



Brand Guide

May 1, 2017



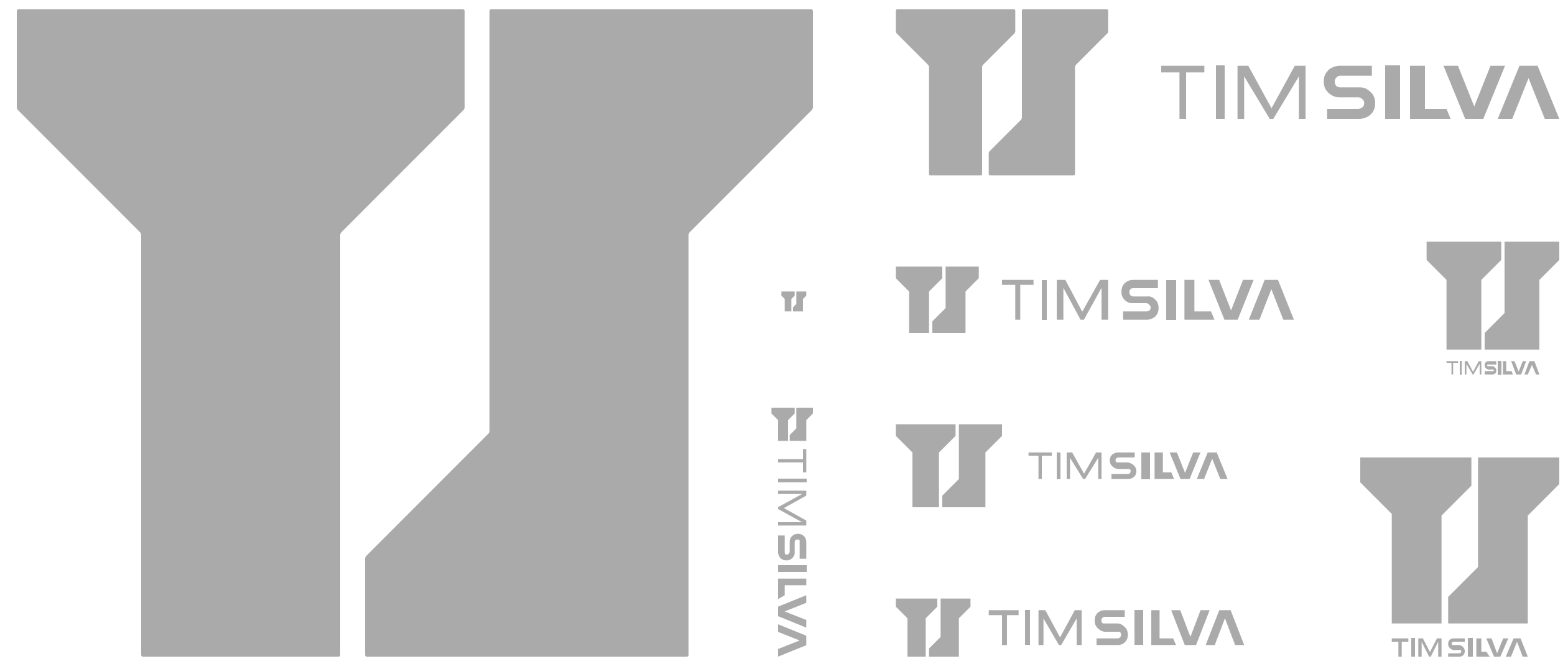
TIM SILVA

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Logo

Dynamic and versatile lockups to cover anything from favicons to signage.



Logo
Slim

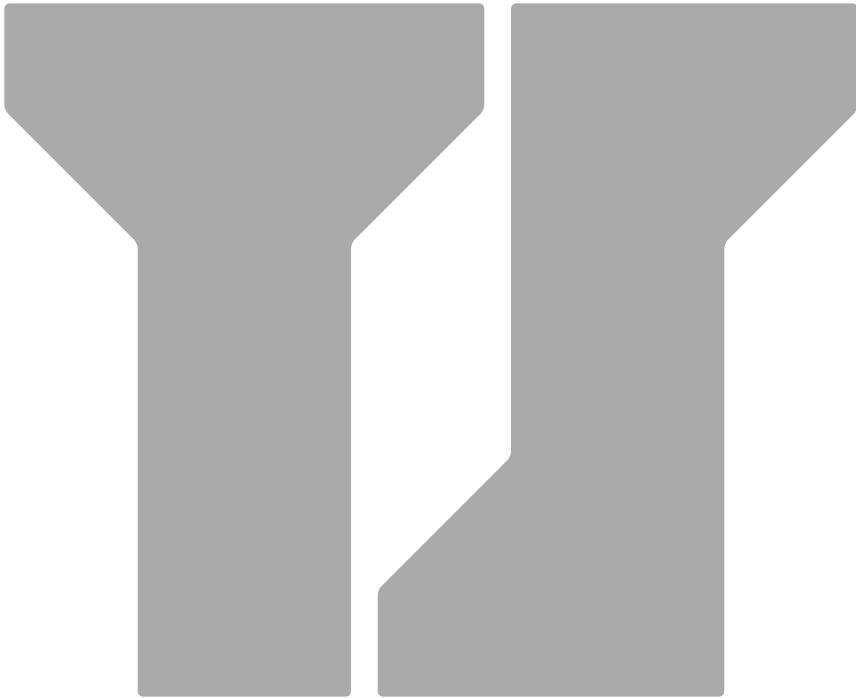


Logo
Wide



Logo

Symbol

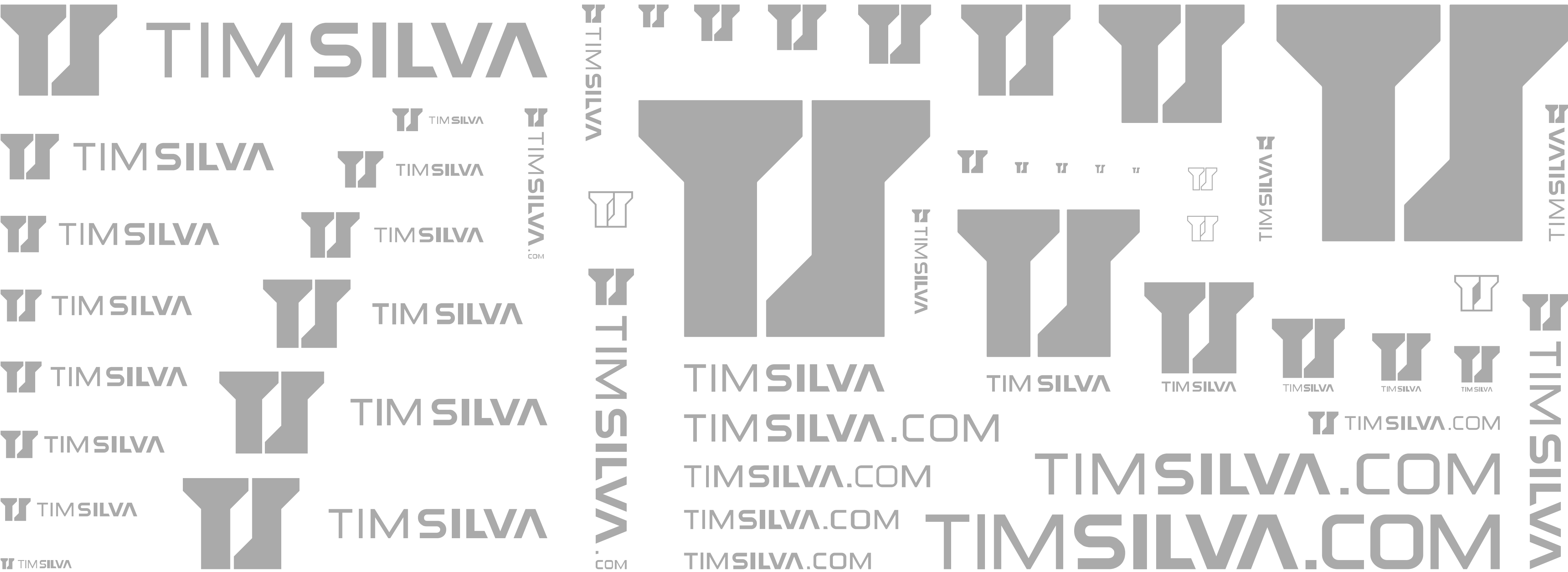


Logo

Stacked



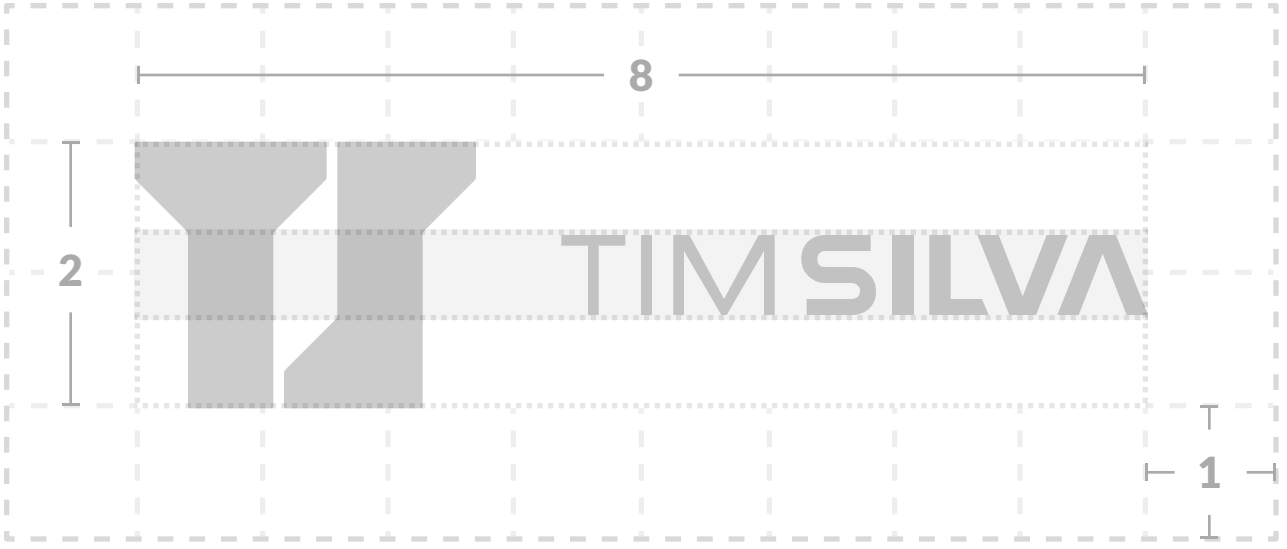
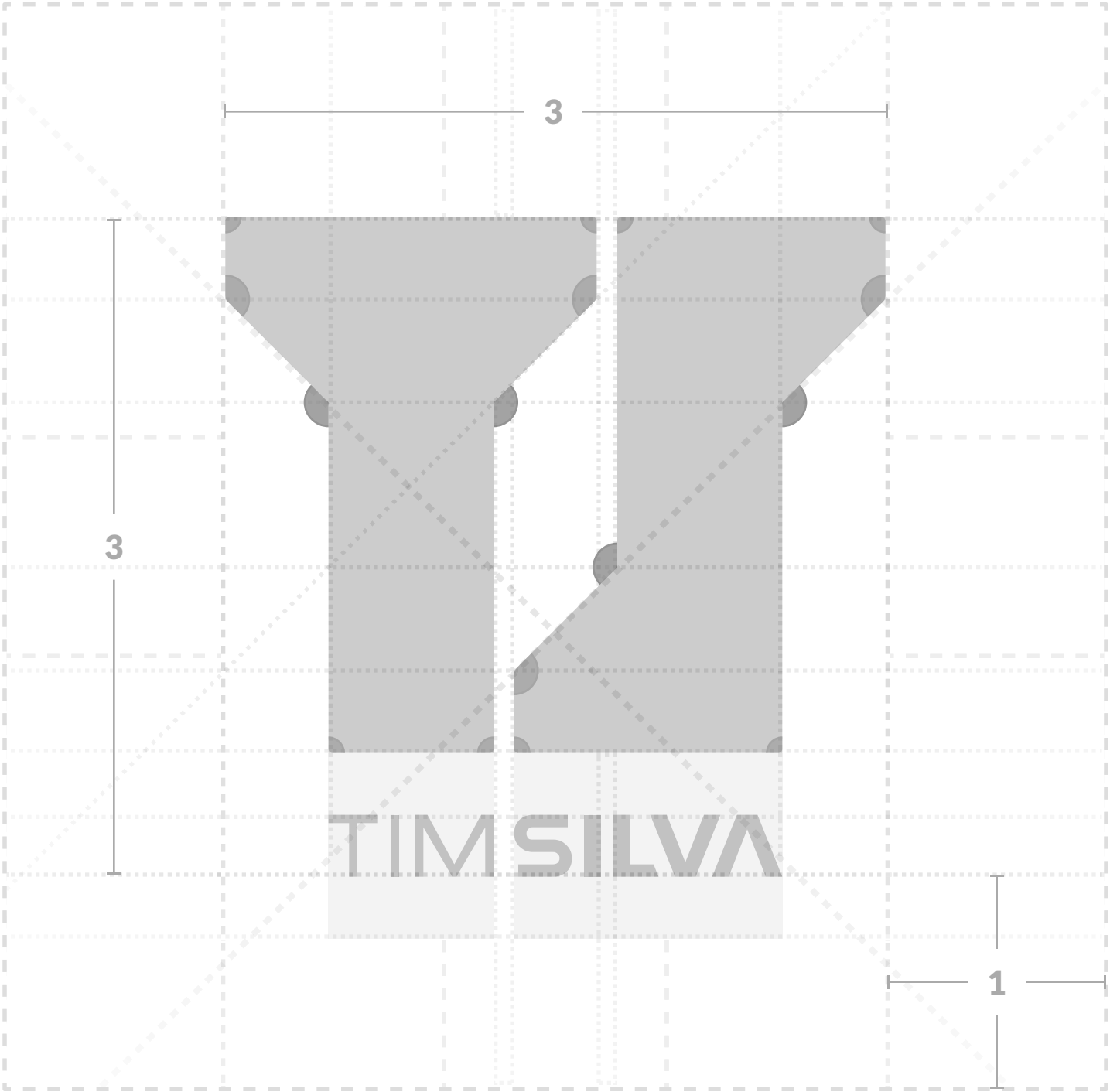
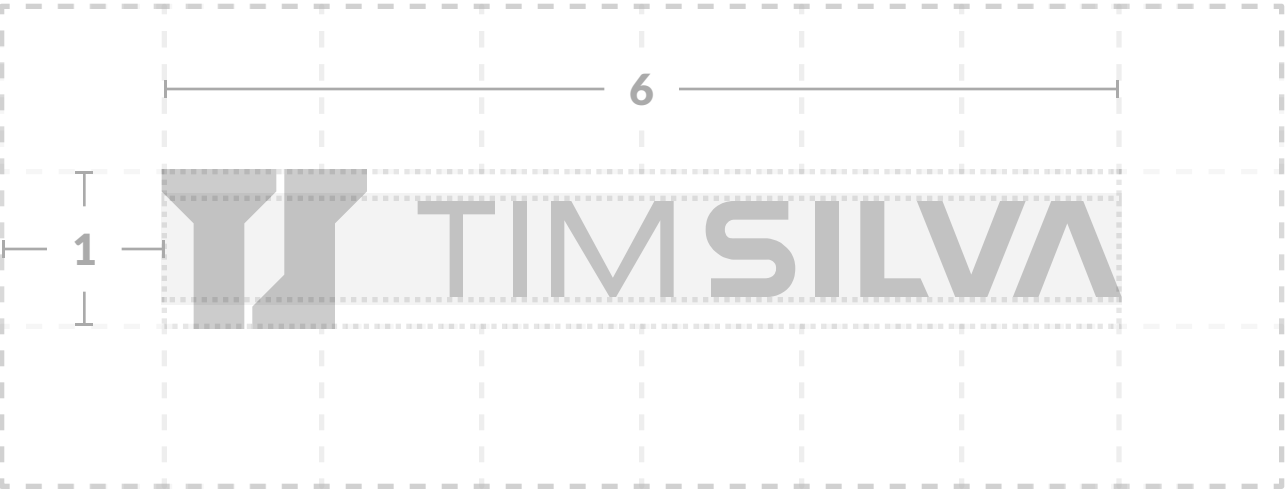
Logo
Lockups



