FINCA SAÓ

SAÓ → n. Mallorcan – the moment the soil holds enough water to be worked.

FINCA SAÓ is a family-run garden finca in Campanet, Mallorca, where people come to reconnect with nature. It is not a retreat from life but a rhythm they carry back into it.

The Bennàssar family have farmed almonds and vegetables here for generations, and in 1989 they began opening their gates to guests.

The land comes first here. There are terraces of vegetables, an old almond grove, and a garden at the centre where the days slowly gather.

There is no program to follow: a morning might start with hands in the soil or clay on the wheel, and an afternoon might pass with a book under the fig tree. Both are equally the point.



BRAND FOUNDATIONS

→ Saó isn't built around a program or a promise of transformation. It starts from a simpler belief: that the bond with nature was never lost, only set aside, and that the place's job is to make room for it again.

Purpose is the reason, vision is the direction, and mission is the daily practice.

Brand Purpose

Why we exist



To give people permission to reconnect with nature at their own pace — proving that the connection isn't lost, only set aside, and can be picked back up the moment someone is ready.

Brand Vision

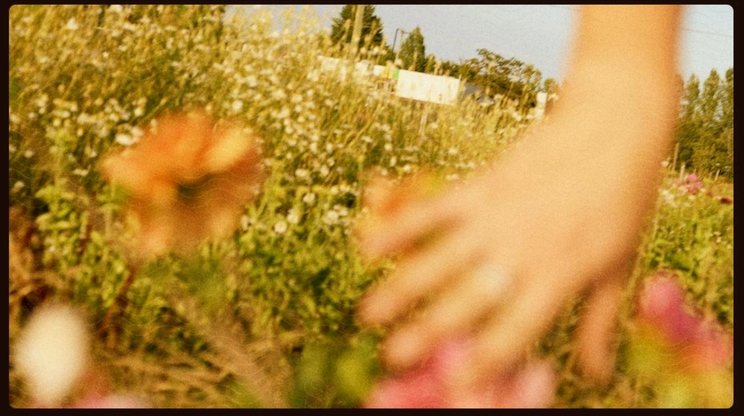
The future we're working toward



A world where reconnecting with nature isn't treated as a retreat from life, but as a rhythm people carry back into it — something available every day, not only on holiday.

Brand Mission

How we get there



Through a tended garden, seasonal and organic food, workshops, and unstructured time, Saó creates the conditions for guests to notice and re-enter their own relationship with nature, whether through their hands or simply through attention.

COLOR PALETTE

→ I built Saó's palette without a single green. Green is already everywhere at the finca, in the garden and in every photograph, so the graphic palette doesn't need to repeat it. Instead, it is drawn from the ground of Campanet and from what the Bennàssar family have made with it: lime washed onto a wall, honey, clay fired into tile, soil the moment it darkens with water.

Color arrives through material, never as graphic fill: it should read as pigment that was mixed, fired, or absorbed, not selected. The result is a palette that gets warmer and heavier as it goes down, the way earth does.

Calç

The dominant surface: walls, paper, unbleached cotton, the space around everything. Not white, and never corrected toward white — it carries the yellow of the sun that bleached it.

Mel

Honey from the almond blossom, late sun caught on a lime wall. The only bright note in the palette, and an accent only: a detail, a stamp, a single line picked out. Never a surface.

Terra Roja

The red clay of the island, fired. Terracotta pots, roof tile, the dust that ends up on hands and hems.

Saó

The color the soil turns the moment it holds enough water to be worked.

Garrover

Deep shade under the fig tree, charred wood, night. The Finca's black, but never pure black — there is soil in it. Primary color for typography.

TYPOGRAPHY →

I defined a two-typeface system and gave each typeface a single role:

- **Xanh Mono** sets the logotype and headlines.
- **Atlas Grotesk** sets everything else: body copy, captions, and practical information.

Keeping the system to two typefaces makes the brand consistent across every touchpoint, which suits a small, family-run finca. Together, a monospaced serif and a neutral grotesk give Saó the tone of a working property: practical, warm and unpretentious.

How they behave together
Hierarchy comes from the contrast between the two typefaces:

- **Xanh Mono Regular** is used sparingly and always large: the logotype, one headline per layout, occasional seasonal marks.
- **Atlas Grotesk** handles the rest, with no more than three sizes per layout. Regular sets the body copy, Medium and Bold bring out key words, and Light is kept for uppercase: the tagline and short labels.

Xanh Mono sets the logotype and one headline per layout. Always large, never crowded.

