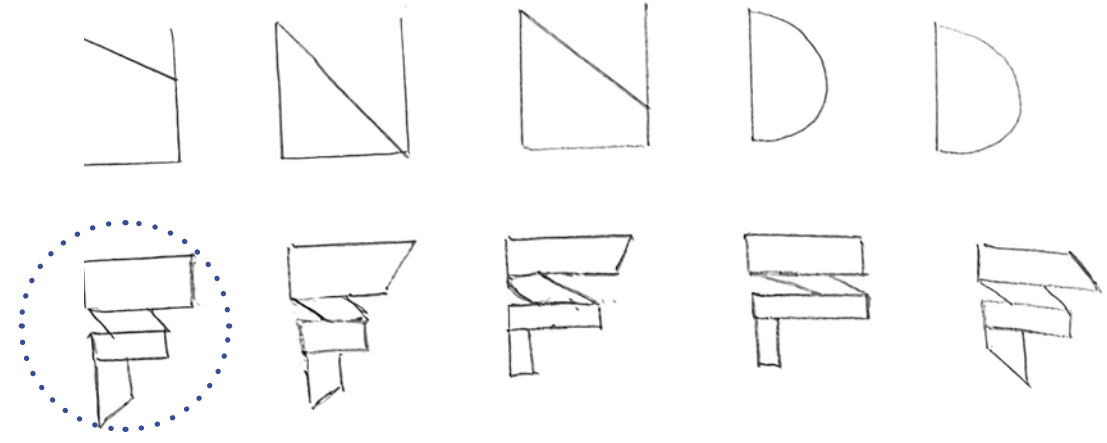


# Rough sketches 2/2

CREATE | SPARKS OF IMAGINATION



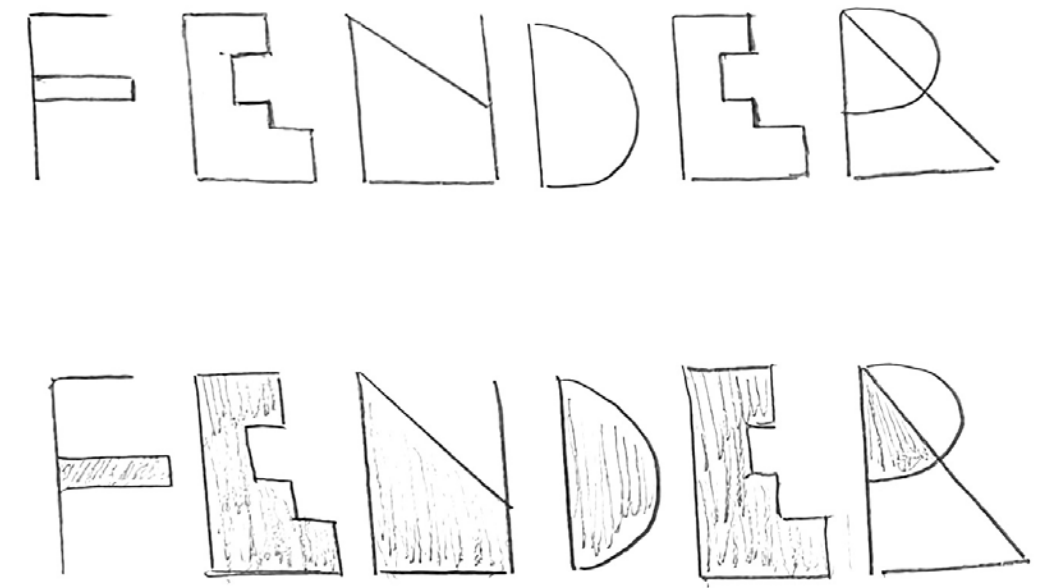
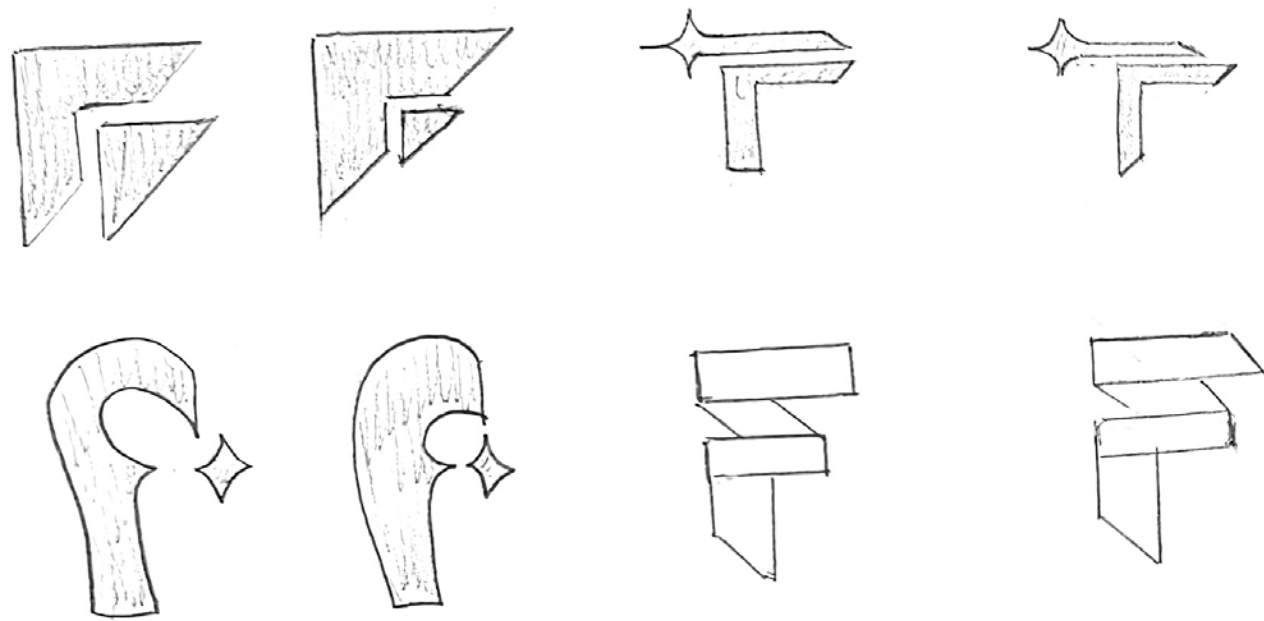
Idea circling around the brand letter "F" illustrated in amoebic and geometric shapes were explored.



# Refined sketches

CREATE | SPARKS OF IMAGINATION

Using geometric shapes, a wordmark was explored using lines and shading options.