Logo

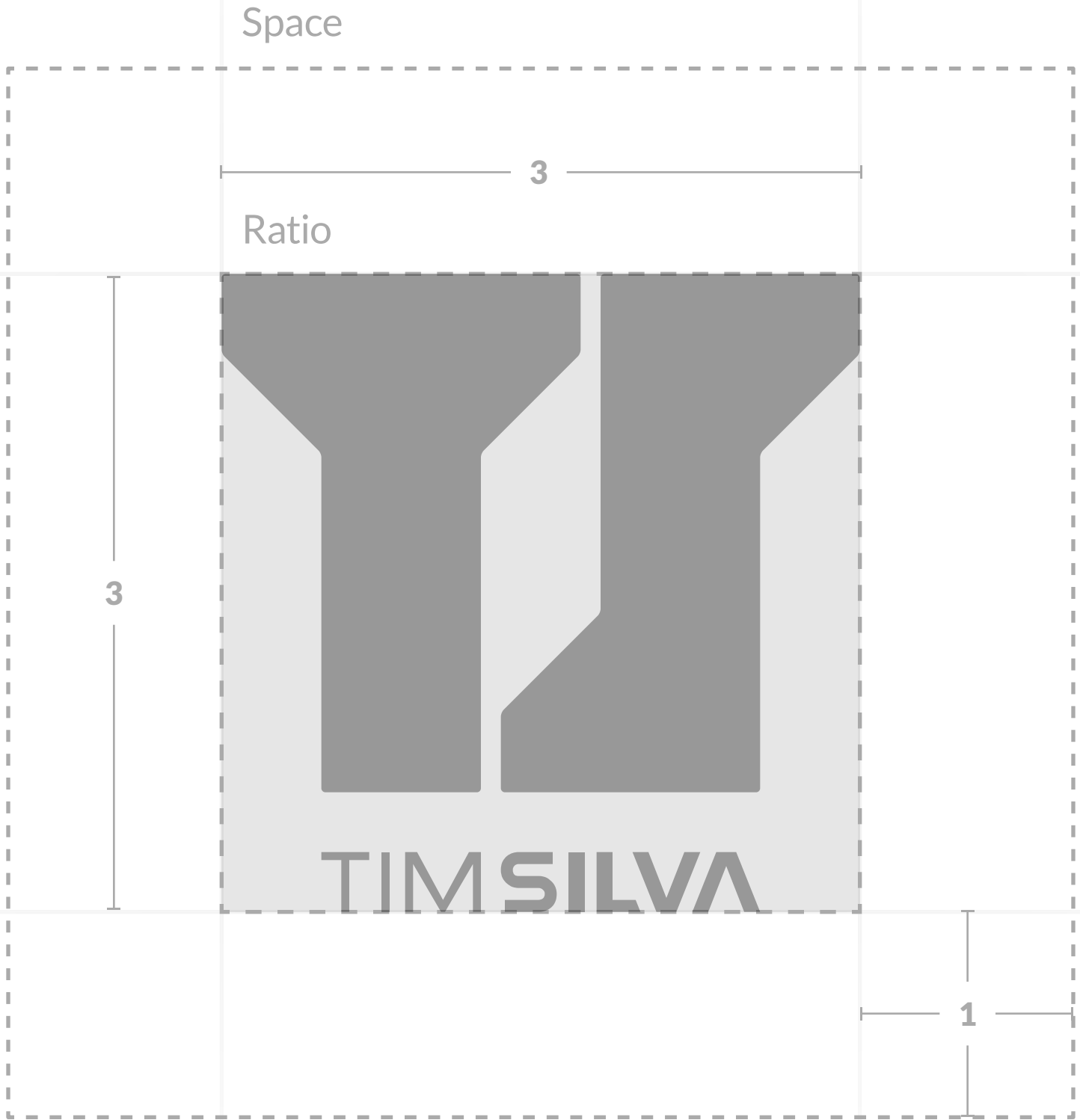
Grids

The alignments and consistencies unveiled.