TYPEFACE: XANH MONO REGULAR
FOUNDRY: YELLOW TYPE

Body copy is set in Atlas Grotesk Regular. It stays clear at **small sizes** and carries the family's story, seasonal notes and practical information in **one calm voice.**

TYPEFACE: ATLAS GROTESK REGULAR / BOLD / MEDIUM
FOUNDRY: COMMERCIAL TYPE

UPPERCASE IS RESERVED FOR THE LOGOTYPE, THE TAGLINE AND SHORT LABELS. EVERYTHING ELSE IS SET IN SENTENCE CASE.

TYPEFACE: ATLAS GROTESK LIGHT
FOUNDRY: COMMERCIAL TYPE

LOGO SYSTEM

→ I built the identity around the finca itself. What Saó offers is not a service or an activity but a place, so the symbol is the house. It is a simple, hand-drawn pictogram that reads at any size and ties the brand to something real. The irregular line is intentional: it keeps the mark human.

Inside the house are the two things the finca does: something growing and something made, a plant by the door and a clay vessel beside it. Around it, the wordmark stays quiet, with a narrow serif that speaks plainly. Together they form a system of three: one voice for every day, one for the place itself, one to take home.

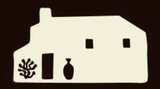
The Signature

FINCA SAÓ

UNHURRIED BY NATURE

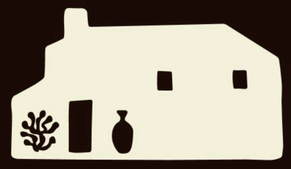
The primary logo, and the voice Saó speaks with every day.
Plain and unhurried, it needs nothing added to be recognised.
The tagline joins it only when the finca introduces itself for the first time, and steps aside once it's known.

The Threshold

FINCA  SAÓ

Here the house sits between the words, the way the finca sits between arrival and rest. This is the version for the place itself, for the long, low surfaces where guests arrive, wander the grounds and find their way back.

The Keepsake



FINCA SAÓ

The house above and the name beneath, like a stamp pressed into something made by hand. This is the mark that leaves with the guest, on a jar of honey, a folded napkin or a piece of clay.

PHOTOGRAPHY & LIGHT

→ Photography is where this brand is either believed or not. Saó has no spa, and no spectacle to show, so the images have to prove the place is real and worked rather than styled for a camera.

Three rules do that: what we point at, how we frame it, and what light we shoot it in.

Hands first

Hands before faces

A face sells someone else's holiday; a hand doing something lets the viewer put their own in its place. Hands also prove the land is worked, not styled — and they carry the family across generations without a single portrait. Saó is the moment soil is ready to be worked, and you can't see that moment. Only a hand can find it.



Four modes

Work before pose

1. The working hand — pressed into soil, cradling fennel. The default frame.
2. The person mid-task — barefoot, back to camera, absorbed in the work.
3. The body at rest — surrender, not leisure.
4. The place, unpeopled — light and architecture alone.

No eye contact. Shallow depth of field. Grain accepted. Never a subject aware of the camera. Human, not perfect.



Light as the clock

Hour before mood

Three conditions, all natural, soft but directional: dappled shadow on a lime-washed wall (midday), low gold through fennel flowers (late afternoon), flat grey light in the greenhouse (working light). No flash, no fill, no staging. You should be able to guess the hour from any single image — that gives the brand a season, not a "look".

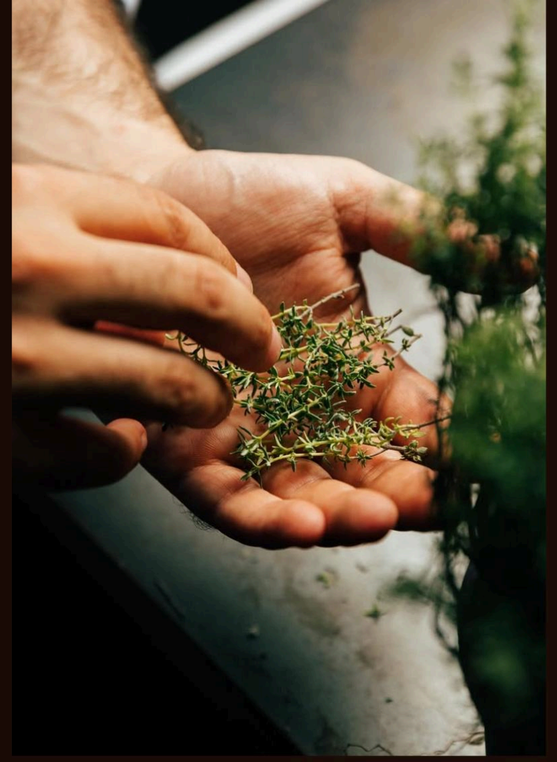


ILLUSTRATIONS

→ The illustrations extend the language of the house symbol into a small set of pictograms, all drawn by hand from things found at the finca: a working hand, a stair and arch, a key, the moon, a plant and a clay vessel. Together they describe daily life at Saó: work, arrival, rest and growth.