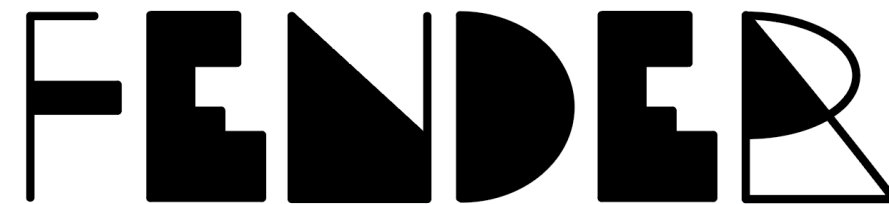
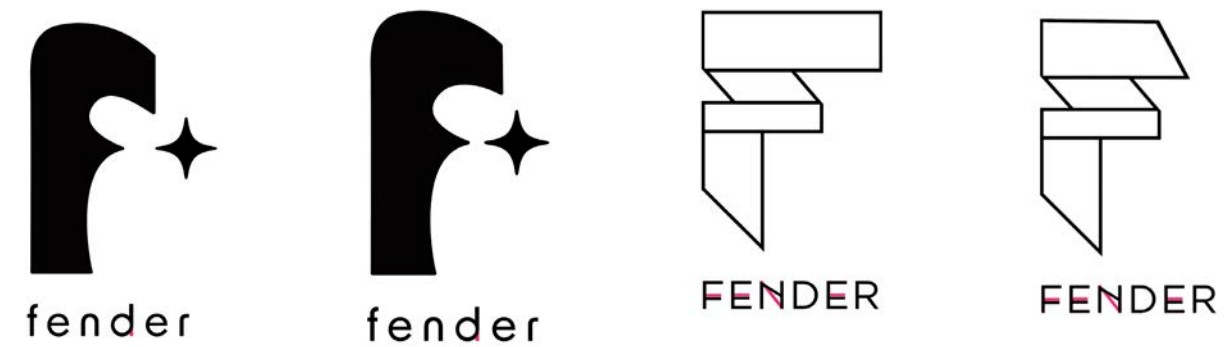
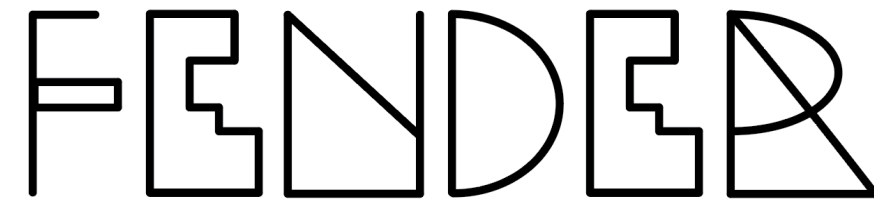


After a second round of sketching, ideas focused on connectivity and dynamic ways of expressing the letter "F" received more detailed focus.

# Computer comps

CREATE | SPARKS OF IMAGINATION

The best of the refined explorations were then moved into a digital space for more precise conceiving.

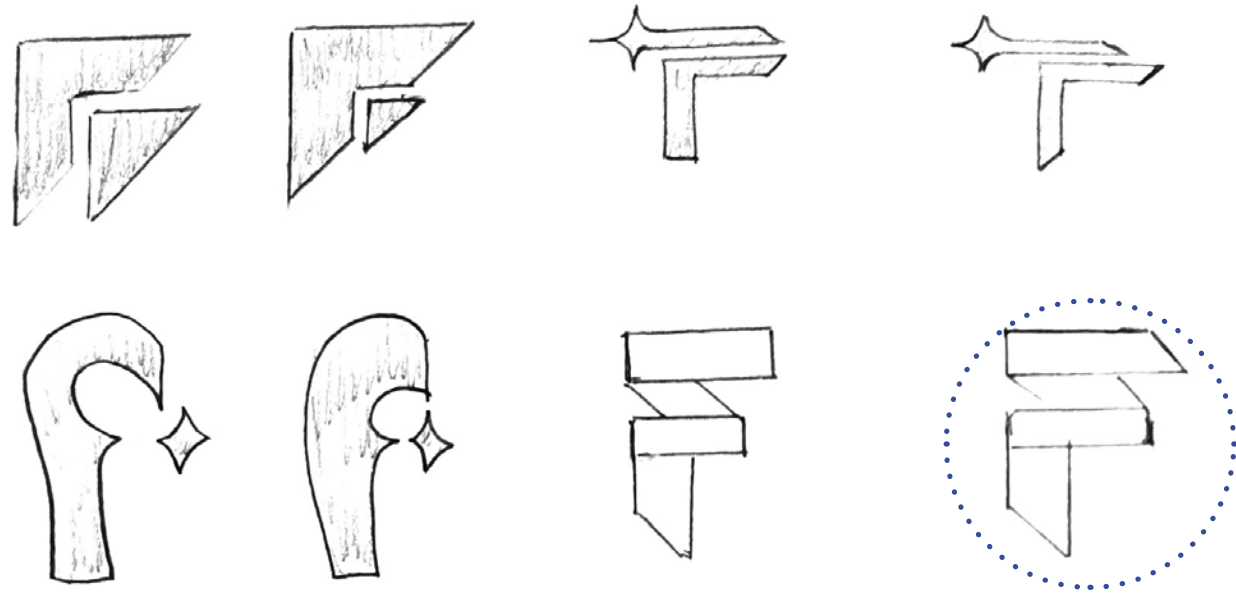


## Round Three

Looking for ways to align shapes and develop a relationship through negative space, three refined sketch/computer-hybrid generated comps distribute a mix of symbolic, graphic, and wordmark solutions.