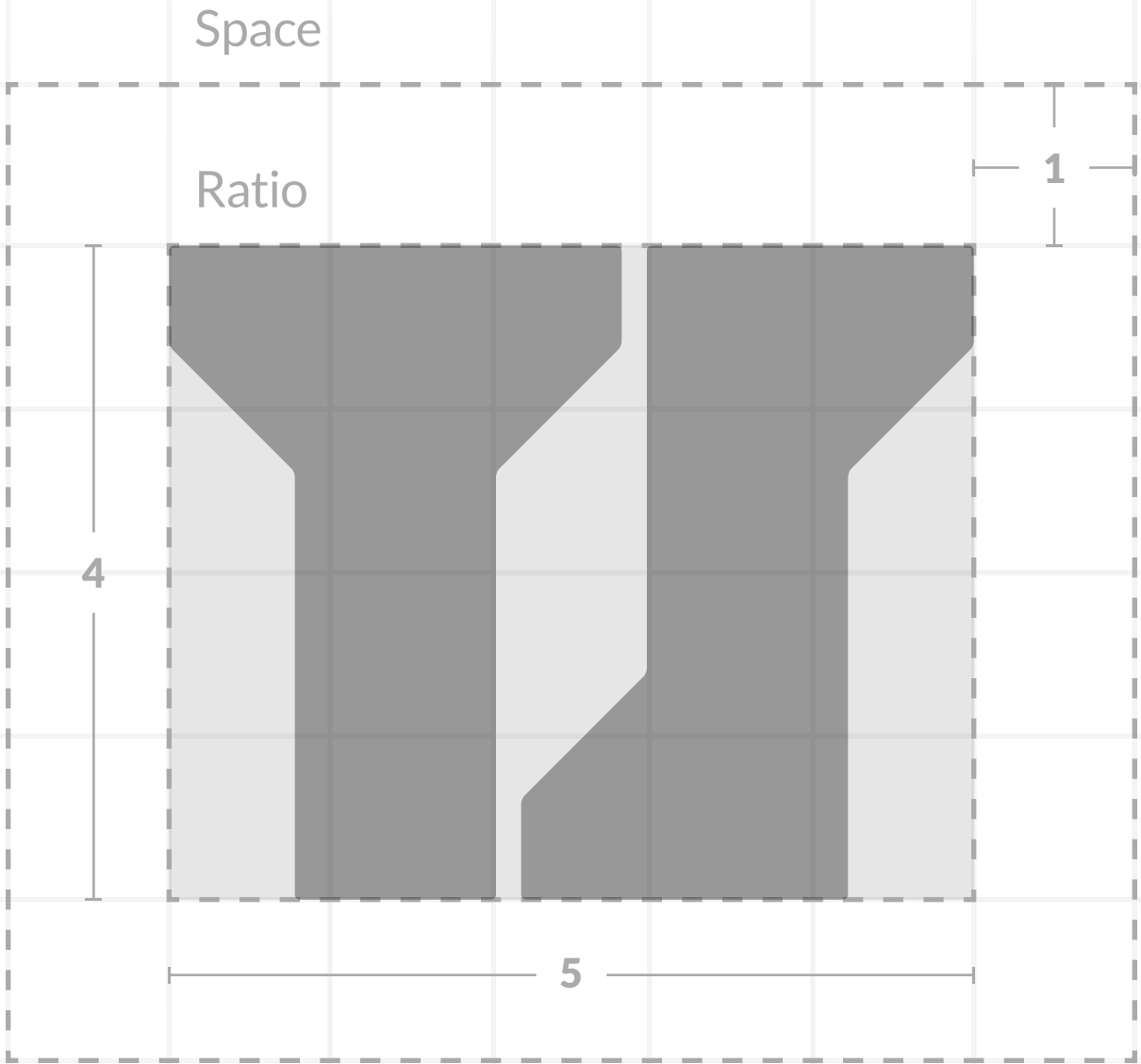
Stacked

- Ratio 1:1
- Space 1 unit
- Usage Tertiary



Symbol

Ratio 5:4
Space 1 unit
Usage Primary



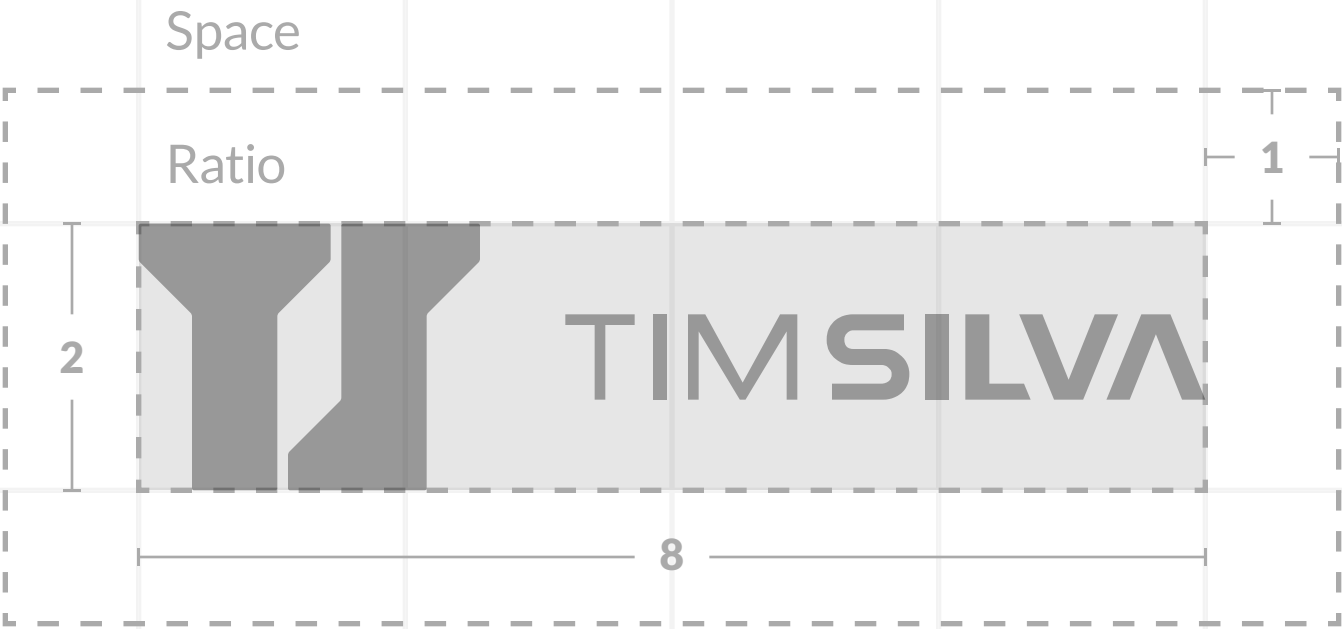
Wide

Ratio 6:1
Space 1 unit
Usage Secondary



Slim

Ratio 4:1
Space 1 unit
Usage Quaternary



Logo

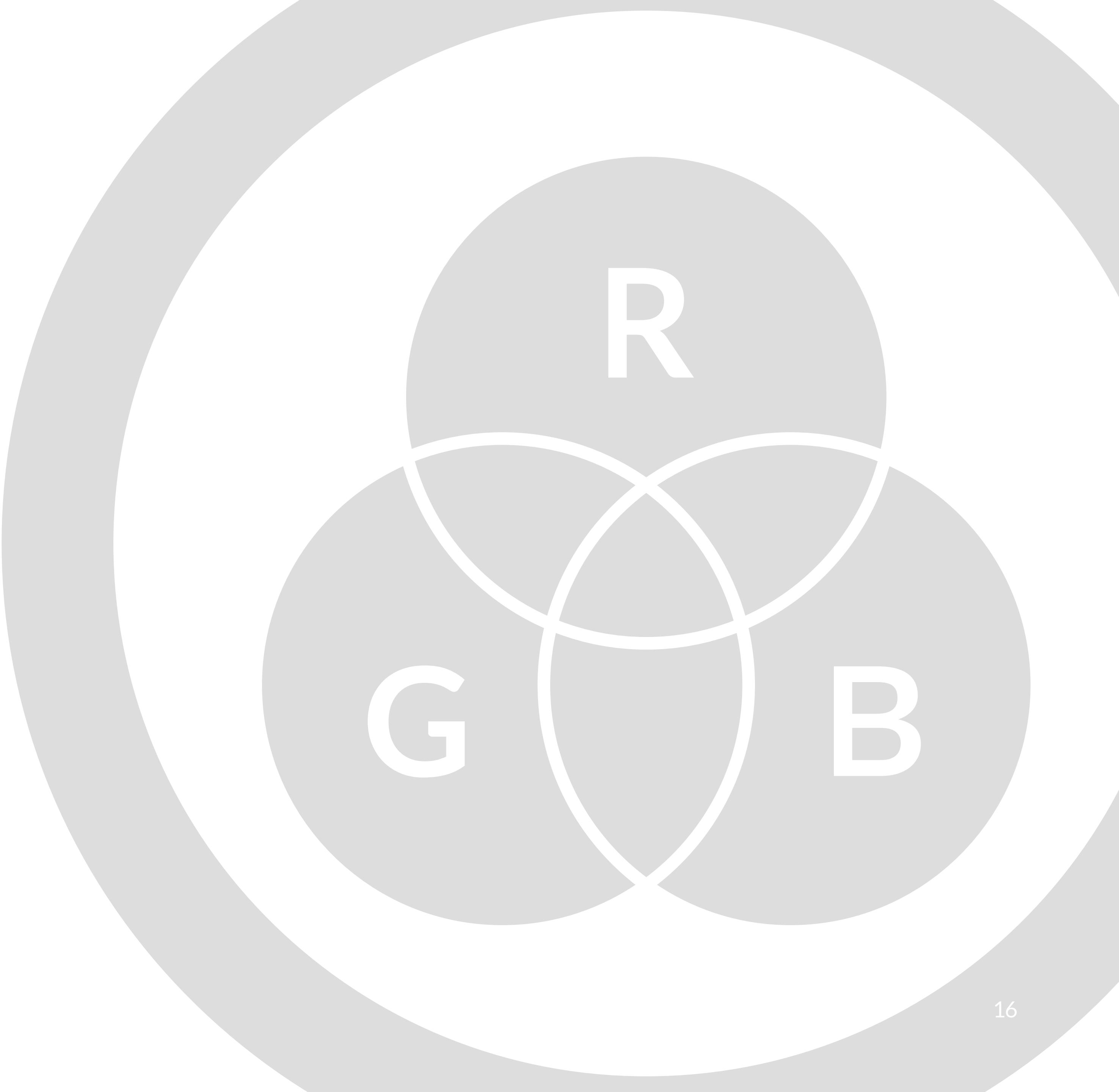
Meanings

We can all appreciate logos that have clever, hidden meanings. The digital *bite* taken out of Apple's logo and the negative-spaced arrow in the FedEx logo are gems. For my personal logo, I wanted to respect the standard measures of quality (scalability, versatility, clarity, ratios, spacing, etc.) while instilling a *remarkable* number of hidden meanings into a relatively understated visual identity. It appears nice on its own, but the qualities that led me to choosing this *exact* logo after years of ideation are its metaphors and purposeful details. Creative Easter eggs add mysterious qualities that can turn the shapes into enigmas. A single hidden meaning opens the potential for many, especially to those with a knack for solving puzzles and riddles that are hiding in plain sight. The TS monogram is also a bold, uppercase T (overall). The mark has 16 corners; which was the age I started my design career at. The mark has 4 legs, which is my favorite number (*Four* is a four letter word, the only number of this kind). The monogram is asymmetrical because I have been fascinated with symmetry since I was a child. I did endless origami folding that stayed symmetrical and balanced. This penchant never left me. The last letter of the wordmark is the "A." While it has always been trendy to remove the horizontal crossbar from the uppercase **A** ("Λ"), especially in contemporary minimalism, this was actually done for a purpose. Had the "A" appeared anywhere else but at the end of my last name, I wouldn't have excluded the line. I chose to leave my logo nearly complete; just one stroke short. "Art is never finished, only abandoned." — Leonardo da Vinci. The mark is ancient, primal, and evocative of roman numerals. It looks like an anvil; a design tool from ~6,000 B.C. It happens to look like a gemini mark (my sign), which is deeply ironic given that I'm a skeptical athiest. I use all caps because 75% of the letters offer symmetry.



Colors

The colors used within my branding are all simple and obvious shades of grey. In most cases, branding touchpoints should mostly use the brighter colors in the spectrum. The colors with the hexcodes written in the larger font sizes below should be used most frequently. Compositions should be made with an approximate balance of 80% white and 20% medium-to-dark. The goal is for everything that I produce for my brand to have a gentle, airy, and clear-minded feeling. This is a reflection of the focus and clarity in both my organized process and communication skills with clients and users. Above all else, I just wanted a color palette that was easy to memorize. You can't go wrong with discernible hexadecimal values like these.



Fonts

- Regular Body
- Bold Subtitles
- Lite Headlines

Lato Regular *(Italic)*

Lato Bold *(Italic)*

Lato Lite *(Italic)*

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz0123456789
AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz0123456789
Good design won't age. (@#\$\$%^&*+[]\|{}|;,:.'<=,~!>?)(@#\$\$%^&*+[]\|{}|;,:.'<=,~!>?)

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz0123456789
AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz0123456789
Design for people. (@#\$\$%^&*+[]\|{}|;,:.'<=,~!>?)(@#\$\$%^&*+[]\|{}|;,:.'<=,~!>?)

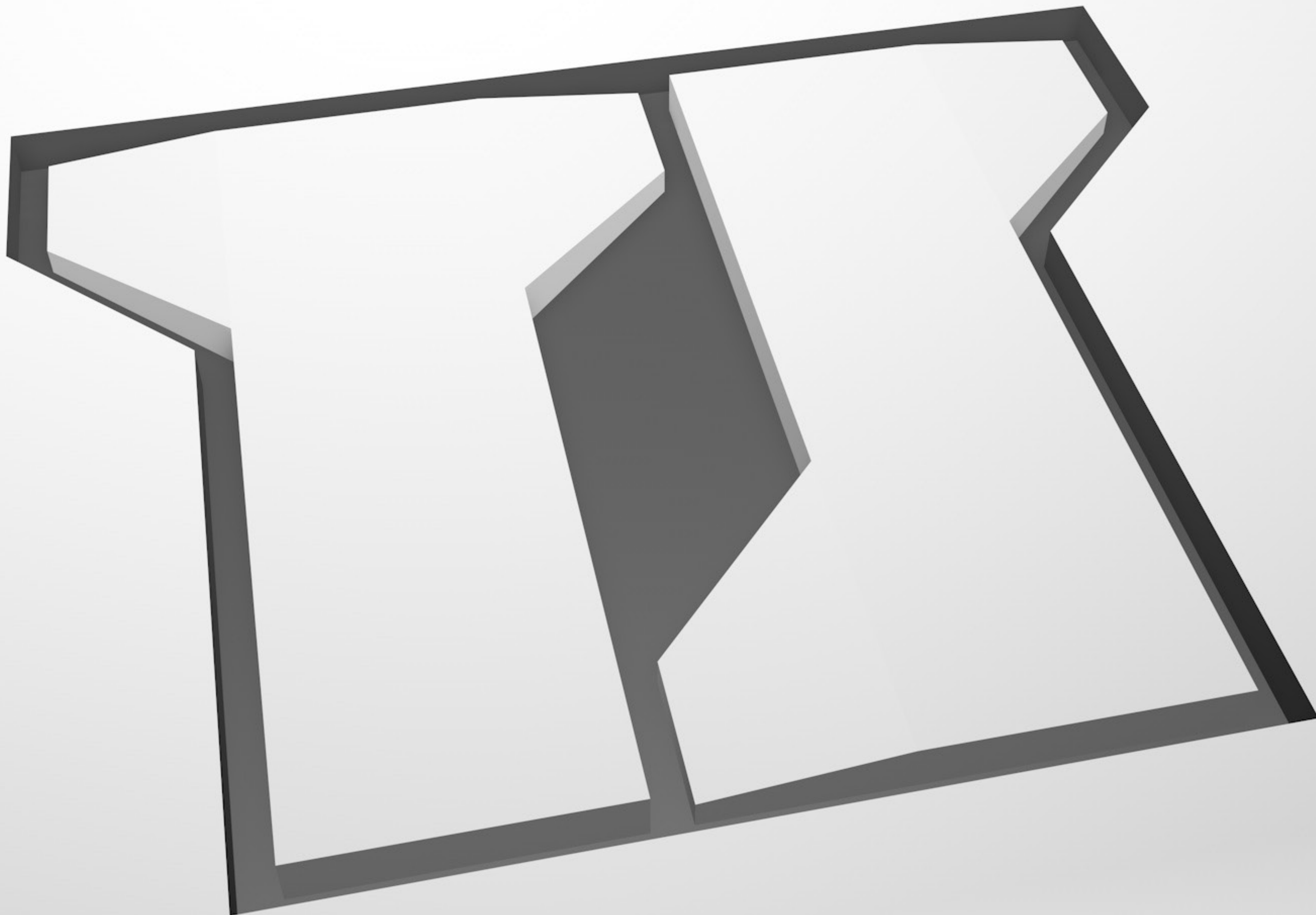
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AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz0123456789
Seek criticism. (@#\$\$%^&*+[]\|{}|;,:.'<=,~!>?)(@#\$\$%^&*+[]\|{}|;,:.'<=,~!>?)

3D

The logo is typically portrayed in a flat, monochromatic, solid color; grey and white in most cases, rarely with any color. Since the shape is relatively basic, a simplistic 3D extrusion with flattering lighting, textures, and perspectives will make the logo look nice in most compositions. A variety of extrusions, bevels, and reliable details can be added to the core model provided that the lighting, angles and colors match the minimalistic visuals I often use.



3D
Inset



3D
Infinity

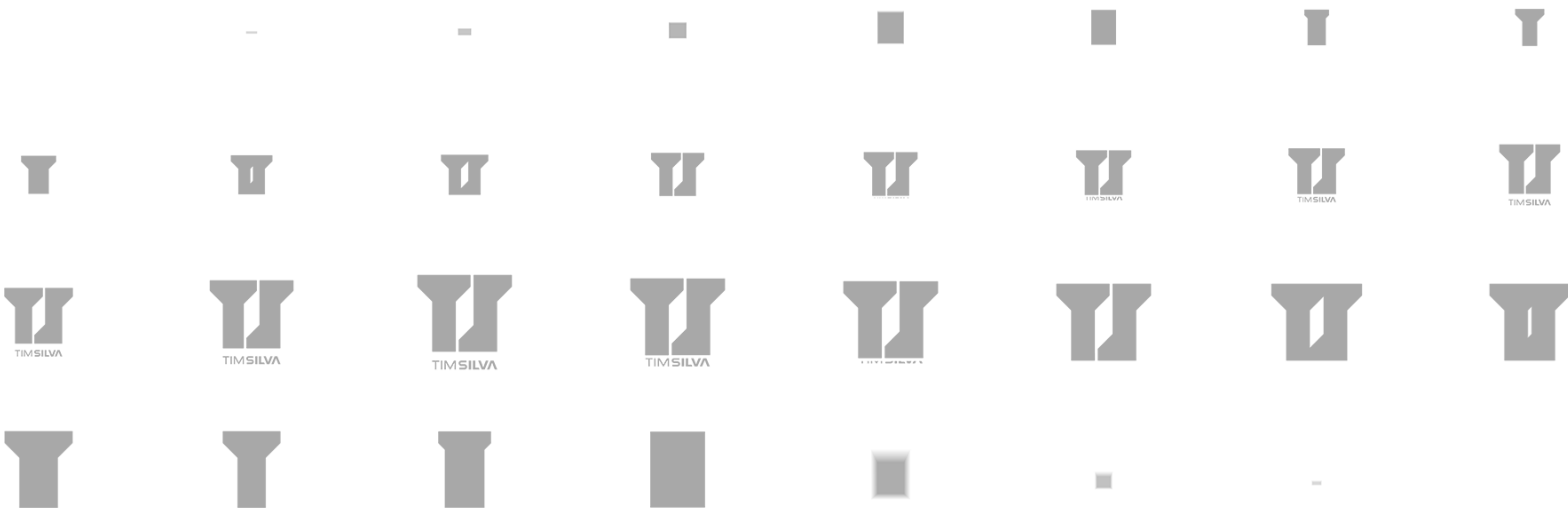


Motion

The logo was designed to dance well in motion. There are a few richly detailed fade-in and fade-out animations for both the horizontal and stacked lockups. Each animation is crafted to have maximum visual impact with rather strict, minimal principles. All animations should be powerful in black and white, and each sequence should be based on a clever unveiling of one shape's qualities into the next. Symmetry and smoothness are also essential to the overall feel of each moving lockup within my visual identity system.