They are always flat and in a single colour from the palette, with the grain of the brush left visible. They are used one at a time, as a stamp on a label, a mark on a menu or a detail on a room card, and are never combined into a scene or used as decoration.







FINCA SAÓ
CAMÍ SANT CRIST, 07310 CAMPANET, ILLES BALEARS, ESPAÑA



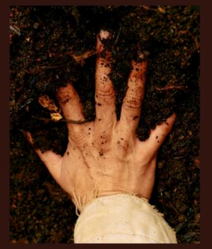
GARDEN WORKSHOP

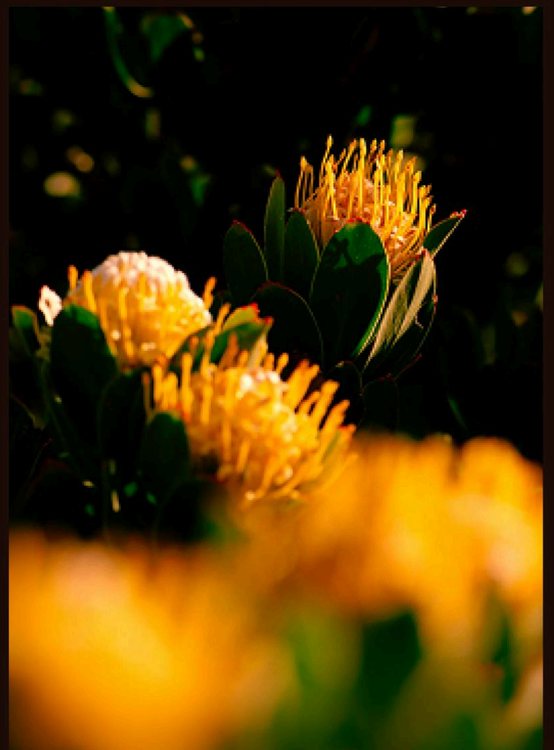
25.10.2026 fincasao.com 3PM

Finca Saó



Finca Saó



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CAMÍ SANT CRIST · 07310 CAMPANET, ILLES BALEARS, ESPAÑA


Resting
FINCA SAÓ
Out in the garden
FINCA SAÓ





← Seed Paper*

* Sprinkle water over the paper and flowers will bloom out of it.


FINCA SAÓ
BEURE
TO DRINK
PER PICAR
SOMETHING TO PICK AT
For the slow hours between lunch and dusk.
PERENAR
BREAKFAST
From the garden, the oven and the hives.
Served 8 to 11, under the fig tree.
Tardor · Autumn 2026




FINCA SAÓ



Spring

Eclipse



12.08.2026

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Finca Saó · Unhurried by nature

Garden finca in Campanet, Mallorca.

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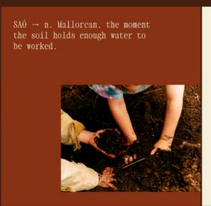

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Spring

Finca Saó
Campanet, Spain



Finca Saó
Campanet, Spain

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NOTES FROM THE FINCA — OCTOBER 2026



The ground is ready

The first real rain of autumn arrived last week. By the next morning the soil in the lower terraces had turned the dark red it only takes on a few times a year, soft enough to work but not so wet it sticks to the boots. In Mallorca we call that moment saó, and it is the reason this finca carries the name.

Book a stay

In the garden

Summer beds are cleared and the first broad beans and peas go in this month, along with garlic, onions and spinach for the winter. The last figs are finishing on the old tree, the pomegranates are splitting open, and the quince tree by the well is heavier than it has been in years. If the rain continues, the first wild mushrooms should appear in the pine woods above Campanet by the end of the month.



Hands in the soil: sowing Saturdays

Every Saturday morning in October, guests can join the family in the garden to sow the winter beds. No experience needed, just shoes you don't mind getting muddy. We start at 9, after breakfast, and finish when the row is done.



More info here

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THANK YOU