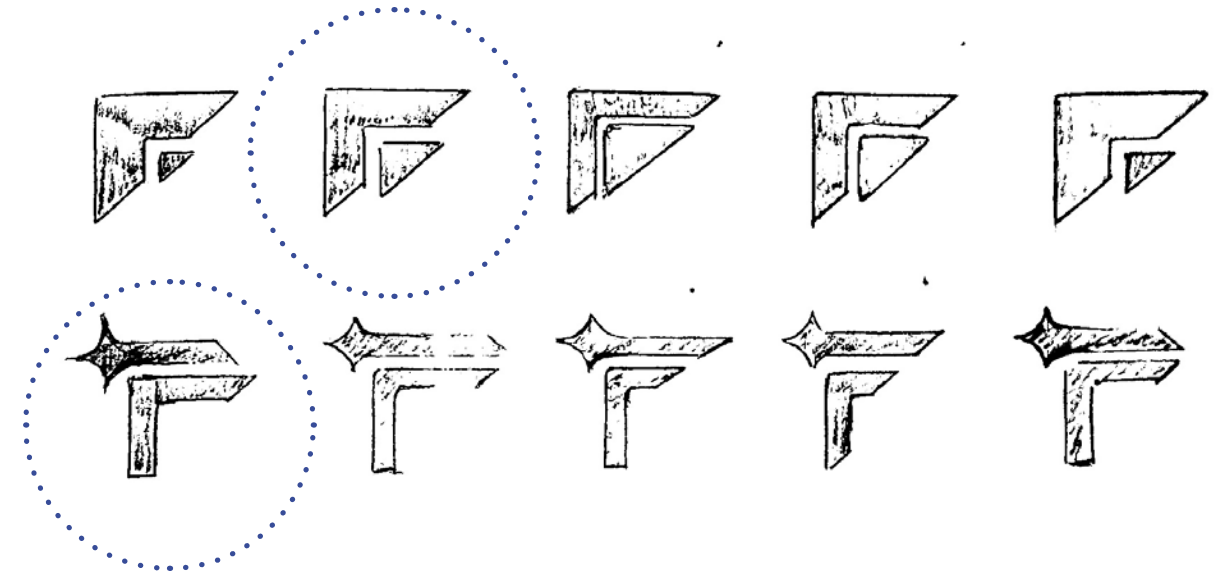
# Hand sketches

CREATE | SPARKS OF IMAGINATION



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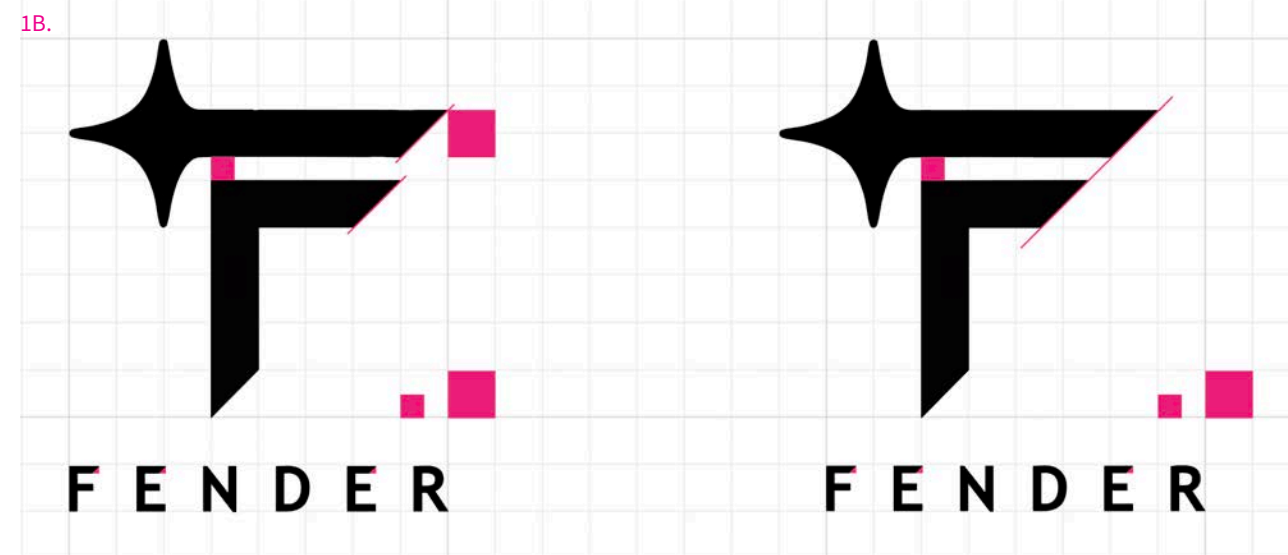
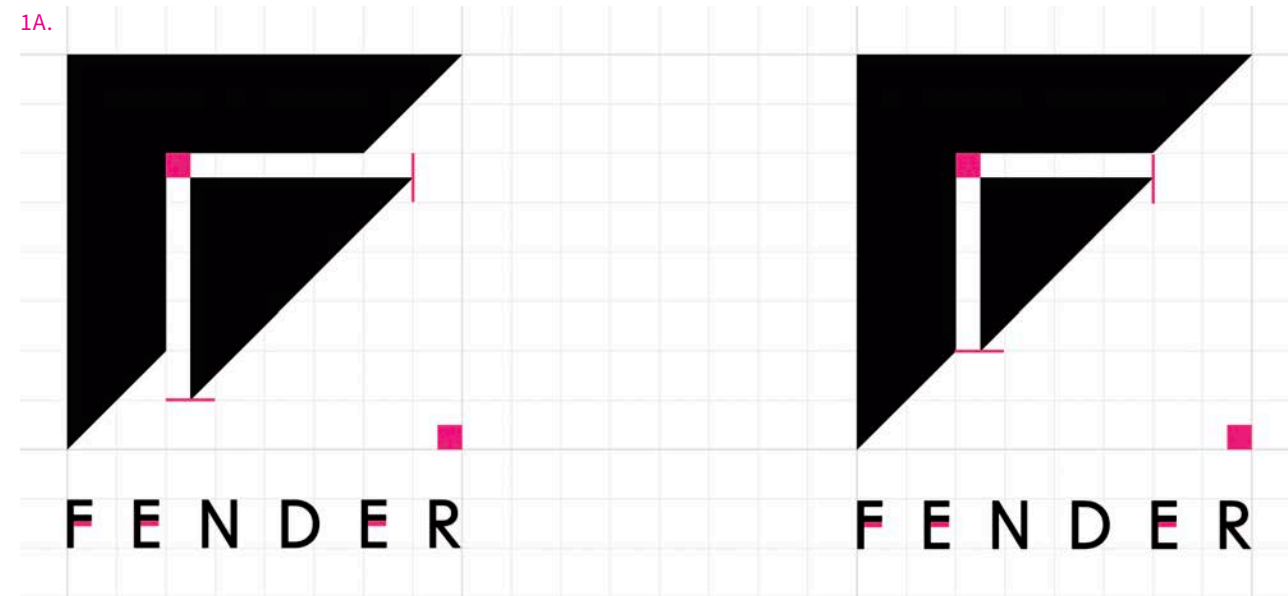
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A final round of sketching allowed me to explore the shapes I was conceptualizing even further—using paper and pen to let my mind play with shapes and sizes more quickly.

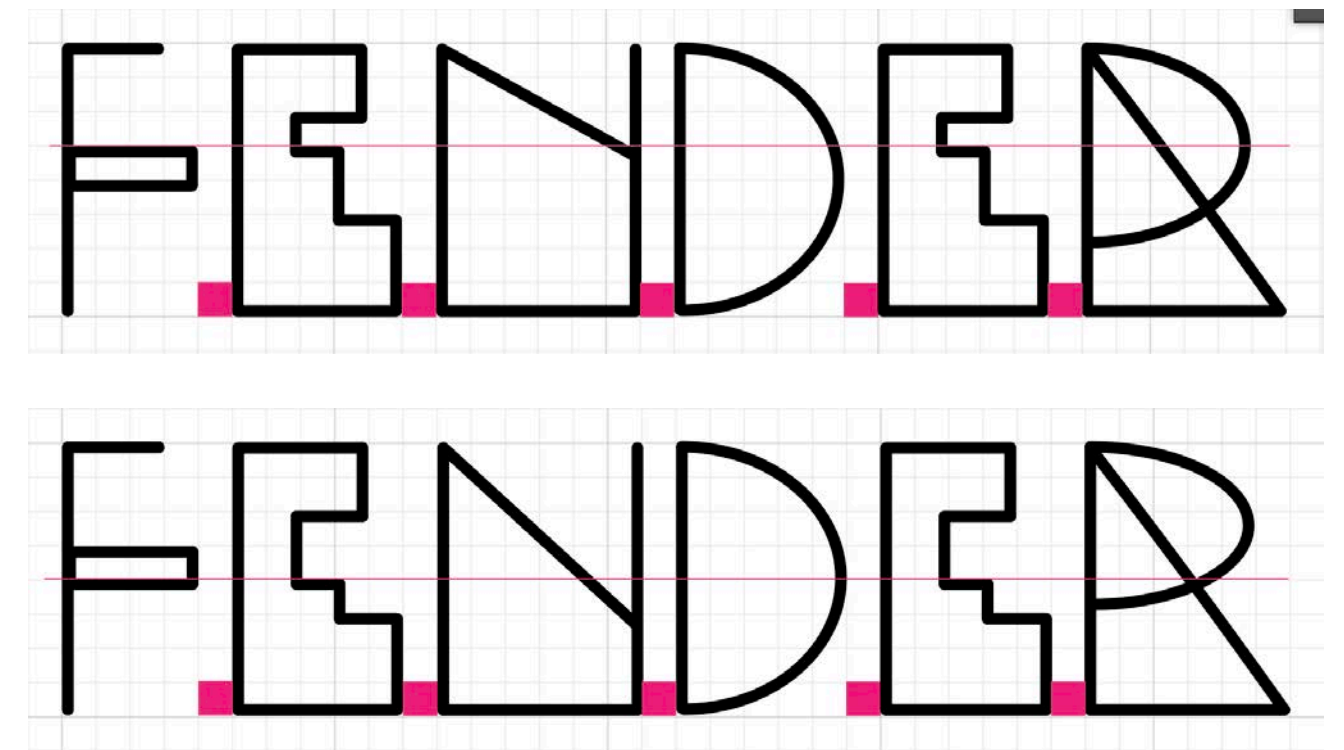
# Digital sketches

CREATE | SPARKS OF IMAGINATION

1A. Logo aligned on a grid. Spacing determined by 1/2 grid space. Typeface is adjusted by hand.