Motion
Stacked



Motion
Wide



Motion
Lines

1 2 3 4



1 2 3 4

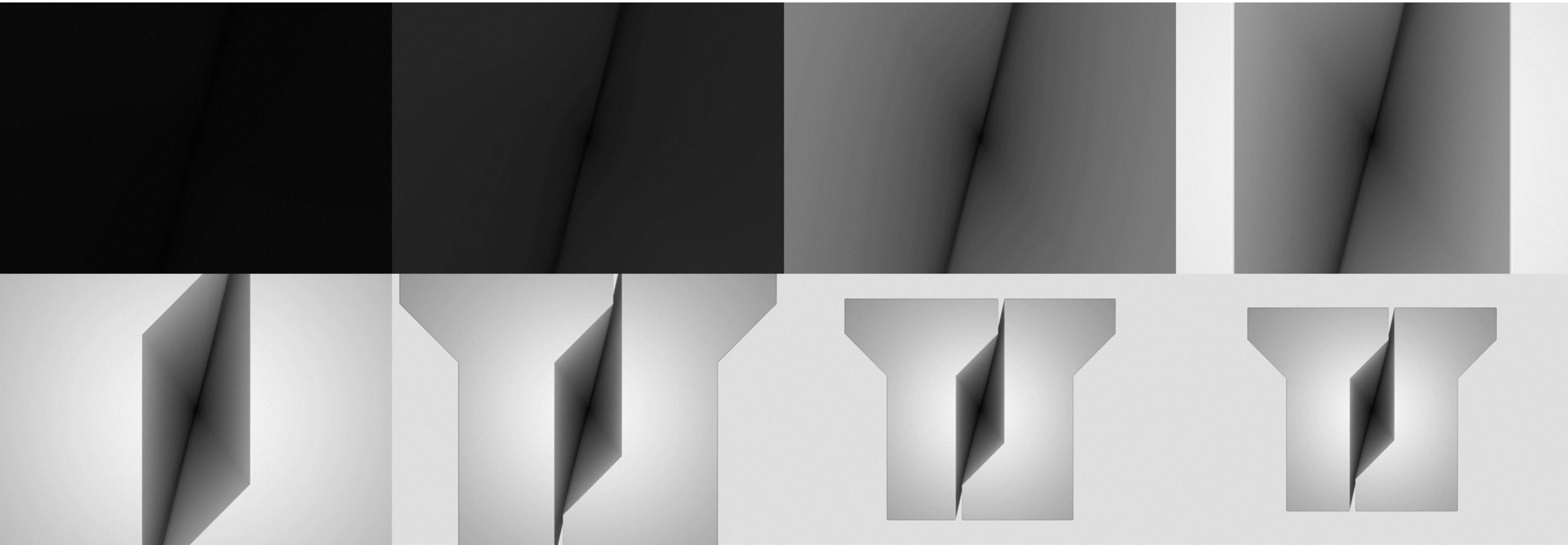


1 2 3 4



1 2 3 4





Vision

When I started down this rebranding journey, all I knew is that I wanted to have a balanced monogram of my initials. I see monograms as the perfect example of a design challenge since you don't choose the letters you are working with, and you have to be creative and reach your goals within harsh constraints. I spent years studying and collecting clever ideas until I decided to take on the challenge myself. The sketches on this page are some of the earliest I explored from 2013 to 2014. After believing that good monograms were rare, I remain surprised with how many unique ideas I have come up with since my earliest attempts. This process has really helped me understand the sentiment that creativity is a muscle that strengthens.

JAN 18TH, 2013



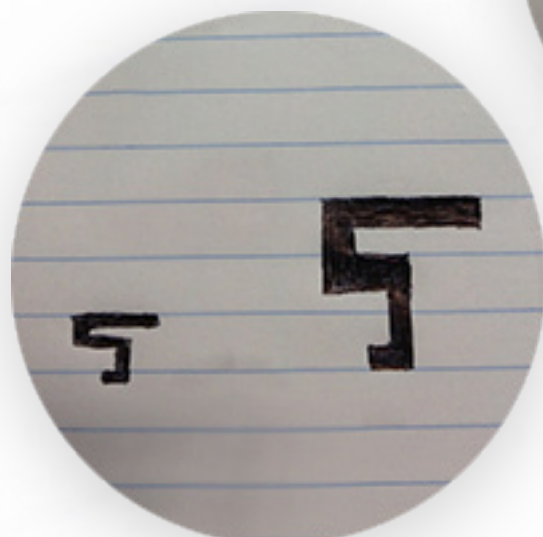
JUN 1ST, 2013



FEB 28TH, 2013



JAN 21ST, 2013



JAN 9TH, 2014

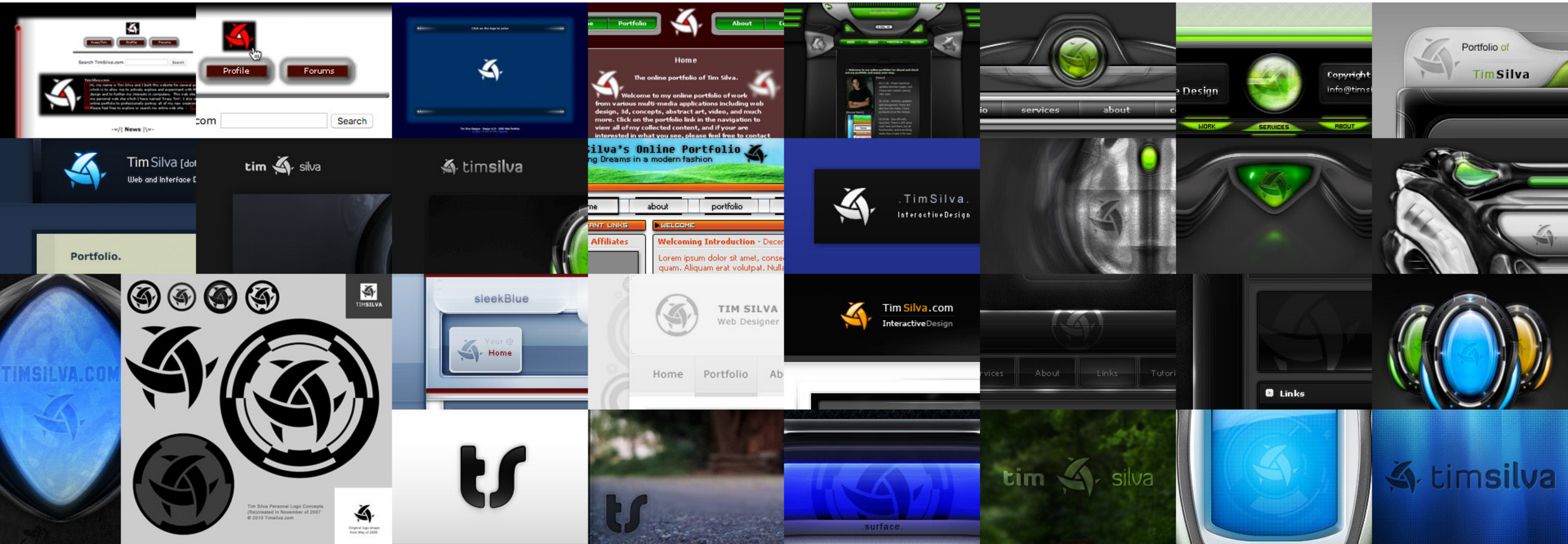


JAN 9TH, 2014



Vision
Vintage







Tasty samples of my original logo (and some short-lived alternatives) in action.



Vision

History

Each significant version in my personal logo’s history.



2005, May 15th
Created my first logo symbol.

2007, November 11th
Redrew the logo with more symmetry.
(Learned to trust the eye over the grid.)

2009, May 20th
Designed a “ts” monogram. The lack of symmetry eventually drove me away.

2010, May 31st
Reverted back to the 2005 logo and introduced a split, paired word mark using the visually similar “Diavlo” font.

2011, June 11th
Updated to a left-to-right format and reversed the font weights.

2014, July 24th
Complete refresh with (a)symmetrical monogram. Published *exactly* 10 years after the first logo (May 15th, 2015).

Vision

Motives

I created my first logo on May 15th, 2005, in Macromedia Fireworks. I realized my childhood penchant for balanced and symmetrical icons after first seeing the satisfying yin-yang. I wanted a symbol that was rhythmically tied together with no clear beginning or ending; hinting towards a process. I eventually landed on three moon-sliver pieces intersecting (cut by negative space) with an upright triangle inside. One issue with the original logo is that people would often compare it to the biohazard symbol due its sharp corners and the triquetra (three connected pieces) building blocks. While it also had positive connotations including mysterious and even alien-like qualities, the core misinterpretations were not aligned with my professional goals. In August of 2013, I stumbled upon a crop circle photo from Wiltshire, England called “Crescent Moons” that looked really similar to the logo I created in 2005. I don’t know when it was taken. Similarly, back in early 2012, I discovered a band called “Art of Fighters” who used a similar logo for their albums “*RMXS*” and “*Earthquake*” from as early as 2001. After nearly a decade of using one logo, I had exponentially grown out of the symbol, but I still wanted to build on the core principles of balance and symmetry. I had also come to appreciate creative monograms. I started pursuing a logo that is (1) a TS monogram (with clear order, impossible to confuse as ST), that is (2) (a)symmetrically balanced, and is (3) highly scalable (even down to a crisp, 16x16 favicon). I wanted a basic wordmark as well, so I redrew a custom set of letters based on the “Play” font which is used across a consistent set of lockups for healthy variety.



Vision















Anthology

This is just a small handful out of the *hundreds* of ideas & paths I have explored.