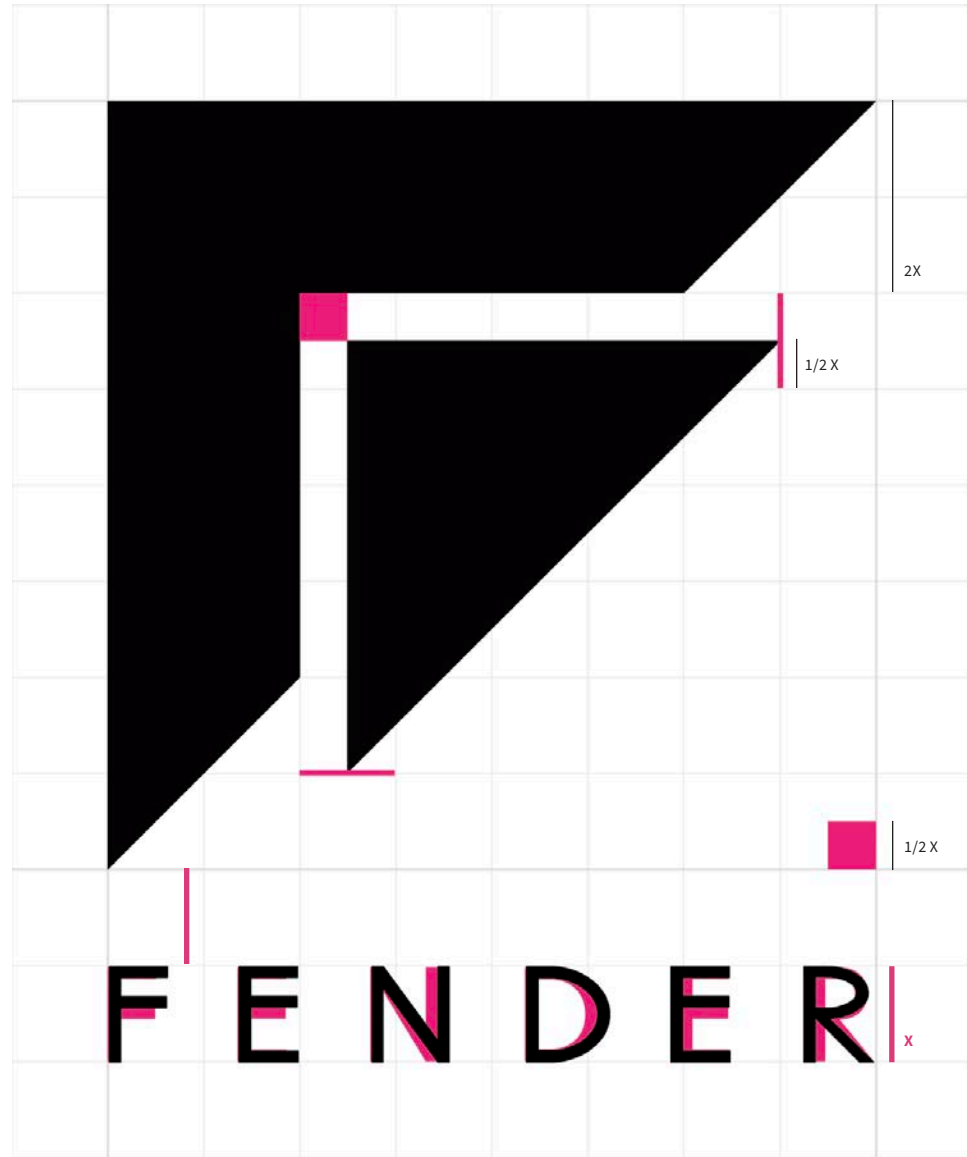
1C. Letterforms aligned on a grid. Spacing determined by one grid space. Typeface is adjusted by hand.



1B. Logo aligned on a grid. Spacing determined by full or 1/2 grid space. First logo angle matches grid; second logo angle is 45 degrees. Typeface is adjusted by hand.

# Final logo anatomy

## COMPONENTS



The logo relies on a grid system to align each element and allow for sufficient spacing. The logo type has been hand set to increase the x-height and character width. When designing for larger or smaller spaces, the logo should always maintain this optical alignment.

# Final logo colors

## ENSURING SCALABILITY



The final logo uses abstract minimalism to create a dynamic mark that subtly references the letter “F.” Its simple geometric form ensures scalability across platforms, while the triangular shapes suggest a play button, symbolizing music creation and forward momentum. Their upward movement reinforces a sense of optimism and progress.

The logotype has been carefully refined with a taller x-height to improve legibility and create a more open, optimistic presence. Set in an uppercase sans-serif typeface, it conveys clarity, stability, and a contemporary character that aligns with Fender’s evolving identity.



# Research

## SIMILAR REGISTERED LOGOS

To confirm the logo did not infringe on existing trademarks, I conducted a reverse image search using the mark and reviewed visually similar logos associated with other companies.



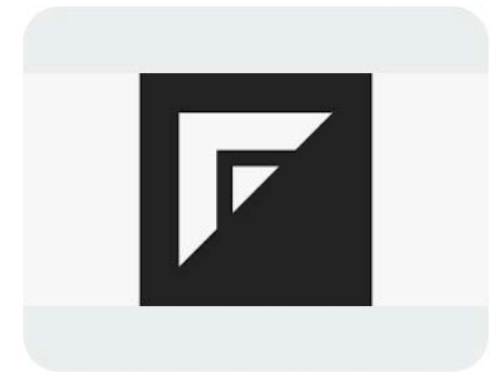
Armus Digital Home



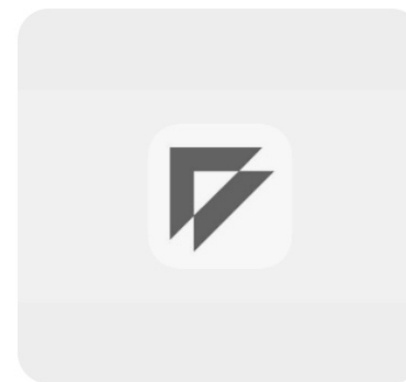
public.com  
Buy Daikin Industries Ltd Stock –  
DKILY Stock Quote Today ...



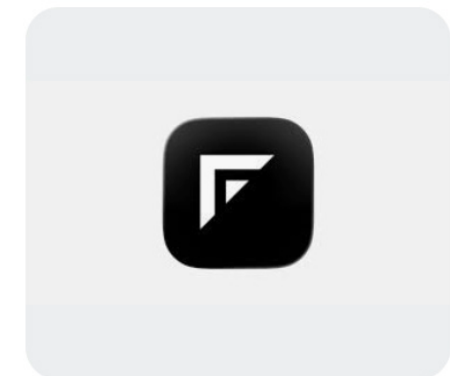
fidem.jp



Google  
First Church, OK - Apps on  
Google Play



Apple  
Assemposa App - App Store



Apple  
TechFeed App - App Store

## Inspiration

Ten solid, refined sketch/computer-hybrid generated compositions as a distributed mix of symbolic, graphic, and wordmark solutions.

## Asking deeper questions

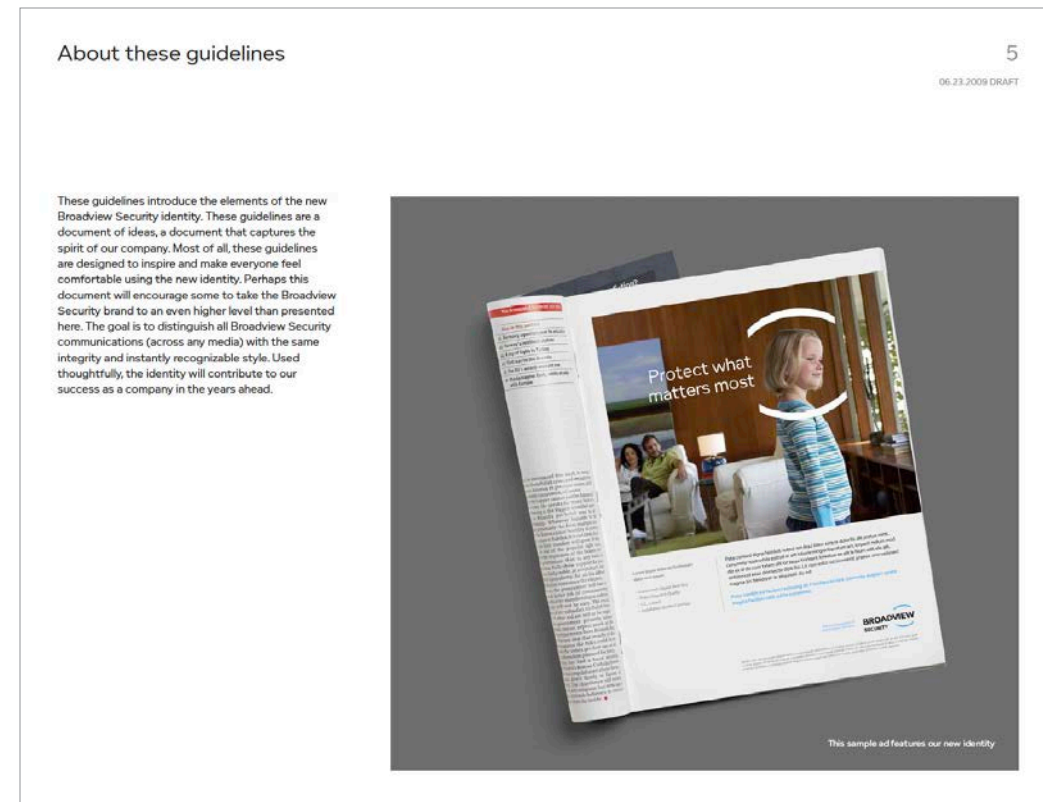
Inspiration, for me, goes far beyond collecting mood boards or saving images that look good. It's the foundation of strategic creative work. Visual research gives me context—it helps me understand what's already been explored, what's currently resonating, what feels outdated, and where there may be space to push something forward. When I study best-in-class examples, I'm not looking to replicate aesthetics. I'm analyzing systems. I pay attention to how typography creates hierarchy, how color shapes emotion, how layout directs attention, and how concept and craft align to communicate a cohesive message.

Leaning into strong inspiration sharpens my creative judgment and raises my standards. It challenges me to move beyond default solutions and ask deeper questions: Why does this feel premium? Why does this composition feel effortless? Why is this brand expression so clear? Visual research builds my internal library of quality and possibility, helping me design with intention rather than assumption. For me, it's less about following trends and more about understanding excellence—so the work I create is thoughtful, relevant, and built to last.



# Inspiration 1/10

## NEW IDENTITY INTRODUCTION



### Broadview

What inspires me about Broadview is the bold, eye-catching mockup right up front. It gives readers a moment to pause and absorb the identity in context before diving into rules. In my own manual, I'd use this approach to frame the brand emotionally before getting technical.

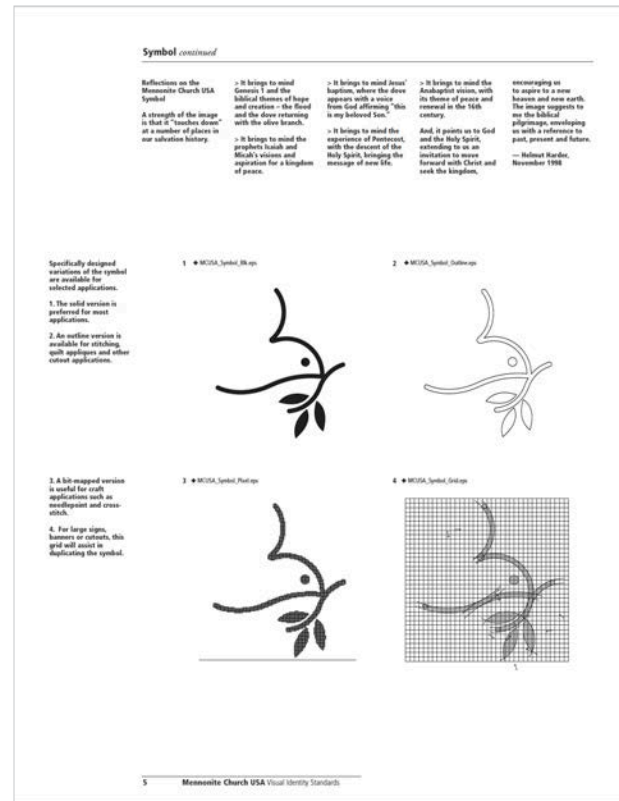


### Electrolux

Electrolux stands out because it clearly explains why a unified direction matters. It connects the guide to brand consistency and long-term equity. That strategic framing is something I'd mirror—reminding readers that the manual isn't just rules, it's alignment.

# Inspiration 2/10

## LOGO ANATOMY



### Menonite Church

What I find inspiring about the Mennonite Church example is how clearly the icon construction is explained within a grid. It reveals the geometric logic behind the form and reinforces that the symbol was built intentionally. For my manual, this approach would help communicate the thought and precision behind the logo's design.



### Mtrl

The MTRl example is compelling because the entire logo is mapped out within a grid system. It shows how each element aligns proportionally and relates to the whole. In my own manual, I'd use this type of breakdown to demonstrate structure and ensure the logo is reproduced with accuracy.