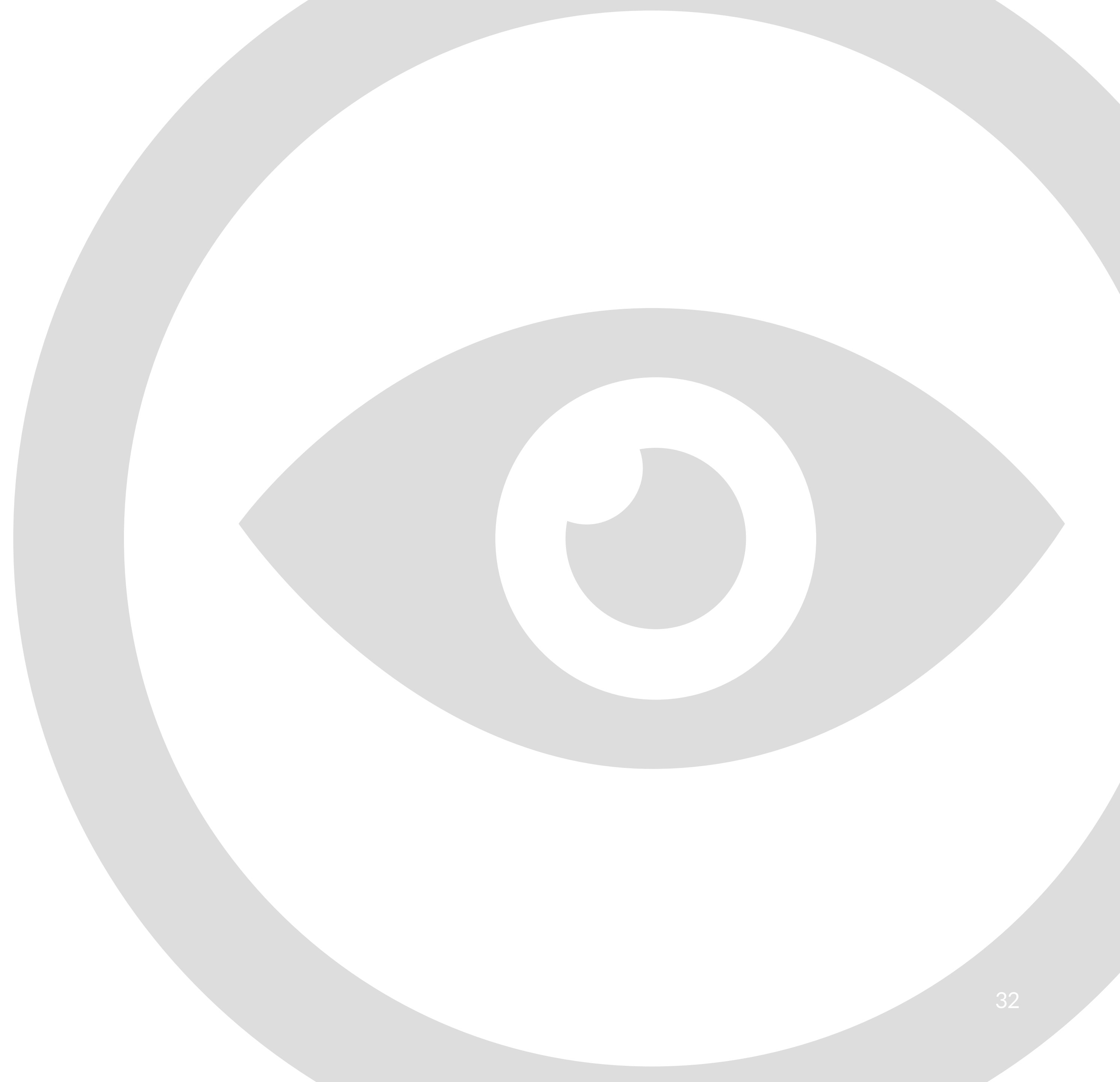
Online

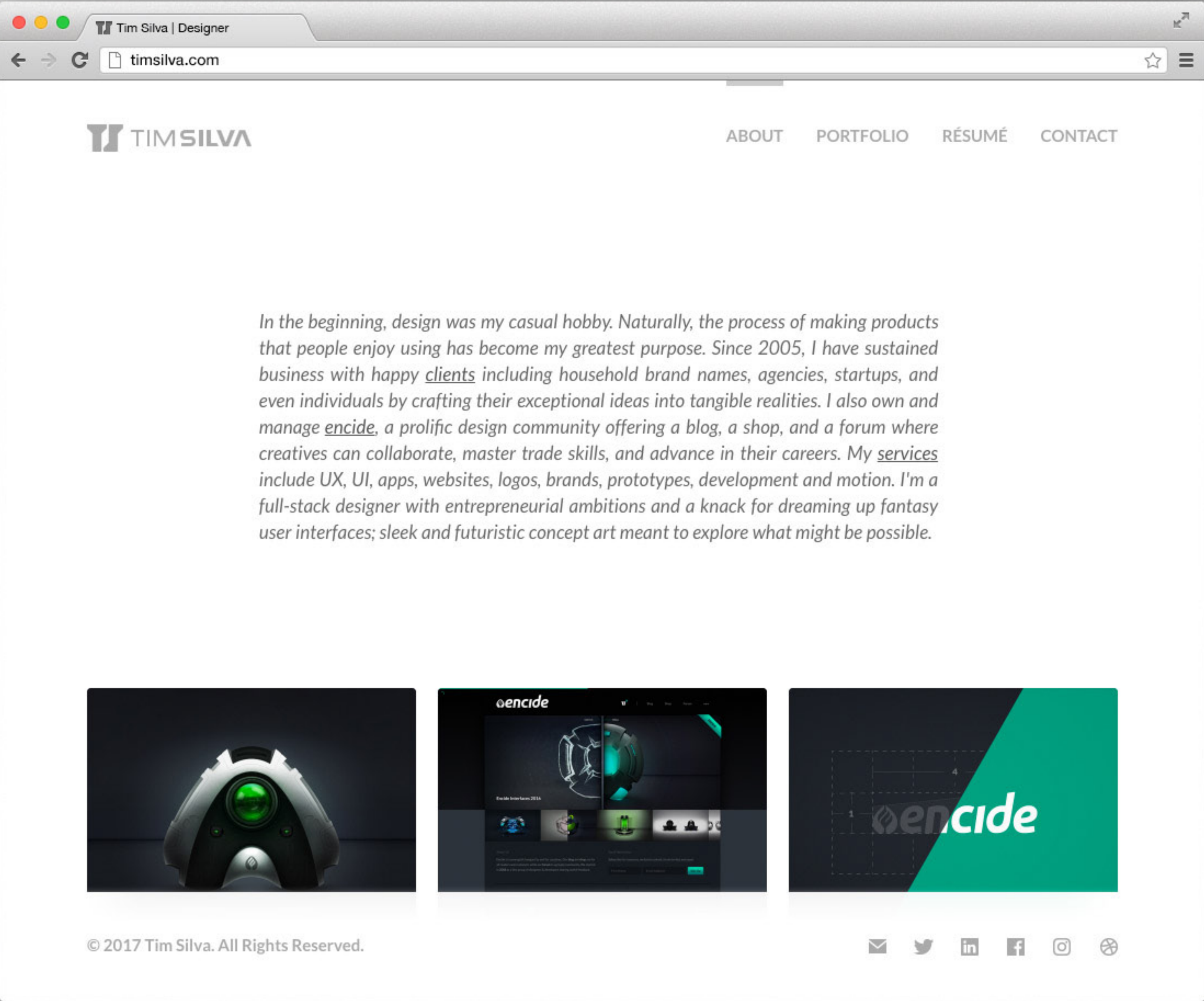
You can find me around the web and on social media at the accounts below.
My activity levels vary across these accounts, but I've been consistent with Dribbble, Facebook, Instagram, LinkedIn and Twitter in more recent years.

domain		timsilva.com
behance		/timsilva
deviantart		timsilva.
dribbble		/timsilva
facebook		/timsilva
gmail		timsilva@
google+		+timsilvacom
instagram		/timsilva_
last.fm		user/timsilva
linkedin		in/timsilva
pinterest		/timsilva
twitter		@timsilva
vimeo		/timsilva
youtube		/timsilvacom

Visuals

This is a real set of the logo lockups in action! Each sample fits into a system of consistent treatments. The logo always has plenty of white space, and it should be used in minimal compositions that are mostly grey and white in a variety of shades which are mostly on the lighter end of the spectrum. Every touchpoint should offer a refreshing sense of clarity and focus.





Visuals

Cards



DESIGNER

I enjoy the process of creative problem solving with passionate professionals. I have learned from experience to quickly adapt to new platforms and technologies while pursuing the industry gold-standards for usability, performance, longevity, and visual aesthetics. My debut into design was during a high school course called *Intro to Web Design* in the Fall of 2004. As an experienced video editor, I saw design as an opportunity to create useful work. In the succeeding months, at age 16, I took on my first paying clients and never looked back.

SKILLS

User Flows
Wireframes
Visual Designs
Info Architecture

Responsive UIs
Web Designs
Applications
Prototypes

Brand Identities
Presentations
Taxonomies
Animations

TOOLS

Illustrator
Photoshop
After Effects
Premiere Pro

Sketch
InDesign
WordPress
Maxon C4D

CODE

HTML
JavaScript
WordPress
JSON & XML

CSS
PHP
jQuery
MySQL

EXPERIENCE



Verizon
Senior User Experience Designer
Feb 2014 - May 2015, Nov 2016 —
www.verizon.com

I have furthered Verizon's product family across OnCue, FiOS, go90, and IPTV by both defining and updating the product line with a consistent experience for our users. My focus is in UX, UI and prototyping. I also strengthen our brand, motion, feature ideation and content operations.



Intel
Senior Interactive Designer
May 2012 - Feb 2014
www.intel.com

I supported a unique family of products for Intel's business-to-consumer TV service named OnCue. I focused on the Set-top Box user interface and the family of mobile and tablet applications as a member of the internal apps team. Our products and team were acquired by Verizon.



Archetype
Interactive Designer
Apr 2011 - May 2012
www.archetype-inc.com

I created information architectures, user flows, wireframes, visual designs, assets, front-end prototypes, and presentations. I worked on interactive web, mobile, desktop, and custom platform applications for internal and client-facing projects. Our agency was acquired by Intel.



Encide
Owner
Apr 2008 —
www.encide.com

Encide is a design community I founded with a small, global group of friends with a common passion that became a professional network for creatives across diverse disciplines. Our reputation is built on giving honest, useful feedback. Encide now has a blog, a shop, and a forum.



Tim Silva
Consultant
May 2005 —
www.timsilva.com

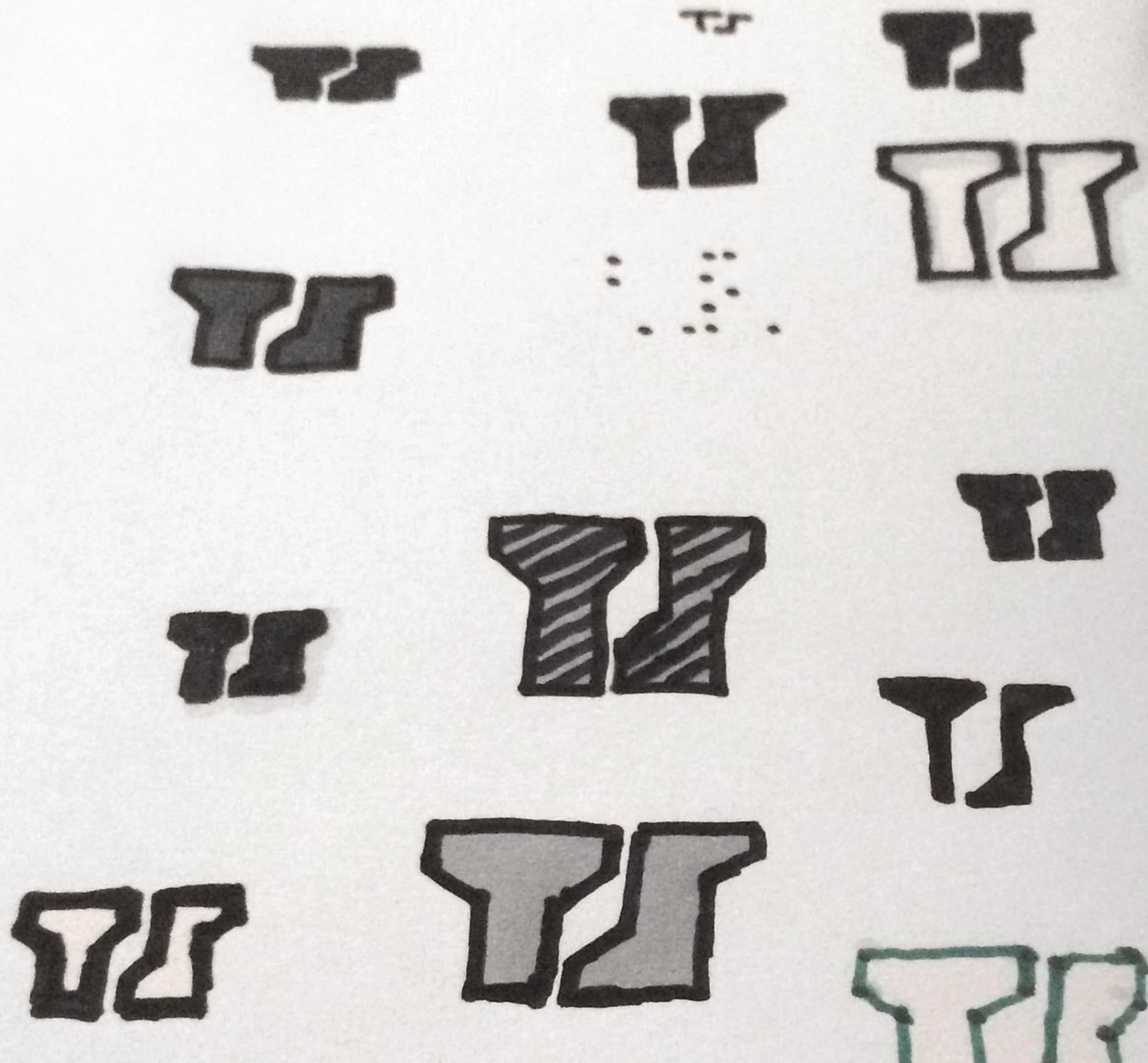
I have led clients ranging from local, family businesses and non-profit organizations to agencies and household brand names to both define and accomplish their goals. I have predominantly crafted applications, websites, brands and products across dozens of verticals since 2005.

EDUCATION



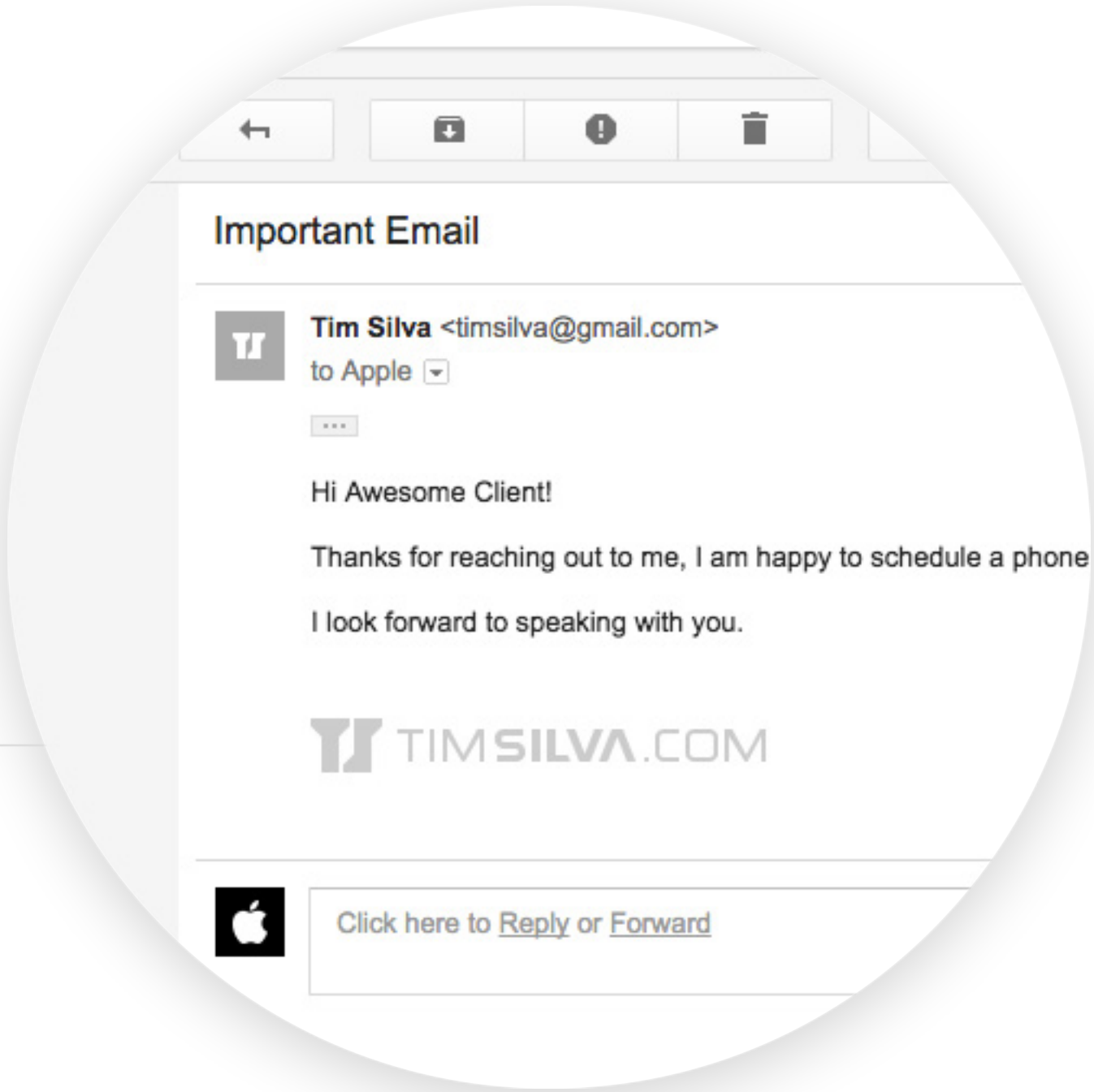
UC Davis
Bachelor's Degree
Graduated in 2011
www.ucdavis.edu

I majored in Psychology and minored in Sociology with focuses in mental health, stratification, criminology, and universal social issues. My passions encompass therapeutically managing individuals and structurally preventing social problems by evading the root causes.



Visuals

Extras



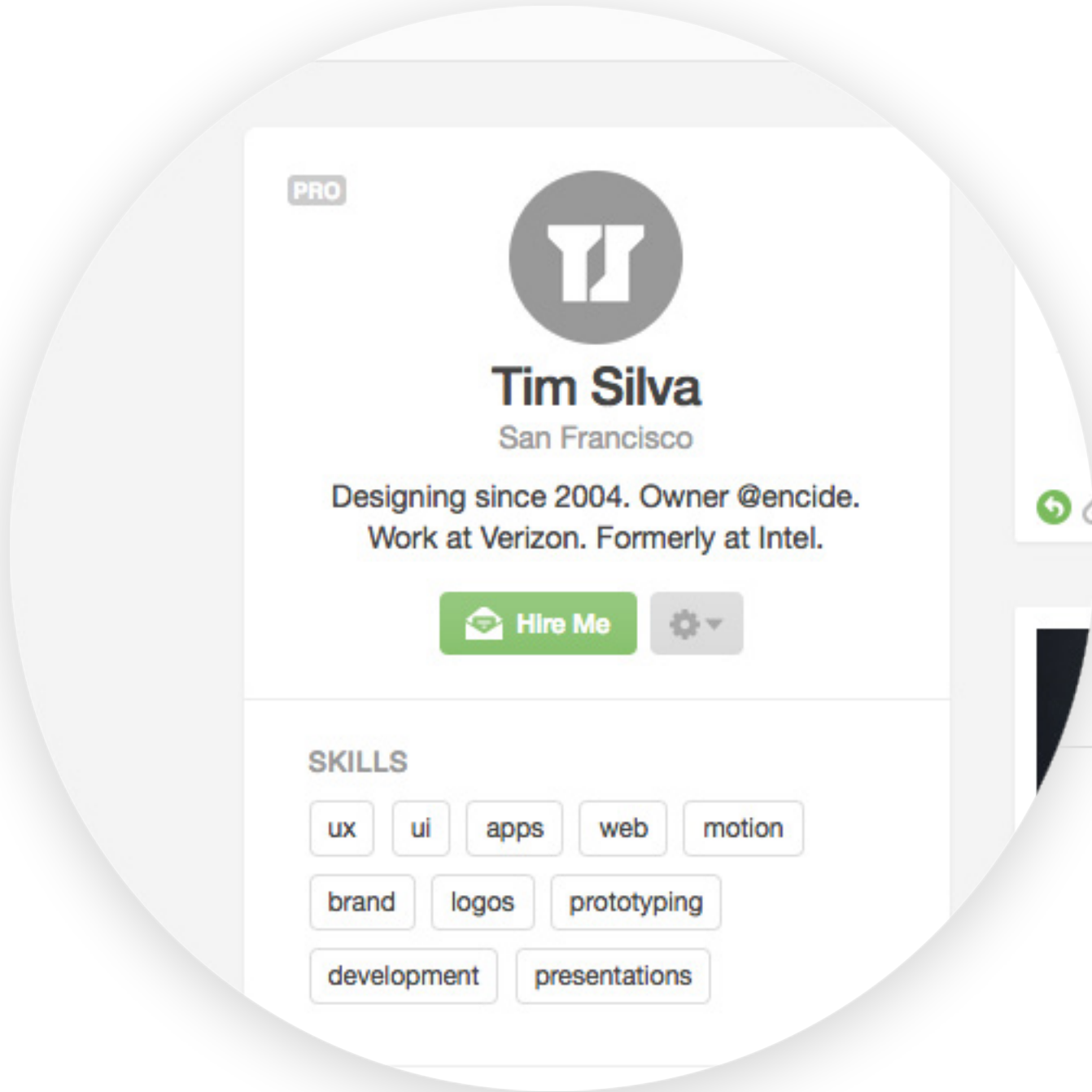
Sleek and minimal email signatures.



Simple enough to quickly draw or create.



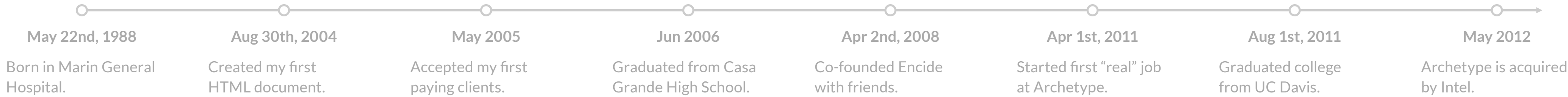
Twitter is my preferred hangout.



I publish my best works on Dribbble.

Timeline

Significant events from my life.



Thanks!

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Ideas...

The remaining pages are an appendix of leftover, raw ideas. The design process is often an unfinished, lovely mess. I never plan to stop exploring new ideas for my personal visual identity, so this ongoing exploration will be included. Enjoy. =)

TIM SILVA



TTIMSSILVA
FORM



TIM SILVA

TIM VASIS

TIM SILVA



timsilva



T^S T^S T^S T^S T^S

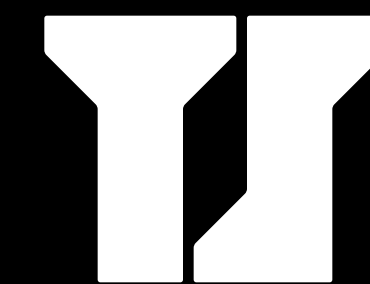
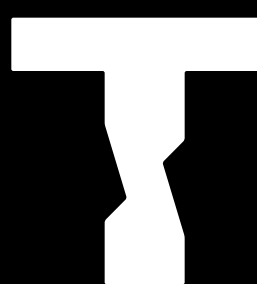
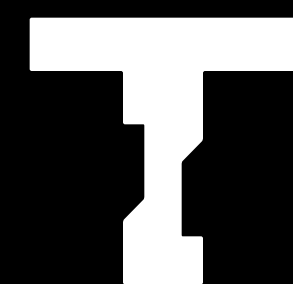
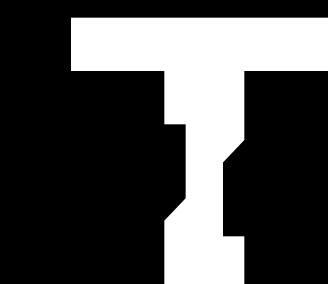
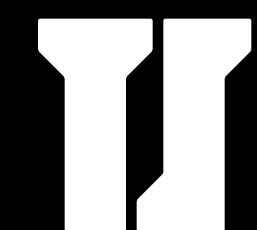
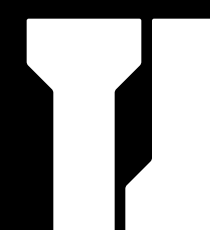
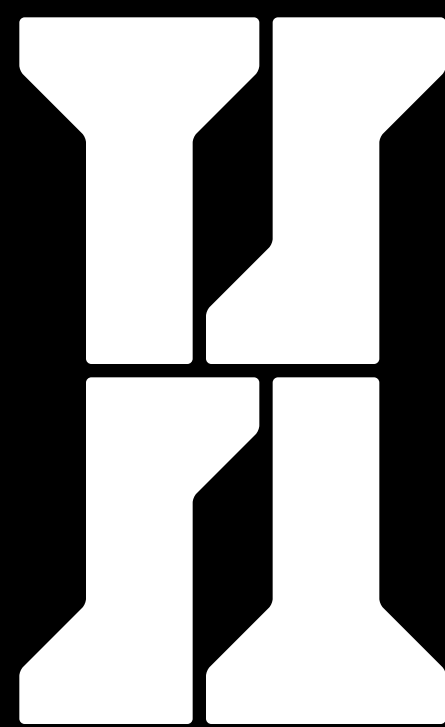
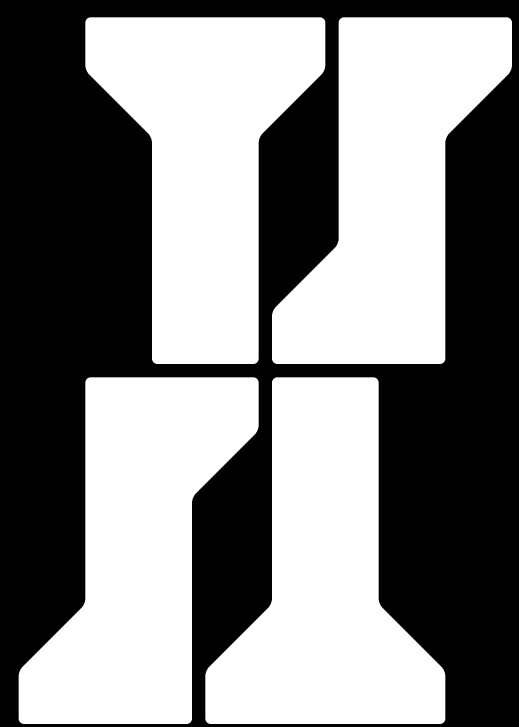
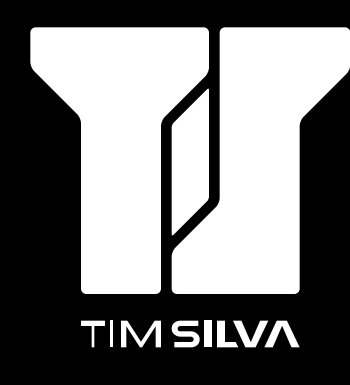
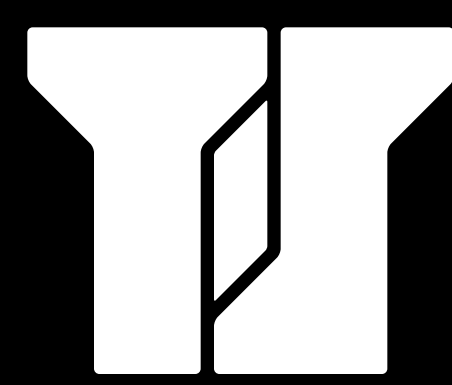
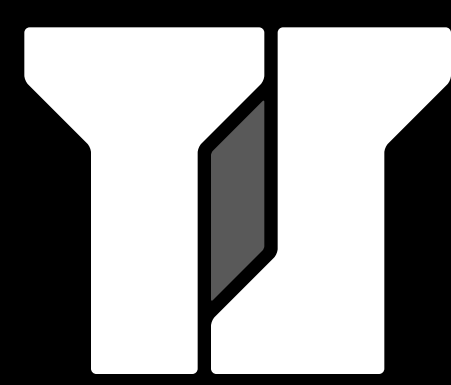
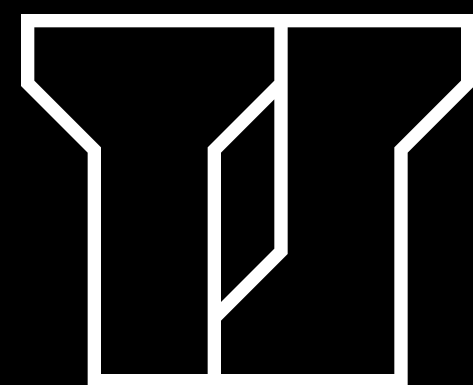
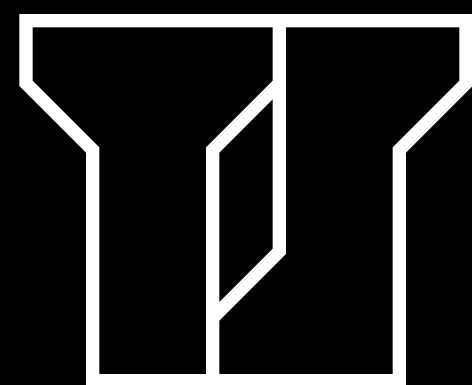
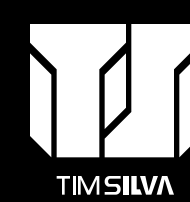
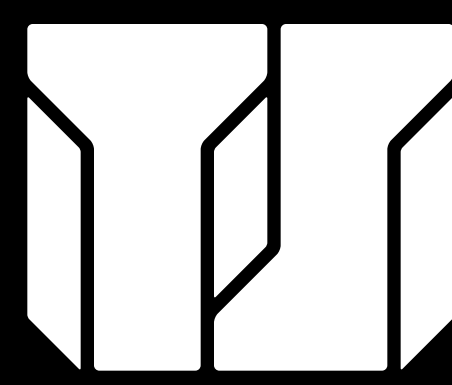
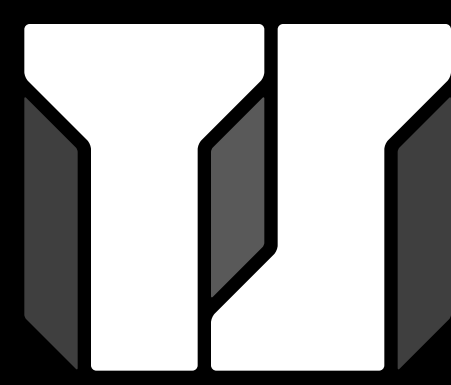
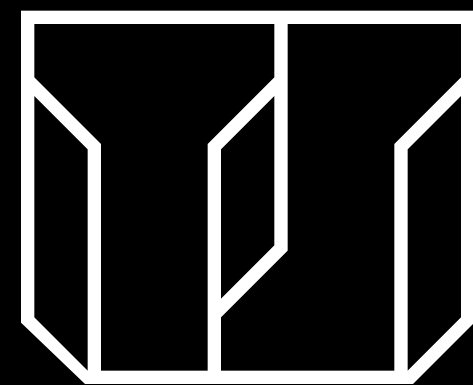
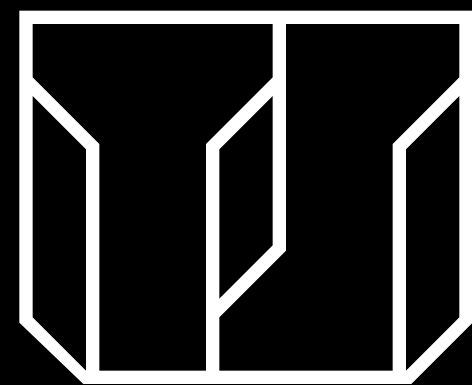
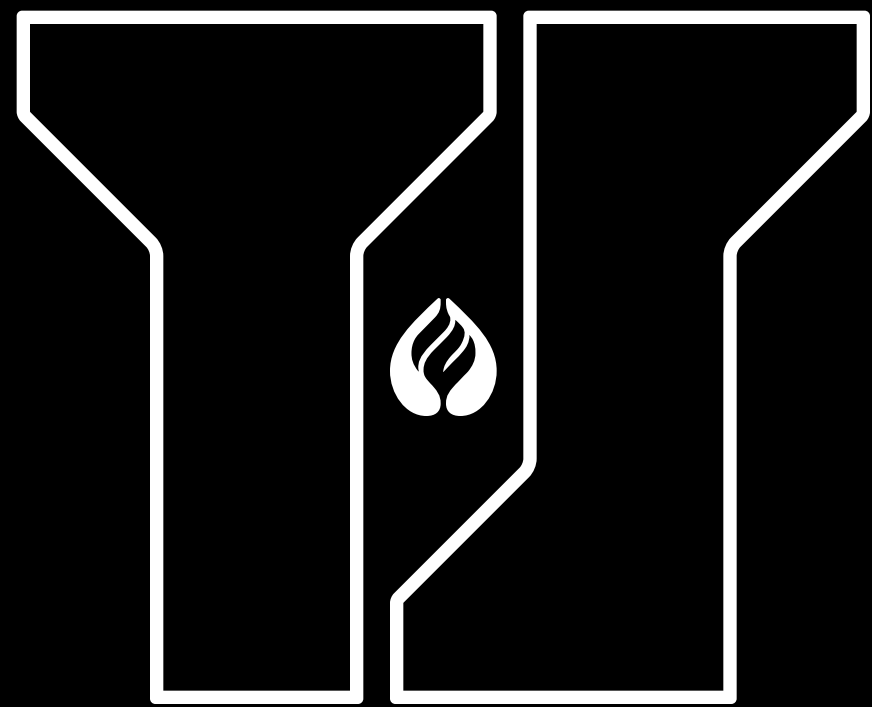