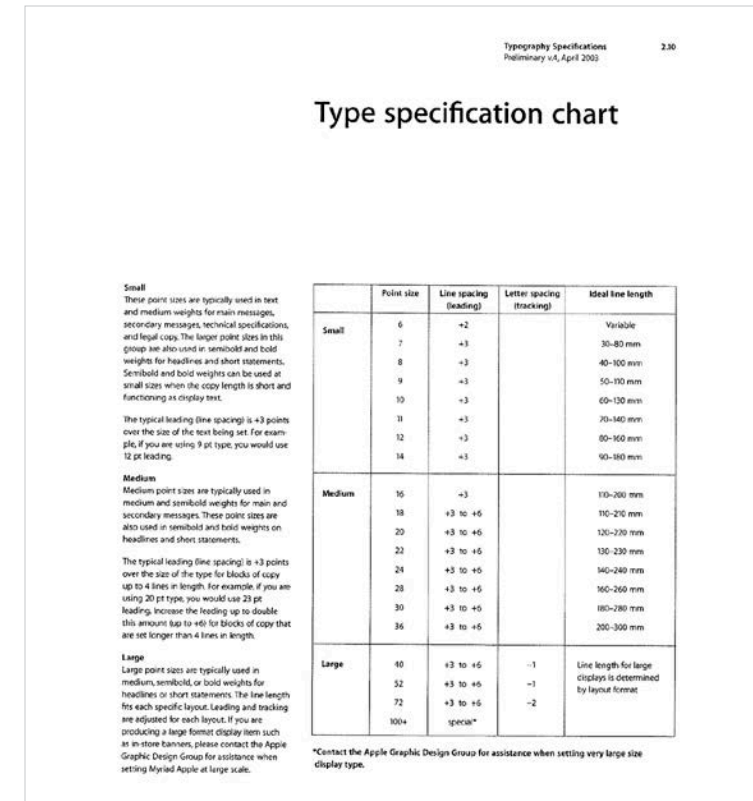
# Inspiration 3/10

## TYPE SPECS



### Apple

I love how Apple clearly defines hierarchy and shows examples in action. It removes ambiguity. For my manual, I'd include real layouts to demonstrate hierarchy so designers see how typography behaves, not just what it is.

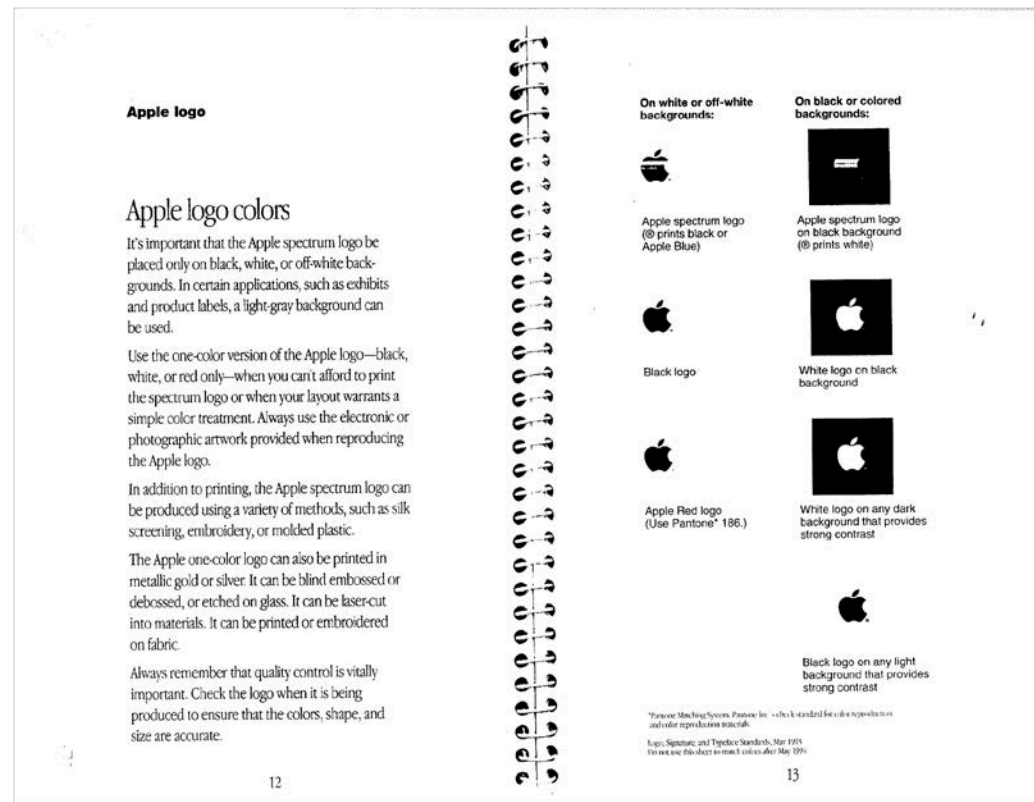


### Apple

The detailed chart outlining leading and ideal line length feels incredibly thoughtful. It elevates typography from style to system. I'd adopt this level of specificity to ensure readability and consistency across formats.

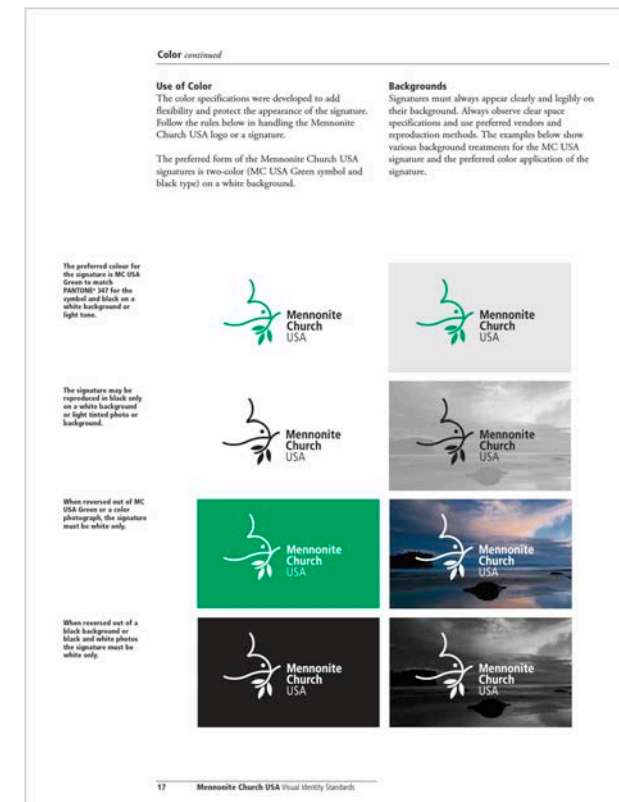
# Inspiration 5/10

## MAIN ID COLORS



### Apple

Apple's detailed printing instructions show respect for craft. Covering four-color process and background variations anticipates real-world use. In my guide, I'd include this technical depth to support professional execution across print environments.

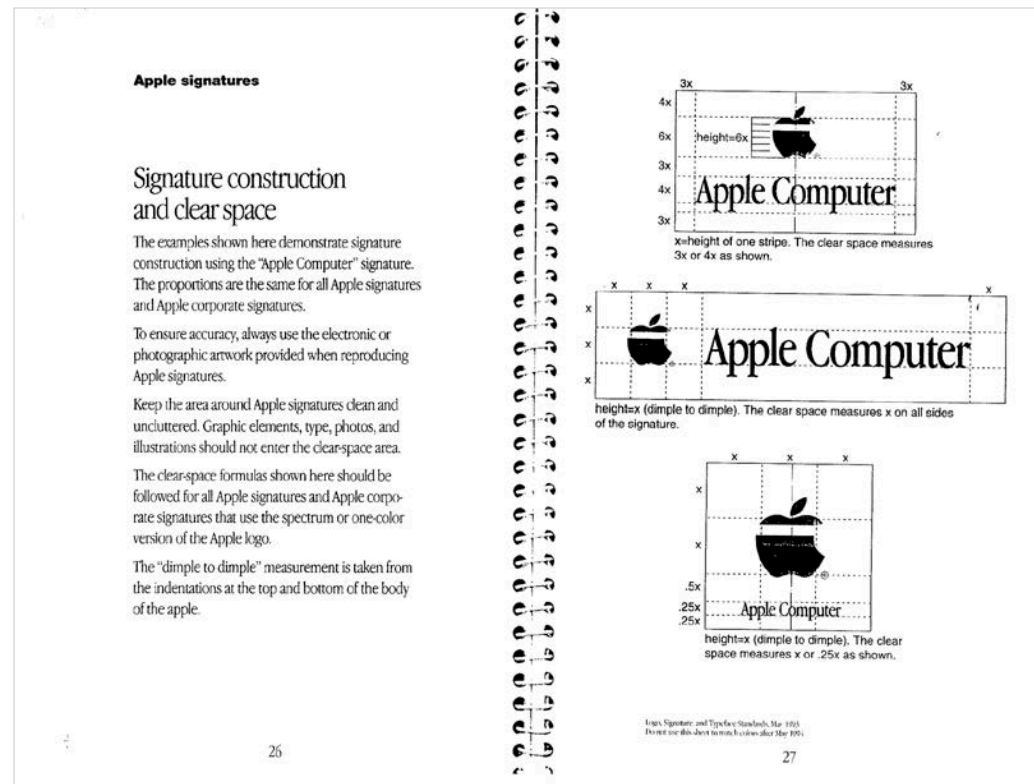


### Mennonite Church

The Mennonite Church guide is helpful because it shows which logo variation should be used depending on the background—whether solid or image-based—and across different hues and saturation levels. I like how practical it feels. In my manual, I'd use similar examples to help designers make confident decisions.

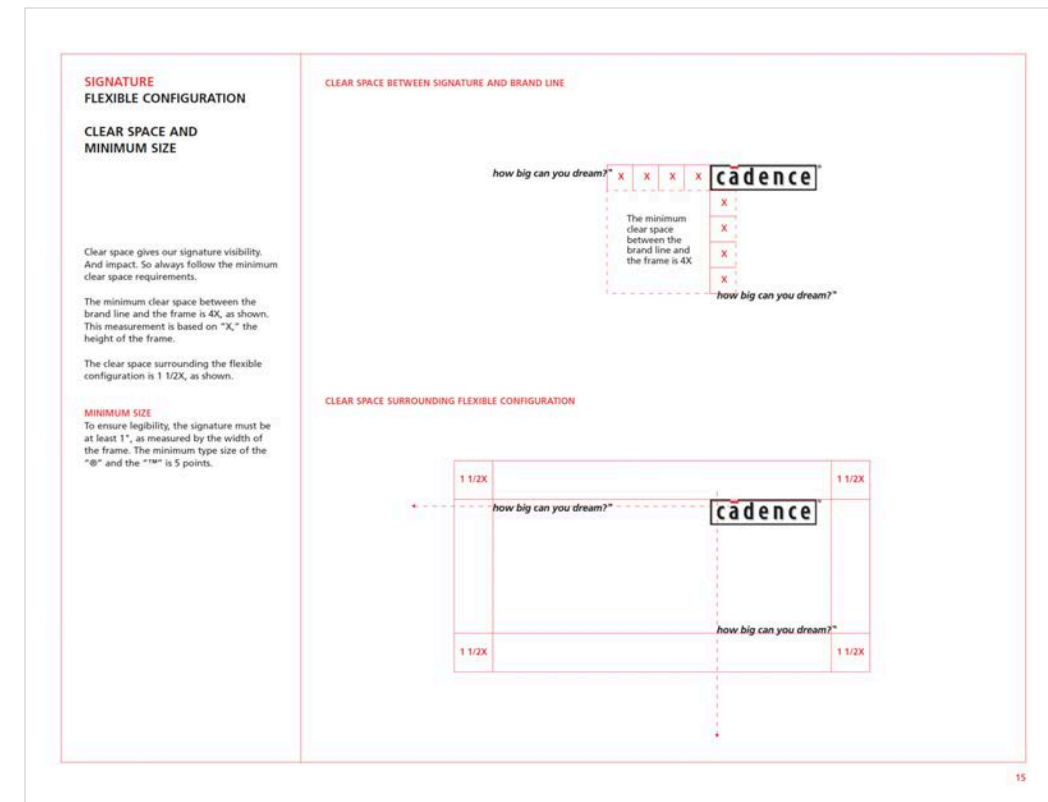
# Inspiration 6/10

## ALT LOGO VERSIONS



### Apple (old)

Apple's detailed printing instructions show respect for craft. Covering four-color process and background variations anticipates real-world use. In my guide, I'd include this technical depth to support professional execution across print environments.



### Cadence

Cadence's explanation of clear space within a frame adds nuance. It anticipates constrained layouts. That foresight inspires me to address edge cases in my manual so designers feel supported, not restricted.

# Inspiration 7/10

## IMAGERY

**USE OF IMAGERY**

The style and use of imagery and cloud imagery. **5.0**

The images shown here are examples of photographic styles that should be used in all our print materials.

Our imagery should portray a humanistic approach with an emphasis on people and their interaction and experience, rather than on the product itself. Show how lives are being made better by Boeing.

When using imagery follow these guidelines:

- Show real people in real situations — they shouldn't be contrived or posed. Placing airplanes or people in an unrealistic setting is discouraged.
- Show honesty, trust, and approachability with Boeing personnel — show that they are passionate and committed to serving their customers.
- Use dynamic, full-bleed photography whenever possible. Choose imagery that includes dramatic subject matter and tells a compelling story.
- Special effects with imagery, such as speed lines or motion blurs, should be avoided. These effects detract from the premium look and feel Boeing is trying to achieve. Adding graphics such as wire frames or globes should be avoided as well.
- Do not inset images inside other images, or run smaller images over larger ones — this can be confusing.

**CLOUD IMAGES**

Cloud imagery is an important element that communicates the spirit and nature of flight. Cloud imagery should be used in secondary areas in conjunction with the primary message of the communication, such as on the inside cover.

- Cloud images should complement the color of the cover.
- Do not use images of sunsets or storm clouds.

Refer to the Imagery section in the current guidelines for further direction on imagery.

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### Boeing

Boeing's grid layout of photography styles is clean and cohesive. It shows consistency without repetition. I'd use a similar visual matrix to define tone, subject matter, and composition at a glance.

**Imagery Usage**

2.8  
Devon Identity Guidelines  
12.11.07 Release 2

To maintain clarity when telling Devon's visual story, use only one image from each image category: Nature/Materials, Process, End-Use.

- Never use more than three images per page.
- Never use more than one image per category.
- Only use images within the strata shapes. (Refer to page 2.15 for more information).

Images may be formed into stories using the combinations shown to the right.

1. Nature/Materials
2. Process
3. End-Use
4. Nature/Materials + Process
5. Process + End-Use
6. End-Use + Nature/Materials
7. Nature/Materials + Process + End-Use

### Devon

Devon's breakdown of combining nature, process, and end-use imagery reveals the strategy behind the visuals. It's not just aesthetic—it's narrative. I'd articulate the "why" behind imagery choices in my guide.