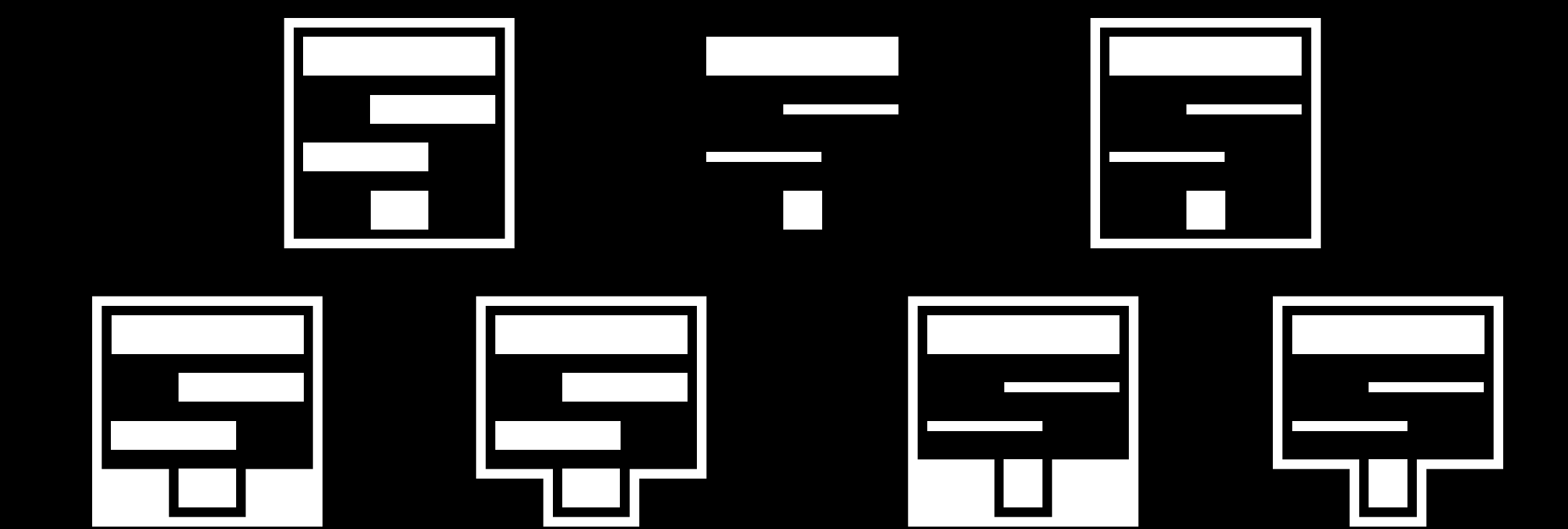
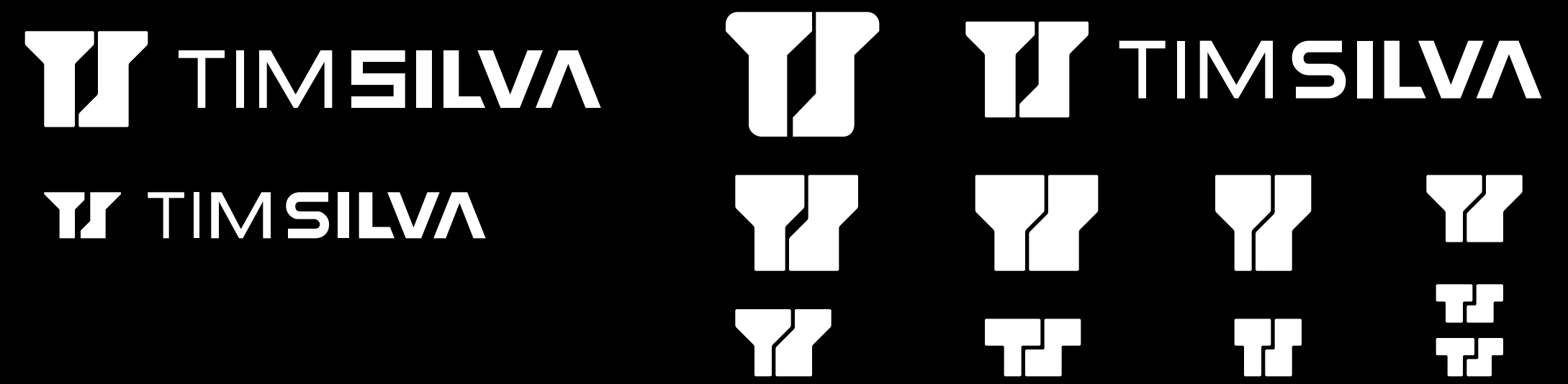
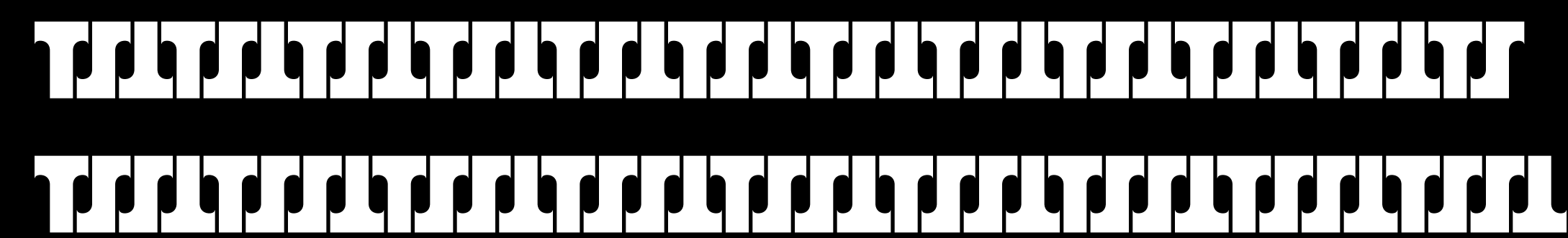
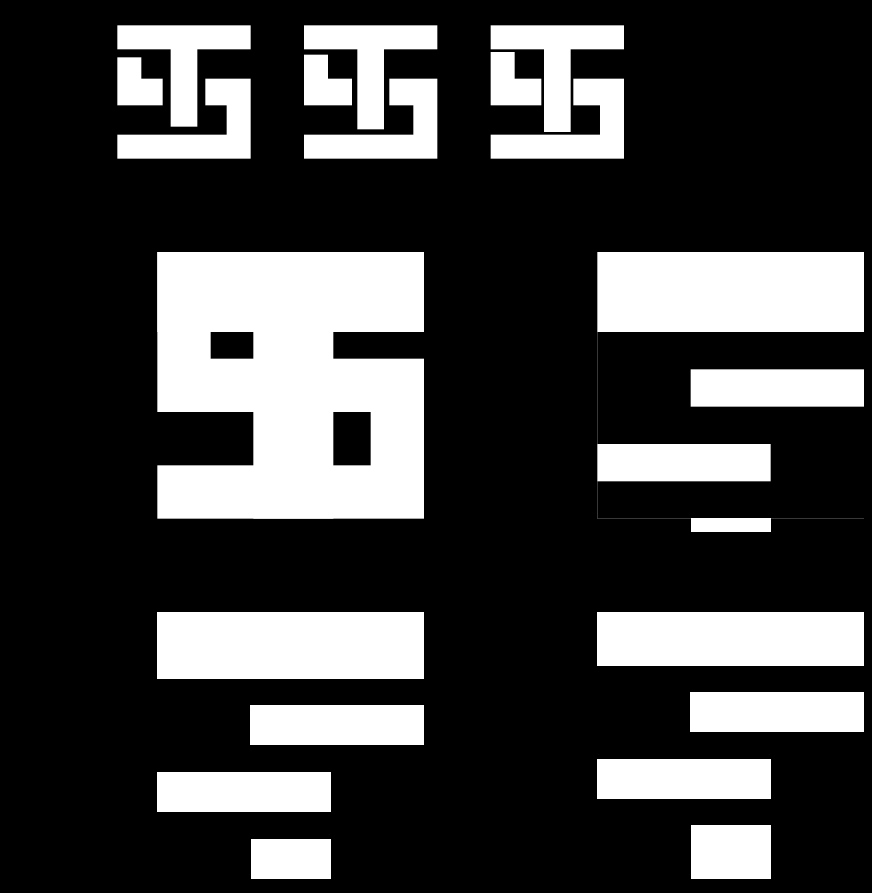
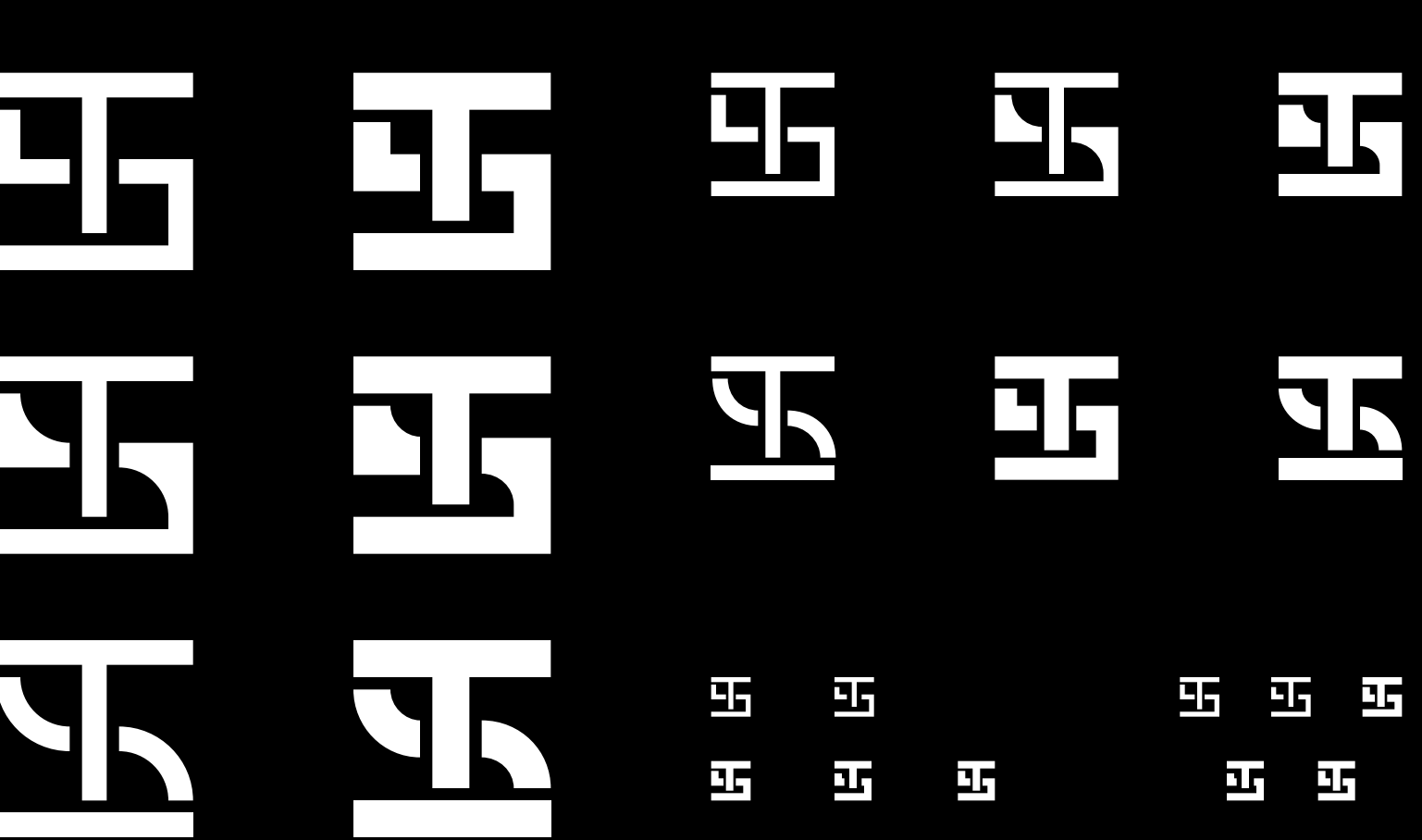
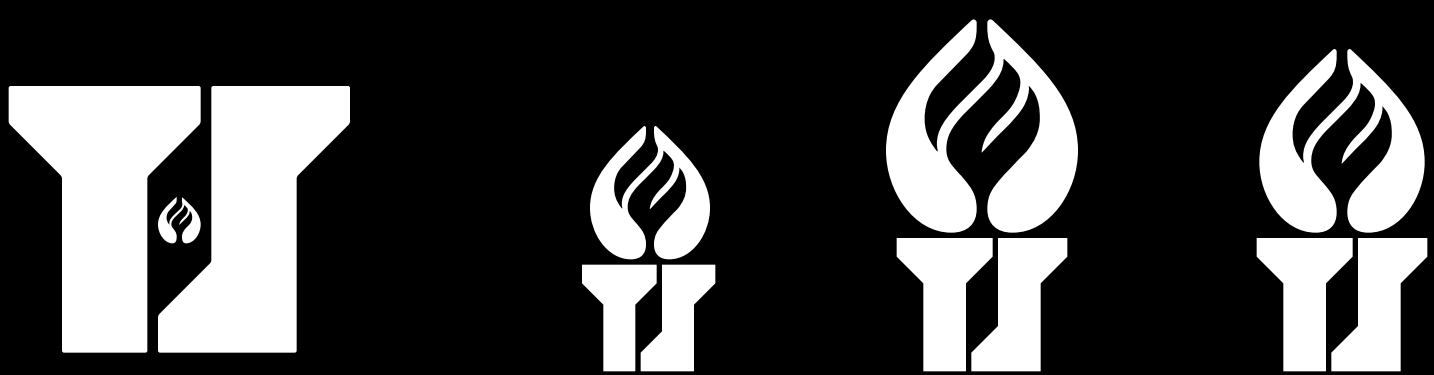
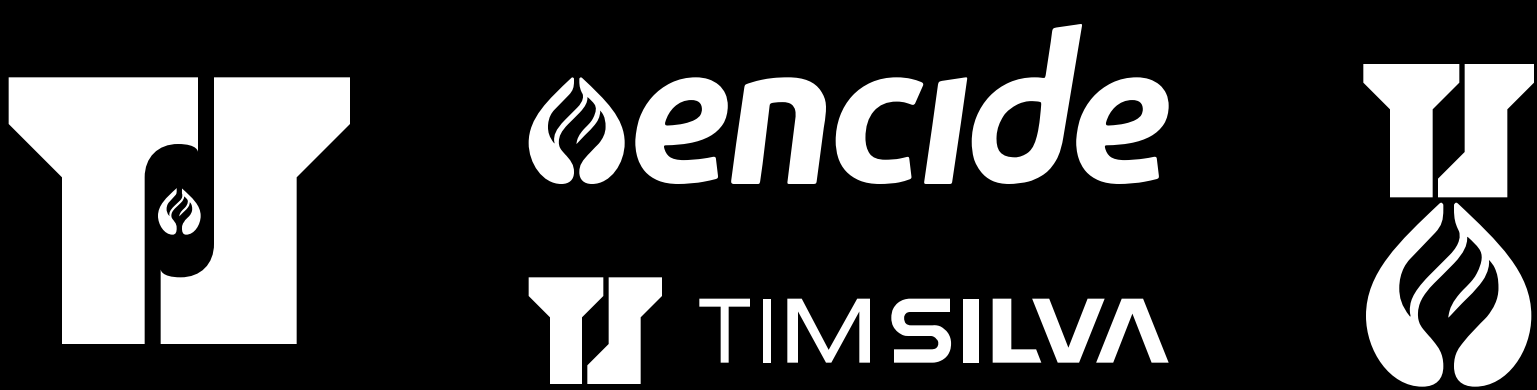
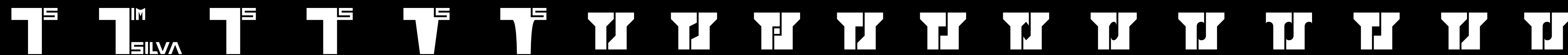
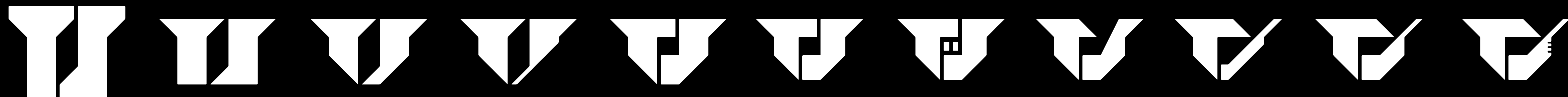
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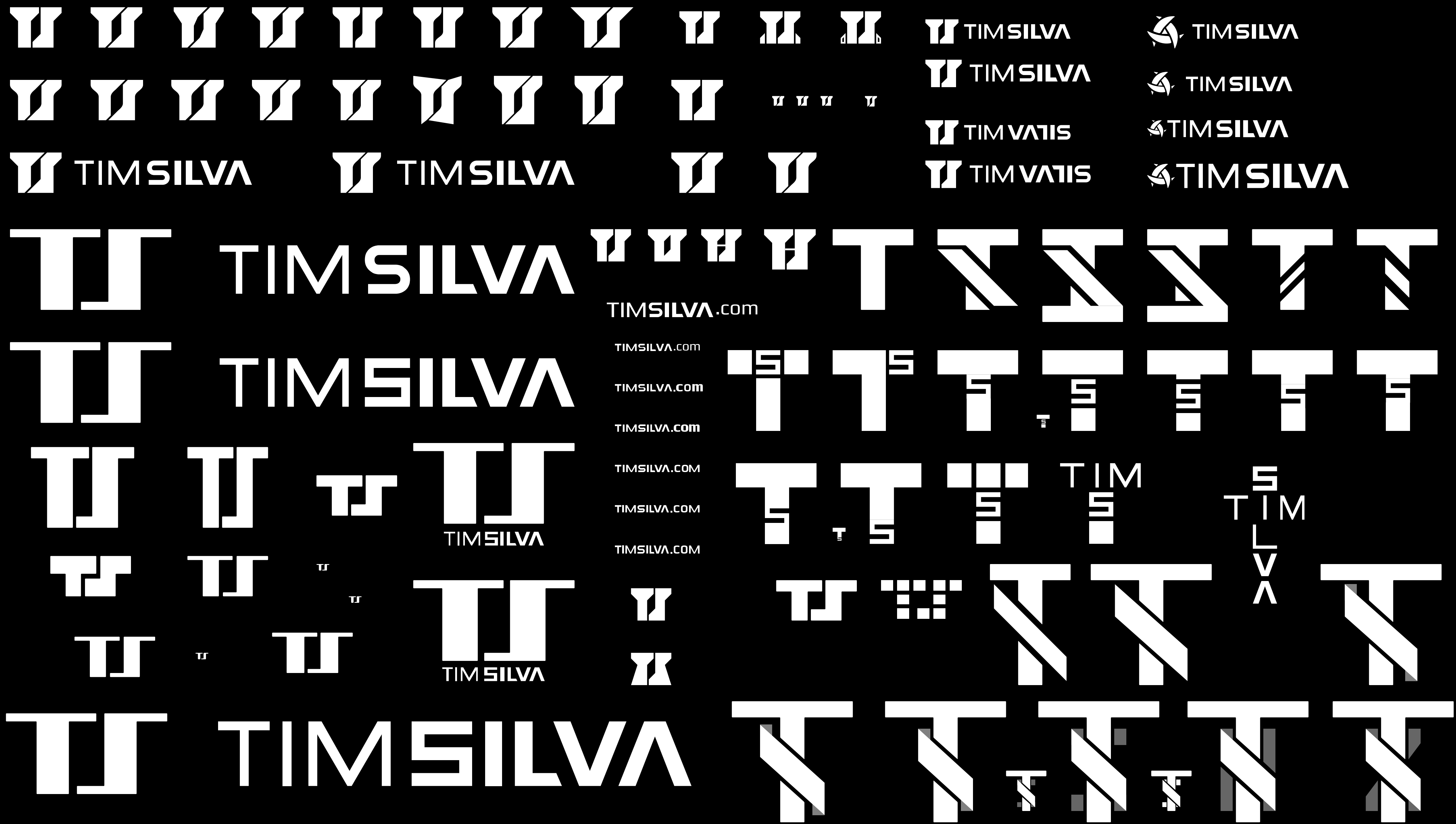


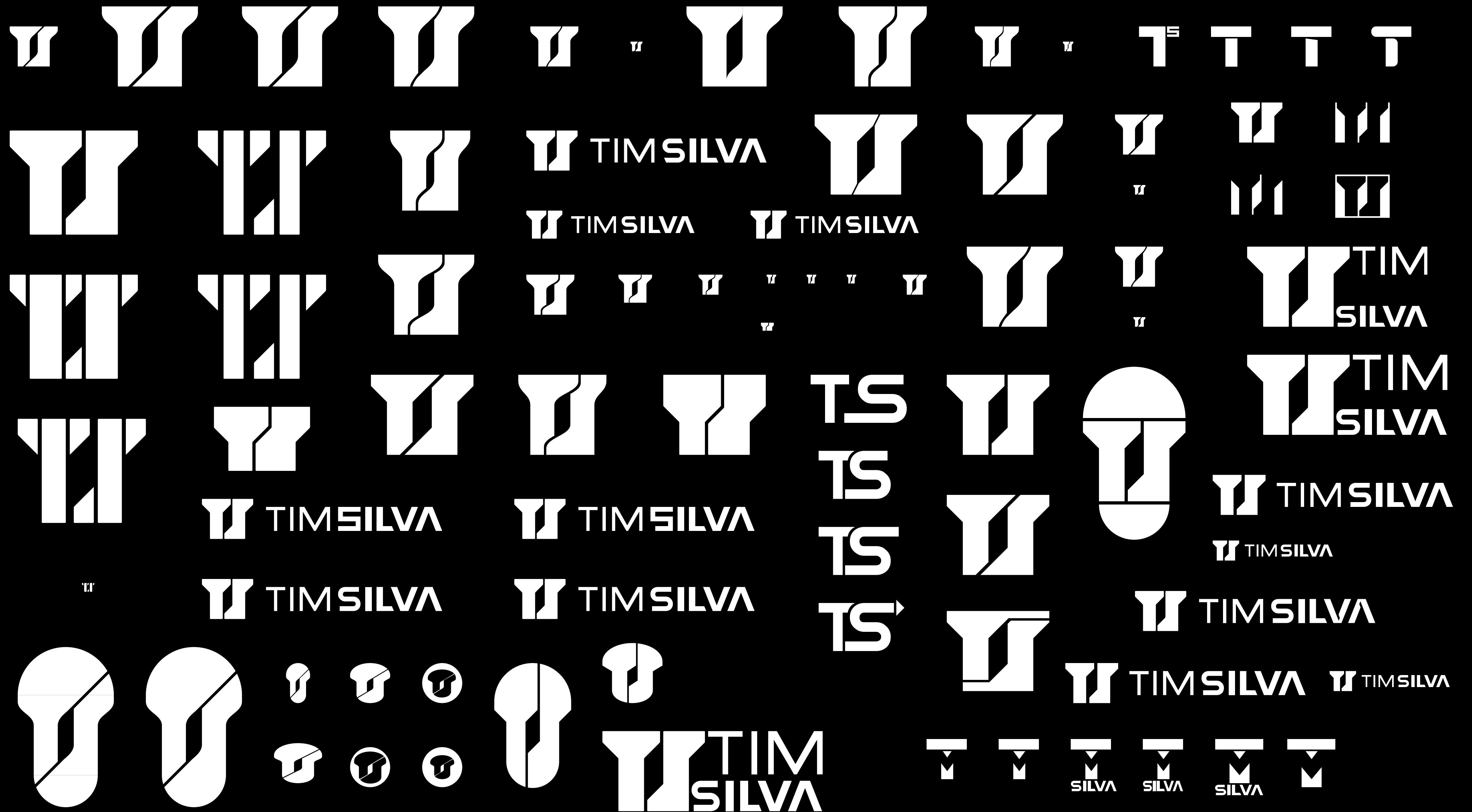
TIM SILVA

TIMSILVA.COM









Favorites...

These are some of my favorite ideas with compelling notes, pros and cons to show why they didn't hit specific my goals.

Favorites...

Aug 9th, 2014

This is the most obvious TS monogram
that I could think of early on.

Pros

- The TS monogram is fairly obvious.
- The 1:1 aspect ratio is useful.



Cons

- It looks like the Nazi swastika symbol.
- Some might see a 5 instead of an S.
- The monogram might read ST.

Favorites...

Oct 14th, 2014

This uppercase T becomes a monogram
with the tiny S in the top-right corner.

Pros

- It scales well down to a 16x16 favicon.
- The symbol itself is strong and bold.
- It flows naturally into a wordmark.



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Cons

- The bold T looks odd in the wordmark.
- The mark is too empty at the bottom.
- Some people see a 5 instead of an S.
 - (2017/04/05) Tried to fix, meh...

Favorites...

Dec 15th, 2014

A tech-styled TS monogram.

Pros

- It scales well down to a 16x16 favicon.
- The tall and thin aesthetic looks nice.
- Reminds me of Tool's 2006 logo.



Cons

- Subjective: Doesn't feel timeless to me.
- I dislike the thin horizontal arms/legs.

Favorites...

Jun 16th, 2015

A more curvy TS monogram variation.

Pros

- Satisfying way of connecting the T & S.
- Feels more like a visually tied knot.



Cons

- The monogram doesn't scale down well.
- The 16x16 favicon looks blurry.

Favorites...

Oct 22nd, 2015

More curvy TS monogram variations.

Pros

- Satisfying ways of connecting the T & S.
- They feel more like visually tied knots.



Cons

- The monograms don't scale down well.
- The 16x16 favicons looks blurry.

Favorites...

Nov 21th, 2015

An alien-styled TS monogram.

Pros

- The thin, angled lines scale really well.
- The alien-like styling looks awesome.
- All logos look better in a circle! :p



Cons

- The monogram often appears lopsided.
- The mark is too empty at the bottom.

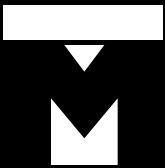
Favorites...

Sep 13th, 2016

I wanted to see if I could create a 3-letter monogram of my first name.

Pros

- A rare, full name, 3-letter monogram.
- Great readability of the letter order.
- Bold mark and negative space.



Cons

- Its a firstname monogram, not initials.
- The mark is too empty at the bottom.
- Some see a tie; an unintended visual.