# Inspiration 8/10

## COLOR PALETTE

Color Tints

2.3  
Devon Identity Guidelines  
12.11.07 Release 2

The Devon color palette should always be used at 100 percent. The only exception is when creating information graphics.

When creating data-driven graphics, as shown in the gallery of examples in section 3, a broader range of tints may be necessary.

Do not use tints other than 100%, 75%, 50%, or 25%.

100%	75%	50%	25%
Gray	Gray	Gray	Gray
Orange	Orange	Orange	Orange
Yellow	Yellow	Yellow	Yellow
Teal	Teal	Teal	Teal
Light Blue	Light Blue	Light Blue	Light Blue
Dark Blue	Dark Blue	Dark Blue	Dark Blue
Green	Green	Green	Green
Light Green	Light Green	Light Green	Light Green

### Devon

Showing color tints in percentages feels practical and designer-friendly. It provides flexibility while protecting cohesion. I'd include tint systems to expand usability without diluting the brand.

DFW Brand Guidelines

Color palette

Using color:

Color proportions

In order to achieve a consistent and expressive look in each piece of communication, care should be taken to apply color to layouts in the correct proportion.

- The majority of the layout, and in particular the background, should use white or DFW Light Gray.
- DFW Orange adds an optimistic and energetic quality and should be used with the journey line or to highlight key information.
- Colors from the secondary palette should be used sparingly to supplement the primary colors.
- All text should appear in DFW Dark Gray or DFW Orange.

Tints

Colors in the palette may be tinted to add visual interest and variation to communications. It is recommended to tint colors in 20% increments to maintain strong contrast between them.

Avoid using tints of DFW Light Gray.

100%	80%	60%	40%	20%
Orange	Orange	Orange	Orange	Orange
Dark Gray	Dark Gray	Dark Gray	Dark Gray	Dark Gray
Dark Blue	Dark Blue	Dark Blue	Dark Blue	Dark Blue
Yellow	Yellow	Yellow	Yellow	Yellow
Teal	Teal	Teal	Teal	Teal

### DFW

DFW goes further by explaining proportions—how much of each color should appear. That strategic guidance prevents imbalance. I'd adopt this to help designers compose intentionally rather than intuitively guessing.

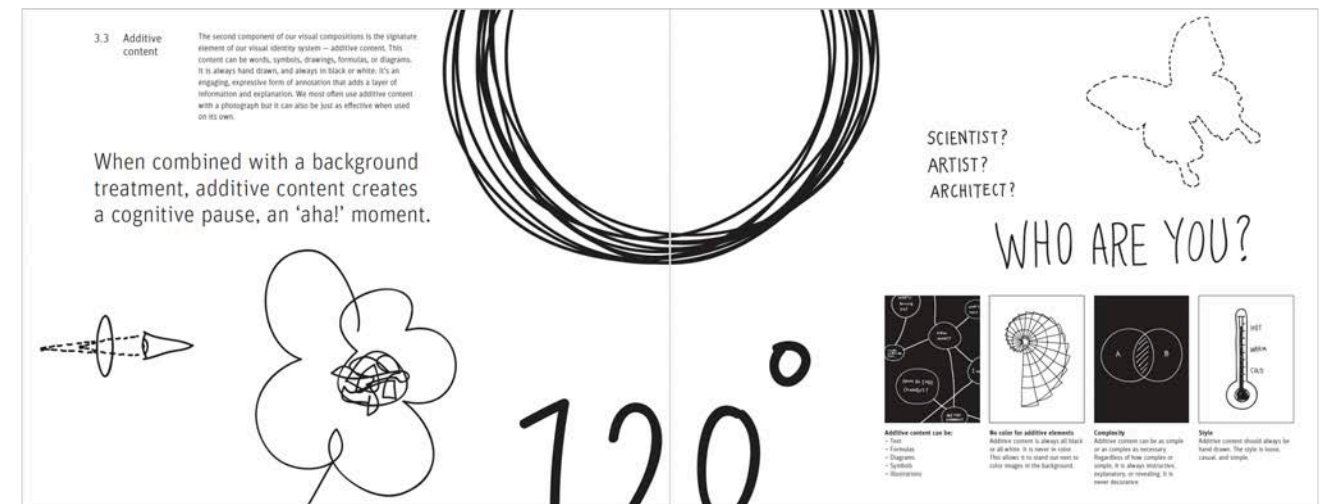
# Inspiration 9/10

## LAYOUT



### Devon

Devon's multi-size grid systems demonstrate scalability. It reinforces structure across formats. In my manual, I'd include adaptable grids to ensure consistency from print to digital applications.



### Exploratorium

What inspires me about the Exploratorium guide is how visually engaging the book itself is. The wide spreads create breathing room, and the additive content introduces personality without feeling cluttered. For my manual, this approach would help balance structure with character, making the guide informative but also enjoyable to explore.

# Inspiration 10/10

## SHAPES

**Strata Shape Usage** 2.17  
Devon Identity Guidelines  
12.11.07 Release 2

Strata shapes are very flexible. They may be used alone or combined to create interesting configurations. Here are a few general principles to follow:

- Strata shapes should always bleed off one edge.
- No more than three strata shapes may appear per page.
- Always offset the strata shapes; combined shapes must not create a solid block.
- Always begin a strata shape within one grid square of the bleed edge.
- Strata shapes should create ragged edges on the non-bleed side.
- Never stretch a shape vertically or rotate 90 degrees.

Some ways to use strata shapes are shown to the right. Strata shapes may be:

1. Flipped horizontally or vertically
2. Stretched horizontally
3. Used to mask images
4. Overlapped or abutted
5. Overlapped with the Multiply transparency setting to create new colors.

### Devon

Devon clearly shows how shapes are constructed and how they flex within a system. It balances structure and creativity. I'd outline shape logic in my guide so designers understand both rules and range.

**DFW Brand Guidelines**

**The journey line**

Using the journey line

As a graphic element

Welcome to the middle of everywhere

With photography

Moving through elements of photography

Moving around elements of photography

Reacting to elements of photography

The journey line's versatility allows it to be used in numerous ways, both as a graphic element as well as with photography.

As a graphic element, the journey line can direct a viewer's eyes by highlighting interactive or notable text in print or digital applications. It can also be incorporated into patterns or illustrations to add an accent or visual interest. The journey line may also be integrated into physical environments as well.

The journey line may be used in combination with the DFW mark, but only in limited circumstances and when there isn't supporting messaging or other brand element to help tell the DFW story. Applications such as our business card, vehicles and water tower may use the journey line in this way.

When using the journey line with photography, it might weave in and out of subjects or move around them, creating an outline. Additionally, the journey line may react to subjects of photography through movement, such as bending, vibrating, or waving.

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### DFW

DFW's journey line functioning as a graphic element within photography is especially inspiring. It integrates brand identity seamlessly into imagery. I'd explore ways to embed core graphic elements into real-world applications for cohesion.



## **BUILDING STRONG SYSTEMS**

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Reviewing visual and brand guidelines from best-in-class companies helped ground my thinking in how strong systems are built, not just designed. It showed me how leading brands balance clarity and consistency with flexibility, allowing their identities to scale across different contexts while still feeling cohesive. This research directly informed how I approached Fender's visual system, from logo development to typography, color, and overall structure.

